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NO. 12

PRESIDENT'S REPORT TO 46th CONVENTION

President James C. Petrillo Discusses Many Important Activities of the Federation in His Annual Report

To the Delegates of the Forty-sixth Annual Convention:

THE delegates as well as myself know that it is impossible to give a detailed report of everything which has transpired in the President's Office since the last convention. That is humanly impossible.

Many controversies which were at the breaking point between Locals and employers were settled at the last minute by the intervention of the President's Office.

Further on in my report, I will tell of actual strikes which were settled by the President's Office.

While I would be only too happy to inform the delegates and members of everything which I have in mind at this time, I deem it inadvisable to do so, for the reason that it would not be good policy right now to release certain information which I am withholding. However, I feel sure that by the time the Convention is in session matters will have developed to a place where I will be in a position to take the delegates into my confidence and tell them some of those things which I am unable to tell them in this report.

The President received many invitations to attend State Conferences, Local meetings, Local banquets, anniversaries of Local unions, etc. I am sorry to say that of all these invitations I was only able to accept one. Not because I was not eager and willing to attend all of them—as I would have been most happy to do—but because the exacting duties of the President's Office did not permit me to do much traveling during my first twelve months in office as your President. The one place I did visit was just fifteen minutes from the Federation office, where I installed the Local officers.

Even though I was a member of the International Executive Board for some ten years, and took part during that time in all its deliberations, I feel impelled to say that while I knew the President's Office of the American Federation of Musicians was one of the busiest in the entire labor movement, it never dawned on me until I actually occupied the office just how stupendous the job actually is.

I have had many meetings in Chicago by appointment with those Local officials who are closer to Chicago than they are to New York. I also met with the employers and members of other Locals. This gave opportunity to those Locals that are closer to Chicago than to New York to consult with the President which they could not have done had they been obliged to journey to New York, because of the time and expense involved. This same procedure will be followed in future if it is the desire of a near-by Local representative to meet with the President in Chicago by appointment.

RADIO STRIKES

St. Paul, Minnesota

Radio Station KTSP in St. Paul, Minn., and the St. Paul Local could not come to

an agreement and a strike was called. The St. Paul Local asked the President's Office for assistance which the President immediately gave.

Station KTSP of St. Paul is an affiliate of the National Broadcasting Company. I notified NBC that unless there was a settlement with the station within twenty-four hours I would have to discontinue the services of all remote control bands. The strike was not settled within twenty-four hours and the following remote control bands were ordered on June 28, 1940, to discontinue their services in the following cities:

Carl Lavaza, Colony Club, Chicago, Ill.
Will Osborne, Edgewater Beach Hotel, Chicago, Ill.
Tommy Dorsey, Astor Hotel, New York.
Gray Gordon, Edison Hotel, New York.

Richmond, Virginia

Another dispute had arisen in Richmond, Va., between the Local union of that city and Radio Station WRVA. A strike was called and the Local asked assistance of the President's Office. Upon investigation I found that the same conditions existed in this case as existed in the St. Paul case where the employer was trying to lower the wages and conditions of musicians. I immediately gave the Richmond Local the same assistance I had given the St. Paul Local, and on July 1, 1940, the following traveling bands discontinued service by remote control over the Columbia Broadcasting System and the Mutual Broadcasting System with which chains Station WRVA was affiliated:

Joe Venuti, Hotel New Yorker, New York.

Xavier Cugat, Waldorf Astoria Hotel, New York.

Louis Prima, Luna Park Ballroom, New York.

Ina Ray Hutton, Palisades Park, New Jersey.

Henry King, Mark Hopkins Hotel, San Francisco, Calif.



RALPH FELDSER MEMORIAL BAND SHELL (Story on Page 13)

Charlie Barnet, Lincoln Hotel, New York.

Johnny McGee, World's Fair, New York.

Woody Herman, Westwood Gardens, Detroit, Mich.

Horace Heidt, Eastwood Park, Detroit, Mich.

Gene Krupa, The Meadowbrook, Cedar Grove, N. J.

Little Jack Little, Wardman Park Hotel, Washington, D. C.

On July 7, 1940, I advised the National Broadcasting Company that, if the strike in St. Paul was not settled by the following day, we might have to discontinue the services of the regular studio bands in the key cities involved.

On July 8, 1940, the strike was settled,

in a manner satisfactory to the St. Paul Local.

Leighton Noble, Cleveland Hotel, Cleveland, Ohio.

On July 2nd the following bands also discontinued their services:

Eddy LeBaron, Renaults Cafe, Atlantic City, N. J.

Harry James, Chatterbox, Mountainside, N. J.

Bob Millar, The Mansions, Youngstown, Ohio.

Ray Herbeck, Log Cabin, Armonk, N. Y.

Van Alexander, Steel Pier, Atlantic City, N. J.

Jack McLean, Bill Green's, Pittsburgh, Pa.

(Continued on Page Twenty-one)

INTERNAL REVENUE DEPT. LOSES SOCIAL SECURITY TEST CASE

U. S. District Court Orders Judgment in Case of Griff Williams vs. the United States.

By GENERAL SAMUEL T. ANSELL

The American Federation of Musicians is a labor union more than 45 years old. Whatever jeopardizes its integrity as a labor organization is vital. This is a fact that the Bureau of Internal Revenue, in administering the Social Security Act, failed to recognize. The Federation is not an organization of employers, nor is it an organization partly of employers and partly of employees. It is an organization of employees. The rulings of the Bureau tended to destroy the integrity of the Federation. In addition, they imposed a heavy tax burden upon many of its members as employers; deprived great numbers of members of their rights to old-age and survivors' insurance; had the effect of depriving members of state unemployment compensation; and, in general, while keeping us within the coverage of the Social Security Act for purposes of taxation, excluded us from its benefits. This made it necessary for the Federation to resort to litigation. As said elsewhere in this report, the forms of our contract have been changed but changed in the formal method of contract, although approved by the Bureau as placing the liability for taxes where it belongs, does not affect the taxes which the Bureau holds to have become due under the former methods of contracting since the enactment of the Social Security Act.

The Social Security Act went into effect January 1, 1936. The spirit of that Act is to classify all of those in the field of industry and employment covered by the Act as employers or employees. It was designed to give old-age insurance and unemployment benefits to those whose lot in life was to render services for the profit and benefit of those who conduct businesses of their own, who have relatively greater economic independence, and are better able to provide for their own economic security. For many years members of the Federation had been performing engagements under contracts which had grown up in the course of existence of the Federation and which had not been designed to encounter the rulings of the Bureau of Internal Revenue almost immediately came to make with respect to leaders or orchestras. In my opinion, the Bureau got off on the wrong foot, and we were never able to get it completely back. Certain hotels first presented the question to the Bureau, contending that orchestra leaders were independent contractors, not employees, and that they, and not the employing establishments, were liable for the employers' taxes and liable for the collection of their employees' taxes. This ruling was made, as all Bureau rulings upon taxes of this class are, upon a one-sided presentation, without any representative of the musicians being present or heard. The Federation when it learned of the ruling, fought it, and succeeded in getting it modified to what became known later as the "name band" ruling. It appeared to be the intention of the Bureau at that time to hold only the leaders of a few of the top-flight bands as employers, leaving all other leaders and the men of their orchestras to be regarded as employees of the employing establishments. For a while the ruling seemed to be applied with some limitation, but shortly the restrictions of the ruling were in effect largely removed by the action of both collectors and Bureau, and in subsequent rulings a "name band" came to be applied to almost any traveling orchestra, any orchestra whose engagements were as

(Continued on Page Twenty)

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CHARTERS LAPSED

- 370—Superior, Wyo.
- 403—Willimantic, Conn.
- 478—Peru, Ind.
- 581—Ventura, Calif.
- 582—El Dorado, Ark.
- 635—Cloquet, Minn.

CONDITIONAL MEMBERSHIP ISSUED

- A 1165—William G. Conway.
- A 1166—Tony (Cutala) Cortez.
- A 1167—Freddie Cina.
- A 1168—Lee Donn (renewal).
- A 1169—Walter Brown McGhee.
- A 1170—Paul R. Sweet.
- A 1171—Edith Rogers Dahl.
- A 1172—Earl Humphrey.
- A 1173—Bennett Rozet.
- A 1174—Gene Moyer.
- A 1175—Stan Moyer.
- A 1176—Alexander Hi Lo.
- A 1177—Perfecto M. Lopez.

CONDITIONAL TRANSFERS ISSUED

- 390—Vern Mendenhall.
- 391—Ronnie Garrett.
- 392—Joe Kase.
- 393—Harlan Tegt.
- 394—Dale Kuester.
- 395—Louis B. Cliffords.
- 396—Earl English.

NOTICE TO ALL LOCALS OF THE A. F. OF M.

Any officer or member having knowledge of the whereabouts of CHARLES



CHARLES GRIER

GRIER, who is pictured above, is requested to forward such information to International Secretary Birnbach, 39 Division St., Newark, N. J., at once. Locals should not accept Grier to membership under any circumstances until clearing his application through this office.

FRED W. BIRNBACH, Secretary, A. F. of M.

Anyone knowing the whereabouts of one REN HERRING, formerly with "Duke's Ambassadors," kindly communicate immediately with National Secretary Fred W. Birnbach, 39 Division St., Newark, N. J.

Any member having knowledge as to the Local in which GEORGE AL LANG and the members of his Colored Rhythm Kings orchestra hold membership kindly communicate immediately with the undersigned, 39 Division St., Newark, N. J.

FRED W. BIRNBACH, Secretary, A. F. of M.

Before accepting application of JACK T. WESTBROOK, please get in touch with Roy E. Williams, Secretary, Local 353, Livingston, Mont.

FRED W. BIRNBACH, Secretary, A. F. of M.

WANTED TO LOCATE

Anyone knowing the whereabouts of HARRY (BUS) GRASS kindly get in touch with Roy E. Williams, secretary, Local 353, A. F. of M., 123 South 10th St., Livingston, Montana.

DEFAULTERS

Albert Bouche of Miami, Fla., and Chicago, Ill., is in default of payment in the sum of \$1,181.80 due members of the A. F. of M.

Danny Davis, Miami Beach, Fla. is in default of payment in the sum of \$133.25 due members of the A. F. of M.

Robert S. James, Alec S. Keeling and the National Orchestra Exchange, former Bookers' License No. 2219, Pensacola, Fla., are in default of payment in the sum of \$207 due members of the A. F. of M.

Delta Chi Fraternity Chapters of Bloomington, Ind., and Lafayette, Ind., are in default of payment in the sum of \$31.50 due members of the A. F. of M.

F. L. Lau, Secretary Clayton County Fair Everglide Dance Pavilion, National, Iowa, is in default of payment in the sum of \$85 due members of the A. F. of M.

Demeter Zachareff Concert Management, Boston, Mass., is in default of payment in the sum of \$540 due members of the A. F. of M.

Lucius Huntley, Toledo, Ohio, is in default of payment in the sum of \$110 due members of the A. F. of M.

Jack Regan, New York, N. Y., is in default of payment in the sum of \$335 due members of the A. F. of M.

Pittsburgh Automobile Dealers' Association, Pittsburgh, Pa., is in default of payment in the sum of \$200 due members of the A. F. of M.

Tony Franks, Casa Loma Club, Austin, Texas, is in default of payment in the sum of \$230 due members of the A. F. of M.

R. H. Carnahan, Dallas, Texas, is in default of payment in the sum of \$765 due members of the A. F. of M.

A. L. Ryan, Longview, Texas, is in default of payment in the sum of \$83.90 due members of the A. F. of M.

Chin Up Producers, Ltd., Roly Young, manager, Toronto, Ontario, Canada, is in default of payment in the sum of \$685 due members of the A. F. of M.

King Kovas and Larry Sunbrock of the Wild West Rodeo, Circus and Thrill Show is in default of payment in the sum of \$550 due members of the A. F. of M.

Larry Sunbrock is in further default of payment in the sum of \$145 due members of the A. F. of M.

Capitol Theatre, Niagara Falls, N. Y., is in default of payment in the sum of \$27 due members of the A. F. of M.

athedral Theatre, New Castle, Pa., is in default of payment in the sum of \$350 due members of the A. F. of M.

THE DEATH ROLL

Boston, Mass., Local 9—B. H. Davies, Florence Frink, C. O. Nickerson.

Bloomington, Ill., Local 102—H. Orendorf.

Cleveland, Ohio, Local 4—Ferdinand Anselm, Richard Kummerfeld.

Denver, Colo., Local 20—Henry Heindel, Angelo Petrino.

Detroit, Mich., Local 5—Arnold P. Hanson.

Indianapolis, Ind., Local 3—Frank Kessler, Thomas Poggiani, Charles Kiefer.

Jacksonville, Fla., Local 444—William M. Cochrane.

Montreal, Quebec, Canada, Local 406—Emile Dunberry.

Marinette, Wis., Local 39—Robert Haese.

Nashville, Tenn., Local 257—W. E. Von Otto.

Omaha, Neb., Local 70—Loye D. Pack. Oklahoma City, Okla., Local 375—F. J. Woelka, Sr.

Philadelphia, Pa., Local 77—Richard Taddel.

St. Paul, Minn., Local 30—Oren R. "Bob" Ross.

San Francisco, Calif., Local 6—Zeta Mendel, W. E. Ames, Harriet Beecher Fish.

Syracuse, N. Y., Local 78—Leonard Strebel, Ben Kline.

Sacramento, Cal., Local 12—Norman Birch, Fred Redburn.

Toronto, Ontario, Canada, Local 149—John Dinean, Mark Gilding, R. A. Park.

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COMMITTEE TO RECOMMEND MINIMUM PAY RATES FOR WOMEN'S APPAREL LABOR

WASHINGTON, D. C. (ILNS).—Appointment of a committee to meet in Washington on June 10th to recommend a new minimum wage for the women's apparel industry has been announced by Philip B. Fleming, wage-hour administrator.

Under the Fair Labor Standards Act, the committee is instructed to investigate economic and competitive conditions in the industry and to recommend the highest minimum wage up to 40 cents an hour which will not substantially curtail employment.

David Dubinsky, president of the International Ladies' Garment Workers' Union, will head the employee representatives on the committee. They will include Julius Hochman, Morris Bials, Harry Greenberg and Rose Pesotta, all of the same union.

EMPLOYERS SHOULD ASK DEFERMENT FOR SKILLS, DRAFT OFFICIAL SAYS

LAFAYETTE, Ind. (ILNS).—Misguided patriotism by employers is allowing many men to be drafted for military service when they could serve the nation better in industry. Brig. Gen. Lewis B. Hershey, deputy director of the National Selective Service Act, said here.

"I do not believe it is intelligent patriotism for an employer to refuse to request deferment of a man necessary to our productive activities", Hershey told personnel directors of industries at the annual Personnel and Industrial Relations Institute at Purdue University.

"There should be no hesitancy on the part of the registrant or the government appeal agent to ask for appeal, if either believes the classification is not in the best interest of the government. What the registrant prefers is of no moment; what the government needs is of the most vital importance", Hershey said.

LOUISIANA DRUGGISTS BACK BILL REGULATING HOURS AND WAGES

NEW ORLEANS (ILNS).—The Registered Pharmacists Association of Louisiana and the Louisiana State Pharmaceutical Association have announced that they have agreed to submit to the state legislature a bill regulating hours and wages of registered pharmacists. The bill proposes setting maximum hours per week at 54 and minimum weekly wages of \$40.00.

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WHAT NEXT?

The Canadian Government has obtained rights to the new Vidal plastic process for airplane construction and has ordered two plastic fuselages. These fuselages will be given destruction tests and if they are satisfactory, airplanes with plastic fuselages, wings, tail and other parts may be flying over Canada by the end of the 1941. Use of plastics will sharply reduce costs and increase output, Canadian officials say.

A new paint, designed for use in industrial plants, is said to take the "slip" out of slippery floors. The paint can be applied to any type of wood, metal or concrete floor, says the manufacturer, and forms a durable, granular surface. It is not abrasive, contains no sand or ground glass, but is tough and resilient.

More and more use is being made of farm products in industry. The Speed-wall Co., Seattle, Wash., has just announced the latest "from earth to assembly line" product—"The Cotton House".

Promoted by the United States Department of Agriculture to help solve the cotton surplus problem, the house uses up about 4,500 square feet of cotton.

By building inside the world's biggest box, the Ford Motor Co. has been able to get continuous construction of its giant airplane engine factory at Dearborn, Mich. The factory is covered with a box made of acres of composition board and tar paper. Building has gone on 24 hours a day, regardless of weather or darkness. The box shelter plan was first used in Russia, for construction during the severe Russian winters.

Metered flying is here. Following the lead of the drive-yourself plans, the Allor Fly-Yourself Service now rents airplanes at Roosevelt Field, New York. Rental prices, from \$8.00 an hour and up, are determined by meters in each plane. Customers are given their choice of a number of planes.

The Bank of America, with 495 branches throughout California, has inaugurated a loan plan to enable individuals to buy airplanes on a time-pay-

ment basis. L. M. Giannini, president, declares the bank was prompted to offer the service (1) because present-day planes are "about as safe as automobiles"; (2) because both planes and flyers can now be insured at reasonable rates; (3) because "a nation of flyers would be invincible".

Glass makers in St. Helena, England, announce they have perfected a means of welding metal to glass. The new process has been used for making electric heaters by spraying aluminum in the form of wire in a zig-zag pattern on specially heated glass. An electric current is then passed through the long path so formed.

Development in Germany of container tubes, such as used for shaving cream, etc., made from plastic materials instead of metal is reported by the United States consul at Frankfort-on-Main. Large-scale production has heretofore been retarded by the need for developing suitable machinery to permit such production on a mechanical basis, but it is reported that a company has been organized in Berlin which will begin its manufacture with an output of approximately 1,000,000 tubes monthly.

What is believed to be the first bomb-proof shelter manufactured in the United States, designed for sale to Americans, is now being displayed by a builder in Quincy, Mass. Like popular English models, the shelter is of quarter-inch reinforced steel, will not withstand a direct hit, but will offer protection from flying debris. Mass production, soon to be under way, will keep the price down to around \$100.00.—*Forbes Magazine*.

"Split-second heating" by use of high-frequency electric currents is supplanting older methods of heating metals and promises a short cut to lower production costs in industry, according to Harry E. Blank, Jr., technical editor of *Modern Industry*. Writing on "Split-Second Heating", Blank points out that high-frequency heating is just what its less technical name implies. By this method a rod of steel can be brought to the melting point at one end so quickly that the other end can be held by a bare hand without danger! Cost-saving applications of "split-second heating" include hardening of metal surfaces; annealing, brazing and sintering; curing and setting plastics; drying operations; cementing layers of cellulose products.

Symphony Orchestras

A SURVEY of the programs of the various symphony orchestras of the United States during the past season reveals that most of these orchestras have a healthy awareness of the increasing worth and significance of American compositions. The Indianapolis Orchestra is high up on the list with 32 American works to its credit. The National Symphony Orchestra in Washington boasts 40 works "of American origin". Others that show a high percentage of American performances are the Detroit, Chicago and New York Symphony Orchestras. We would not present a fair picture, however, if we did not add that some of our major orchestras are sadly lagging in their recognition of American musicians whose achievements are such as to warrant inclusion in every orchestra program of at least one American composition.

Rochester

TWENTY-TWO works by 19 Americans, given in the space of little more than a week, is a record in itself; but the Eastman School festival of American music has added triumph to honor by presenting, through the medium of the Rochester Civic Orchestra, Dr. Howard Hanson conducting, works which compare favorably with many given by symphony orchestras throughout the season. Not to be dismissed with a mere nod of approval, for instance, are the "Pagan Poem" of Loeffler, "The Pleasure Dome of Kubla Kahn" by Griffes, "Circus Days" by Deems Taylor, the G minor Symphony of William Grant Still, and Bernard Rogers' "Raising of Lazarus", for these established works have already won their place in American musical literature. Even greater cause for congratulation are the excellent new works presented during the festival: Edmund Haines' First Symphony, the Chamber Symphony of Homer Keller, "The Rape of the Moon" by William Naylor, the Concerto for Piano and Orchestra by Herbert Inch, "Sinfonia Concertante" by Bernhard Kaun, the "Three Satiric Fragments" of Burrill Phillips, "Miss Sally's Party" by William Grant Still, the Finale of the symphony of Gustave Soderlung, and Spencer Norton's Suite.

Gratifying also was the whole-hearted response of the audiences throughout the festival to these new works. At last Americans are beginning to realize that listening to their own music is a pleasurable as well as a profitable experience.

Buffalo

BUFFALO, insatiable when it comes to music, demanded (and was given) an extra "pop" concert, April 20th, the third after-season concert played by the Buffalo Philharmonic Orchestra. More than

thoven's First Symphony and followed by Brahms' First.

A Beethoven-Wagner program was given on May 3rd. Closing the season brilliantly, the concert of May 4th began with Tchaikovsky's Symphony No. 4, followed by a performance of Rachmaninoff's Third Piano Concerto with Vladimir Horowitz as soloist. A packed hall applauded to the echo, making it clear, however, that the enthusiasm was directed not only toward soloist, whose magnificent performance fully merited such a response, but also toward conductor and indeed toward every member of this excellent ensemble.

During its 30-week season, the New York Philharmonic performed 189 works representing the output of 82 composers of 15 nationalities. The American composers listed were Arthur Foote, Walter Dumrosch, Horace Johnson, Roy Harris, John Verrall, Frederick Woltmann, Emerson Whithorne, David Van Vactor, Randall Thompson and Bernard Wagenaar. Seven world-premieres, four American premieres, and 14 New York premieres were given. Works presented for the first time anywhere were: the Bach-Barbirolli "Sheep May Safely Graze"; Britten's "Sinfonia da Requiem"; Nabokoff's "Sinfonia Biblica"; Portnoff's Piano Concerto; Verrall's Concert Piece for Strings and Horn and Weinberger's "Song of the High Seas". The attendance at the concerts exceeded that of the previous season by 8,725.

Mr. Marshall Field was re-elected president and chairman of the board of directors.

Stadium Concerts

THE twenty-fourth season of the Stadium Concerts, Inc., of New York, will in a sense be a return to the setting and policies of the first season, that of 1918 (the purpose then was also to keep up public morale in trying times and to provide entertainment for the soldiers). In line with this policy men in uniform will be allowed free entrance to the concerts, a custom which prevailed 24 years ago.

Percussion Star of the Ether is Bobby Christian (NBC) with his Ludwig & Ludwig Instruments

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Essex County, New Jersey

BOTH in selection of artists and in choice of conductors the Essex County Symphony Society, now in its sixth season, are particularly fortunate. Dr. Frank Black, whose work with the Youth Symphony in Newark has shown such excellent results, opened the season with a concert June 3rd, in which he led the orchestra in an all-American program including "Ballade for Americans" sung by Paul Robeson, assisted by the Eve Jessye Choir.

Dimitri Mitropoulos, conductor of the Minneapolis Orchestra, who last winter created a sensation in New York by his masterly directing of the Philharmonic Symphony Orchestra, led the concert of June 10th, when Efrem Zimbalist, famed violinist, was heard. The concerts of June 17th and June 24th will be conducted respectively by Frieder Weissmann and Sir Thomas Beecham.

Vermont

AN orchestra whose membership is enrolled from rural districts throughout the State, the Vermont Symphony is now in its sixth year. So scattered are its members and the members of the audience, that each concert entails their travelling altogether some 20,000 miles to assemble. Fortunately most of the rehearsing is done in small groups.

Bridgeport, Conn.

WITH a record of 15,000 music lovers attending the series and the world's leading soloists appearing, the twelfth and last concert of the Bridgeport WPA Symphony Orchestra and Choral Symphony Society was given April 30th. An all-American program was enjoyed by a near-capacity audience.

Chautauqua, New York

THE summer season at Chautauqua, New York, to open July 12th, has scheduled 21 symphony programs by the Chautauqua Symphony Orchestra, under Albert Stoessel.

Philadelphia

THE plash of fountains was a gentle accompaniment to the concert of the Philadelphia Orchestra, May 18th, at the Longwood Gardens of Mr. and Mrs. Pierre S. DuPont. With such a background no more suitable work could have been chosen for interpretation than Mozart's D major Symphony, written over 150 years ago for an out-of-door party held in the Salzberg Gardens of the Haffner family. Also in harmony with the setting were the Overture to "Die Meistersinger" of Wagner, the Haydn Variations of Brahms, the scherzo from "A Midsummer Night's Dream" of Mendelssohn, Strauss' "Wine, Woman and Song" and Sibelius' "Finlandia". Proceeds from the concert went to the Orchestra's Pension Fund and the Van Rensselaer Fund from which are purchased orchestra tickets for needy students.

Orchestra on the Road

THE 6,000-mile journey of the Philadelphia Orchestra took it to 15 cities before its return to the home town in the middle of May. The Southern towns visited on its first lap were Durham and Greensboro, in North Carolina; Jacksonville, in Florida; Tuscaloosa, in Alabama; and New Orleans and Shreveport, in Louisiana. Then came in succession concerts at the University of Missouri at Columbia, and those in St. Louis, Missouri; Louisville, Kentucky; Dayton, Ohio; South Bend, Indiana; Pittsburgh, Pennsylvania, and Wheeling, West Virginia. The orchestra gave two concerts in Toronto on May 5th and 6th. After serving as the mainstay of the May Festival of the University of Michigan, the orchestra returned to Philadelphia to be heard in one post-season concert there.



ROCHESTER CIVIC ORCHESTRA—GUY FRASER HARRISON, CONDUCTOR

500 reservations were made even before the concert had been officially announced, and such enthusiasm was evidenced by those attending that it is likely the concerts will be continued, at least until the summer season is under way. Franco Autori is the orchestra's conductor.

New York

WITH only four concerts left in the season, those of May 1st, 2nd, 3rd and 4th, Conductor Barbirolli wisely selected compositions for their universal appeal as well as for their basic worth. Bach, Beethoven, and Brahms, the great triumvirate of the musical dispensation, were represented on the programs of May 1st and 2nd. The Bach work was the Concerto for two violins. Soloists Mischel Piastro (the orchestra's concertmaster) and John Corigliano (the orchestra's assistant concertmaster) gave a beautiful interpretation. This was preceded by Bee-

Artur Rodzinski will make his only appearance of the season at the opening concert, June 19th, to be followed, in the 11 other concerts of June by conductors Alexander Smellens (conducting seven), Hugh Ross (one), Franz Allers (two) and Eugene Goossens (one). Soloist on June 19th will be Artur Rubinstein; on June 21st, Albert Spalding; and on June 23rd, Paul Robeson. The Monte Carlo Ballet Russe will give performances June 26th and 27th.

The concert of June 19th will consist entirely of the works of Tchaikovsky, his "Romeo and Juliet", the Fifth Symphony in E minor, and the Piano Concerto in B flat minor. Aaron Copland's Suite, from "Billy the Kid" will have its New York premiere June 20th. The same program will also include the first American concert performance of "Cotillon" by Arthur Benjamin, an Australian composer.

Following the lead of the Lewisohn Stadium, in New York, the Essex County Symphony Society also allows free admittance to men in uniform to the stadium concerts in Newark.

Newark

RUDOLF SERKIN was guest pianist when the Youth Symphony of the Griffith Music Foundation played on May 7th in Newark, New Jersey. Dr. Frank Black conducted.

Boston

BOTH medically-minded and musically-minded assembled May 11th to hear the Boston Doctors' Symphony Orchestra give its second annual concert. Alexander Thiede conducted and Dr. Werner Mueller appeared as soloist. The proceeds went to provide free beds in four Boston hospitals.

The rigid routine of the tour was

broken in Dayton, Ohio, when, after the concert there, Eugene Ormandy was guest of honor at a surprise party given by his men to celebrate his new position as sole conductor and music director of the orchestra.

Robin Hood Dell

WITH John Barrymore, Benny Goodman, Lily Pons, Fritz Kreisler and Alec Templeton among the stars engaged and Eugene Ormandy, Pierre Monteux, Jose Iturbi and Hans Wilhelm Steinberg among the conductors scheduled, the Dell Concerts in Philadelphia promise to be a greater success this year than ever before. The season will open June 24th, when Alec Templeton will display his high artistry and his bag of musical tricks.

The concerts throughout the season will be given Monday evenings (purely symphonic), Tuesday evenings (famous soloists), Thursday evenings (popular music), and Friday evenings (Philadelphia soloists).

Charleston, W. Va.

CHARLESTON musicians grow daily more proud of their Civic Orchestra, for, under the careful leadership of W. R. Wiant, its members have gained greater integration and flexibility. At the final concert of the season, they played, with understanding and fine feeling, Schubert's "Unfinished", Carl Reinecke's "King Manfred" and Ippolitow-Ivanow's "Caucasian Sketches".

Baltimore

DEEMS TAYLOR'S "Processional" received its first public performance (it was played to invited guests in New York in 1941) by the Baltimore Symphony Orchestra on April 27th at their last concert of the season. The composition, designed as an entrance march for any formal occasion, maintains throughout a broad, dignified rhythm. Liadoff's "Kikimora" (an eerie creature with a body like a wisp of straw who plots evil while she spins) was played next with due regard for its groping mystery. As a final number, Brahms' Symphony in C minor was given.

North Carolina

NO localized enterprise, the North Carolina Symphony Orchestra boasts members from 12 different towns in the state, and its six concerts this past season were given in Fayetteville, Statesville, Asheville, Elizabeth City, Greensboro, Cullowhee and Raleigh, the last-named on May 11th.

Ann Arbor, Mich.

THE May Festival of the University of Michigan, its forty-eighth, was held from May 7th through the 10th. The Philadelphia Orchestra, under Eugene Ormandy and Saul Caston, gave two concerts, one of which, on May 10th, was an all-Sibelius.

Akron, Ohio

FIVE of the members of the Doctors' Symphony Orchestra of Akron, Ohio, have been lost to the army. If more are called, as is likely enough, the membership next season will be open to the lay musician as well.

Cleveland

THE Cleveland Summer Symphony, composed of members of the Cleveland Orchestra conducted by Rudolph Ringwall, will present the third season of their summer concerts during June and July. These concerts will be sponsored by the Music Arts Association.

The Cleveland Orchestra has just issued a complete repertoire of works given during the 23 years of its existence, in the regular symphonic concerts, the University, twilight, popular and children's concerts, as well as those over the radio and on tour. The list is so presented that one may see at a glance the premieres given, world, American and local.

Incredible Conductor

ARTUR RODZINSKY, leader of the Cleveland Orchestra, conducted Walter Piston's Suite, "The Incredible Flutist," 30 times this past season, 28 times with his own orchestra and twice with the Los Angeles Philharmonic.

Indianapolis

THE Indianapolis Symphony Orchestra concludes its season of 1940-1941 with a record of 32 works by 25 American composers. Nine of these compositions were played for the first time anywhere: Converse's Symphony No. 6; Cowell's "Purdue University"; Duenky's "Stephen Foster"; Eppert's "Escapade"; Fuleihan's "Invocation to Isis"; Lessner's "Portrait of a Lovely Lady"; McCollin's "Christmas Poem"; Payne's "Indiana University"; and Van Vactor's Overture to a Comedy No. 2.

Other American composers whose works were performed were Bloch, Coe, Chadwick, Emmett, Foote, Foster, Gershwin, Griffes, Hadley, Hageman, Malotte, McDonald, Schaefer and Taylor.

Joliet, Ill.

THE Joliet Symphony Orchestra was responsible in considerable degree for the success of the community musical festival recently held in that city. On April 4th it performed before an enthusiastic audience the Overture to "Barber of Seville" by Rossini, excerpts from Bizet's "Carmen", the Overture to "Die Fledermaus", by J. Strauss, and "Adagio Pathetique" by Benjamin Godard. Pasquale Crescenti was the conductor.

Chicago

HAVING had the best of musical fare for years Chicago audiences knew how to appreciate Toscanini. At his concerts of April 24th he conducted Beethoven's mighty Seventh, Respighi's "Fountains of Rome", Weber's beguiling "Invitation to the Waltz", and Wagner's "Siegfried Idyll" and Overture to "Tannhauser". The audience showed its appreciation of unassuming genius by standing to welcome him and by tendering him an ovation at the end of the program.

Sir Thomas Beecham will direct the first two weeks of the sixth season of the Ravinia Festival, Nicolai Malko the third, Carlos Chavez the fourth, Georg Szell the fifth, and Pierre Monteux the sixth, July 1st is the opening date. Dr. Stock, however, will conduct two pre-season concerts, June 28th and 29th, the latter one for children. Mr. Giovanni Cardelli who was associated with the Chicago Opera last winter has been appointed executive assistant for the season.

Milwaukee

MILWAUKEE'S preparation for its "Music Under the Stars" series goes on apace with the Wisconsin WPA Orchestra rehearsing for programs of the classics, and guest artists already engaged. Jessica Dragonette will open the season, June 24th, and the duo pianists, Jacques Fray and Mario Braggiotti, will appear at the concert of July 1st. Artists on later programs will be Kirsten Flagstad, Helen Jepson and John Charles Thomas. Dr. Sigfrid Prager is the orchestra's conductor.

Minneapolis

A NEW two-year contract has been signed by Dimitri Mitropoulos, conductor of the Minneapolis Symphony Orchestra. It has been arranged that, during his absence when acting as guest leader of the New York Philharmonic-Symphony Orchestra, Bruno Walter and Vladimir Golschmann will appear as guest conductors of the Minneapolis ensemble.

Portland, Oregon

AN elaborate program including works of Dvorak, Berlioz, Prokofiev, Rimsky-Korsakoff and Liadov, and Handel's Concerto in B minor for Viola, played by 17-year-old Jane Gilbert, was the final flourish of the Portland Junior Symphony Orchestra, at its concert of April 19th. The conductor was Jacques Gerashkovitch.

Colorado Springs

AT its final concert of the 1940-1941 season, the Colorado Springs Symphony Orchestra played Sibelius' Symphony No. 2. It was a presentation for which the orchestra had been painstakingly prepared under the careful coaching of conductor Frederick Boothroyd, and it proved the highlight of the season. Primitive and stark yet in sophisticated idiom, it exemplifies a happy merging of the new with the age-old. The soloists in the Telemann Concerto for Two French Horns and String Orchestra were Bertram N. Haigh of the Denver Symphony and William Fristoe of the Colorado Springs ensemble. Mozart's Overture to "Figaro" and three "Firebird" excerpts (Stravinsky) completed the program.

Berkeley, California

DURING the celebration of the seventy-fifth anniversary of Berkeley, Bruno Walter conducted the San Francisco Symphony Orchestra in a single concert May 25th.

Toronto

THE Toronto Philharmonic Orchestra has 24 concerts on its schedule for this season's Promenade series. The first, given May 1st, had as guest soloist Gladys Swarthout, the second, May 8th, Percy Grainger, the third, May 16th, Ruggiero Ricci, and the fourth, May 22nd, Maria Gambarelli. Reginald Stewart is the conductor of the orchestra.

Mexico

THE Symphony Orchestra of Mexico plans an unusually full summer season of 12 weekly pairs of concerts be-

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ginning June 13th. Igor Stravinsky as guest conductor will lead the orchestra in performances of his own works on July 18th and 20th, and Sir Thomas Beecham who has so endeared himself to music-lovers in this country will direct the concerts of July 25th and 27th.

The regular conductor of the group, Carlos Chavez, will present many contemporary works during the season, by such well-known composers as Copland, McPhee, Castro, Bartok, Sibelius, Revueletas, R. Strauss and Prokofiev.

All-American Youth Orchestra

ON April 27th Leopold Stokowski began rehearsals of his 1941 All-American Youth Orchestra a half-mile out at sea, in the Steel Pier at Atlantic City. The musicians, 100-strong, were made welcome by Mayor Thomas D. Taggart, Jr. After a week's preparation there, the orchestra, which has drawn its membership from 22 states, will begin a tour of 45 cities of the United States, Mexico and Canada. It appeared at Carnegie Hall in New York on May 16th before commencing its swing across the continent.

Composers' Contest

YOUNG composers between the ages of 10 and 18, who were born in the United States or Canada, have a chance to prove their ability, in competing for prizes offered by the New York Philharmonic-Symphony Society for the three best compositions in any of the following four forms: (1) a set of three single pieces, one for strings, one for woodwinds and one for brasses, each taking three minutes to play; (2) a work for chamber orchestra, taking five to seven minutes to play; (3) a symphonic composition for full-sized orchestra taking eight to ten minutes to play, or (4) a concertino, taking eight to ten minutes to play, for a voice or a single instrument with orchestral accompaniment.

The manuscripts, wrapped flat and with postage prepaid, must reach Dr. Rudolph Ganz, Chicago Musical College, 64 East Van Buren Street, Chicago, by December 1, 1941.

The first prize is \$200.00 and a public performance of the chosen work at the Young People's Concerts during 1941-42; the second prize is \$100.00 and a public performance at the Young People's Concerts; the third prize is \$50.00.



JAN HART

HART-BEATS: Wal, we're back in Indiana again, and we're weary and worn and rheumatic—for we've been digging. In the highlands and the low-lands, in the marshes and the meadows, we've been digging. And now we're weak. It's all because we stopped backstage to say s'long to Will Geer, current Jeeter Lester of "Tobacco Road" and former school-boy from ye Hoosier village. Sez we to Will: "Wal, Will, we're goin' home—anything we can do for you?" Sez Will: "Yep, just one thing. Go out to the Old Hertz Woods and dig me up a few roots of Marsh Marigold for my Jersey farm. Sort've like to start some Hoosier roots in Jersey." Sez we: "That ought to be easy enough. We know of nothing more easily transplanted than a Hoosier; so you shouldn't have any difficulty with a little Hoosier marigold." And that was that! . . . Wal, we've been diggin' ever since. We've dug up violets, Johnny-jump-ups, May-apples and some poison ivy. We've brought in every kind of plant for inspection by those who know flowers but we still haven't dug up any marigold. Our final effort resulted in a skunk-cabbage, which is very hale and hearty. So if Will still wants some Hoosier roots, we've got some.

MODULATIONS: A charity concert recently scheduled for Madison Square Garden under the sponsorship of the Federation of Italian World War Veterans in U. S. A., Inc., was cancelled by the State Department on the grounds that the sponsors were acting for and on behalf of the Italian Government and that funds were used for propaganda and war supplies for Italy. (Who says we're asleep over here?) . . . We are sorry to report that Fritz Kreisler's condition, following his recent accident in New York, is still critical. In behalf of every musician and music-lover in the world, we are extending the sincerest hopes for a full recovery.

TRILLS AND TURNS: Did you hear Paul Lavel's new number, "The Bullfrog and the Robin," on the Basin Street program? It's one of the best novelty compositions we've heard for a long time and features the contra-bassoon, which is a seldom-heard instrument. We hope he repeats it again soon. . . . Jimmy Lytell, ex-member of the Original Dixieland Jazz Band, is doing a weekly series of music matinees over WJZ on Sundays from 1:30 to 2:00 P. M. . . . Zinn Arthur, who was recently drafted, is now in charge of organizing a dance band at Camp Upton, in Long Island. . . . Art Jarret's orchestra now includes five musicians and one arranger who were part of Hal Kemp's band. . . . Michael Loring has enlarged his five-piece band to 12 men and a girl singer. . . . We extend our deepest sympathies to Mrs. Paul Barker, whose husband passed away last month in Indiana. Paul's orchestra was one of the most popular units throughout Indiana, and we know his many friends will be missing him and his music.

PASSING NOTES: New York is rapidly becoming the music center of the world. . . . Will Musi-Quest please send us their address? There have been numerous inquiries about this organization since we mentioned it in our column, but we don't know where to get in touch with its members. . . . By using vacuum tubes and electrical circuits like those of television transmitters, a new musical device has been invented that plays tones of any instrument desired. . . . Not that it matters musically, but did you read that 13 years after losing her false teeth in a patrol wagon in Brockton, Mass., a woman finally called for them last month, and, what's more important, they were located in the police station storeroom. Great thing, this modern world, eh what? . . . Slander on radio will be punishable by imprisonment up to two and one-half years in Massachusetts, according to a recent bill passed. Wonder how that will affect the politicians.

QUESTIONNAIRE NOTES: Why do California musicians carry batons in their instrument cases? . . . Why did Gray Gordon change the style of his music? We liked his Tic-Toc Rhythm so much better. . . . Wonder what's become of "Jeannie with the Light Brown Hair"? Haven't heard anything about her for over a week now. . . . Did you know that good musicians are becoming scarcer and scarcer since the conscription activities? And that Bob Chester has already lost four men to the draft besides his vocalist?

PUBLISHERS' NOTES: BMI has granted a reduction in rates to its subscribers. . . . Oskar Straus, composer of "The Chocolate Soldier" and numerous other operettas, has signed a contract with BMI. . . . Under the revised by-laws of ASCAP at least two new members must be elected to the board annually, entry requirements will be less stiff and members will be given the right to deal directly with users, even though the Society will continue to collect all fees and approve all licenses. . . . "Hands Across the Border" (Harvest Music Pub.) is the latest patriotic number.

SLURS: Wonder if that certain head-walter in a certain New York hotel is still trying to collect his \$5.00 per head per week from the members of the "second" bands that come in. If so, we'd like to pass the word on to newcomers that said walter has a past record which won't bear much inspection and though we don't advocate blackmail usually, it might not do any harm to remind him of his past when he becomes too belligerent and greedy. . . . And what about that coast conductor who came to New York for a series of radio shows, and hired New York arrangers, but didn't pay some of them off, telling them that, because he'd sent the music to the coast to be copied (via air-planes) and the planes crashed, he didn't use the arrangements and wasn't responsible. This might happen once, but air-plane crashes haven't checked up equally with the number of arrangements made and lost.

RECORD NOTES: The American people do not prefer war songs, according to a recent check-up on coin machines. . . . Columbia Records is releasing a Stork Club album to be sold only at the New York Stork Club. Sonny Kendis' band made the records. The music consists of favorite tunes of various columnists who frequent the place. Also are heard personal comments of the writers on why they like the tunes. A New York restaurant has set up a turntable and speaker equipment and hired an M.C. to talk and play records between hours of 7:00 P. M. and 3:00 A. M., in place of the coin machine. . . . We like Claude Thornhill's recording of "Do I Worry" . . . And have you heard Frankie Masters Okeh cutting of "Aurora"? It's tops. . . . If you're an ardent follower of Artie Shaw's, then you won't want to miss his Victor recording of "Moonglow".

POPULAR RECORDS OF THE MONTH

DECCA:

"Love Sends a Little Gift of Roses" and "Love Is the Sweetest Thing", Guy Lombardo and his Royal Canadians.
 "Well! Well!" and "Much More Lovely", Bob Crosby and his orchestra.
 "The Hut-Sut Song" and "Round Her Neck She Wears a Yeller Ribbon", The Jesters.
 "My Buddy" and "I Only Want a Buddy—Not a Sweetheart", Bing Crosby with orchestra under Victor Young.
 "The Things I Love" and "Oke and Not All", Jimmy Dorsey and his orchestra.
 "Intermezzo—A Love Story" and "My Mom", Woody Herman and his orchestra.
 "Blem! Blem! Blem!" and "Green Eyes", Pancho and his orchestra.

COLUMBIA:

"An American in Paris" and "Anvil Chorus", Matty Malneck and his orchestra.
 "Til Reville" and "Say When", Kay Kyser and his orchestra.
 "La Paloma" and "Don't Cry, Cherie", Harry James and his orchestra.
 "Minnie from Trinidad" and "Aurora", Xavier Cugat and his orchestra.
 "The Hut-Sut Song" and "The Way You Look at Me", Horace Heidt and his Musical Knights.
 "Think of Me" and "Tea For Two", Will Bradley and his orchestra.
 "A Smo-o-th One" and "Good Enough to Keep", Benny Goodman and his Sextet.

OKEH:

"Where Are You" and "I Take to You", Gene Krupa and his orchestra.
 "In Long Ago Last Night" and "I've Got a Bone to Pick With You", Dick Jurgens and his orchestra.
 "Blues (My Naughty Sweetie Gives to Me)" and "I Found a Million Dollar Baby", Tommy Tucker and his orchestra.
 "Yours" and "The First One to Say Good Morning", Frankie Masters and his orchestra.
 "Slap-Slap" and "Spring Will Be So Sad", Charlie Spivak and his orchestra.
 "Hee Cat's Love Song" and "Ebony Silhouette", Cab Calloway and his orchestra.
 "In the Hush of the Night" and "In Apple Blossom Time", Frankie Masters and his orchestra.
 "Do I Worry?" and "Sleepy Serenade", Claude Thornhill and his orchestra.

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 "At the Mardi Gras" and "Bin Bam Bum", Enrie Madriguera and his orchestra.
 "The Things I Love" and "Manhattan Sunrise", Jan Savitt and his Top Hatters.
 "Tell Me, Pretty Maiden" and "Bless 'Em All", Barry Wood and the Four King Sisters.
 "Without a Song" and "Deep River", Tommy Dorsey and his orchestra.

BLUEBIRD:

"The Hut-Sut Song" and "The Karistad Ball", Freddy Martin and his orchestra.
 "The Hut-Sut Song" and "Music Makers", the Four King Sisters and the Rhythm "Reys".
 "Braggin'" and "Copley Square", Tony Pastor and his orchestra.
 "Blue Danube" and "A Rendezvous in Rio", Teddy Powell and his orchestra.
 "We Go Well Together" and "What Do You Hear from Your Heart", Mitchell Ayres and his orchestra.
 "Hurry Back to Sorrento" and "Helen of Troy", Tony Pastor and his orchestra.
 "You're My Thrill" and "Nowhere", Charlie Barnet and his orchestra.
 "Woodland Symphony" and "Oh, For Heaven's Sake", Alvino Rey and his orchestra.

ALBUMS

DECCA:

Shakespeare in Swing—Decca Album No. 217. Two 10-inch records, 4 sides, with modern versions of Shakespeare set to music. Played by Bob Crosby's Bob Cats.
 "Trains"—Decca Album No. 215. Two 10-inch records, 4 sides. Monologue by the great comedian, Reginald Gardiner.
 Kansas City Jazz—Decca Album. Six 10-inch records, 12 sides. Music in the Kansas City style by the best-known colored orchestras which originated in the mid-west metropolis.

BLUEBIRD:

Sleepy Time Songs—Bluebird Album B. C.-29. Three 10-inch records, 6 sides. Narration and singing by Karolyn Harris.

COLUMBIA:

Rhumba with Cugat—Columbia Album C-54. Four 10-inch records, 8 sides. Rhumbas with vocal choruses by Carmen Castello and Miguelito Valdes.
 "Show Boat"—Columbia Album C-55. Four 10-inch records, 8 sides. Favorites from "Show Boat" including "Bill" and "Ol' Man River". Orchestra under the direction of Victor Young with Helen Morgan, Paul Robeson, James Melton, Countess Albani and Frank Munn.
 Gershwin Favorites—Columbia Album C-52. Four 10-inch records, 8 sides, played by Eddy Duchin. This album includes "The Man I Love", "Summertime" and "Love Walked In".



Left to right: Jimmy Dorsey, Shorty Solmonson, Jimmy Campbell, Nate Kazebier

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Band Concerts

IT goes without saying that the present absorption in matters military will mean a sudden spurt in band popularity. Not a parade that marches, not a public meeting that presents a message, not a call to arms, or patriotic appeal, or grand send-off but calls for stirring military music to give it zest. Bands everywhere are responding to the need and are sounding the clarion call for loyalty and determination throughout the United States.

Ames Municipal Band

THE Ames Municipal Band of Ames, Iowa, now beginning its summer concerts, has the satisfaction of knowing that its music is carried to the ears of the last listener on the farthest bench. For the band is staged in a beautiful shell completely wired for sound and equipped with a Hammond organ. Other features of this structure are the acoustically treated rehearsal chamber, large dressing rooms, public rest rooms and a system of lighting by 500 colored lights.

Goldman Band

CENTRAL PARK in Manhattan and Prospect Park in Brooklyn will again be centers of band activities this summer when the Goldman Band, in a season extending from June 18th to August 17th, will present a series of concerts under the direction of Edwin Franko Goldman. The performances, known as the Daniel Guggenheim Memorial Concerts, in memory of the man who was largely responsible for their founding, will be given in Central Park on Monday, Wednesday, Friday and Sunday evenings and in Prospect Park on the other three days. Dr. Goldman has devoted much time and attention to arranging suitable programs, and promises the concerts will be particularly interesting. Several new American works will be presented as well as soloists of high calibre. In keeping with our government's Pan-American policy, the band will play many compositions by South



Music Pavilion—Home of the Ames Municipal Band, Inc.—Clate W. Chenette, Director.

American composers. Principal cornet soloist of the season will be Leonard B. Smith, who is a virtuoso on his instrument and a composer. The band will perform several of his works.

Associate conductor of the band is a son of the band's leader, Richard Franko Goldman, whose clever arrangements and

original compositions will be included on various programs.

The program for the first concert will include: "Academic Festival" Overture, by Brahms; "A Sentimental Journey" by Richard Franko Goldman; "The Sorcerer's Apprentice" by Dukas; "Toccatto and Fugue in D minor" by Bach, and "Shoon-three" by Henry Cowell.

World's Fair Echoes

THE World's Fair Band, under Captain Eugene La Barre, its originator, gave a Spring jubilee concert April 18th in Carnegie Hall, under the auspices of the Old Friends of Band Music Society of New York. This same society is working to

ous specified points in New York during the Summer season.

John Philip Sousa Memorial

IN a nation-wide effort to provide funds for the building of a Sousa Auditorium and Music Center of the Americas in Washington, D. C., the John Philip Sousa Memorial, Inc., and the Mark Twain Foundation, Inc., are presenting a series of programs in the principal cities of the United States. The inaugural program was given on May 23rd, in Carnegie Hall, New York, and consisted of pageants, dance numbers and musical selections representing the cultural traditions and the basic characteristics of the various Latin-American nations. The edifice, besides being a concert hall, would serve as information center for various phases of musical life in America and as the national headquarters for bands and orchestras.

LaGuardia, Maestro

THE combination of four massed bands (100 members) of Hunter, Queens, Brooklyn and City colleges, of "Stars and Stripes Forever" as a prelude to a richly classical program, and of Mayor La Guardia on the podium, brought out a crowd that applauded to the echo and came away convinced that, when the mayor goes into action, things happen.

No wonder. For, from the moment Maestro La Guardia mounted the high podium and graciously acknowledged the applause, to the moment when he clicked the band into silence at the final note of "Stars and Stripes", the audience was on the edge of its seat. For here was no amateur displaying tricks. Here was a maestro obtaining results. The right arm's upswing brought the full ensemble into action; the left hand, with calming palm down, brought a breathless pianissimo; the concerted movement of both hands sent the orchestra into determined crescendo. When, at a climactic passage, Maestro La Guardia, blazing new conductorial trails, raised his foot high and brought it down with a resounding thwack, the band went to town with a tremendous fortissimo. The audience did, too, as the final chords sounded a few minutes later, with such applauding as might have raised a less sturdy roof. Critics substantiated the audience's enthusiasm with, "What a man!", "A real musician!" and "He achieves a maximum result with a minimum of gesticulation!"

make available a subscription series of Fall and Winter band concerts.

New York WPA Band

THE New York City WPA Symphonic Band, Harwood Simmons, director, and the WPA Neighborhood Band, Gerardo Iasilli, director, will give concerts at vari-

Stage Shows

"MEET THE PEOPLE" closed on May 10th, again proving that idiosyncrasies and paradoxes exist in the show business to a degree unknown in any other line of endeavor. Here was a review packed with 23 talented youngsters who were on the job from curtain up 'till curtain down. It was a fast-moving, spirited performance which should have run on Broadway for two years instead of twenty weeks. During the past three weeks the kids worked for the flat Equity scale in trying to keep the house open, but it just couldn't be done. The producing company went bankrupt shortly after the closing.

Fay McKenzie, Marlon Colby, Patricia Brillhante, Nanette Fabares, Elizabeth Talbot-Martin, Jack Williams, Jack Albertson, Eddie Johnson, Jack Gillford and Doodles Weaver all were outstanding and would be stars in any Broadway review. How this production could miss fire with so much talent is beyond our comprehension. Among other things we are inclined to blame poor publicity.

It is too bad that it had to close. It will be the good fortune of the people in the cities visited by the road tour to see this fine entertainment a year before it should have left Broadway.

TOP-FLIGHT LISTINGS New York

AT the Paramount three orchestras kept things humming the four weeks from April 25th to May 22nd. Benny Goodman, there the first week, zoomed receipts to \$35,000; Harry James, in on the second, swept in \$28,000; Alvino Rey, with Eddie Bracken and other acts, brought in, for the third and fourth weeks, respectively, \$35,000 and \$26,000. A healthy run.

The Radio City Music Hall had equal reason to be content, for, with stage shows piling up profits, the scorings in the same four weeks (ending May 1st, 8th, 15th and 22nd) were \$71,500, \$77,000, \$70,000 and \$72,000.

Four weeks of stage shows at the Roxy rated for that theatre \$20,000, \$39,700, \$31,000 and \$22,000.

Jimmy Dorsey at the Strand for the two weeks from April 25th to May 8th was sure-fire at \$28,000 and \$24,000 per week. Tommy Tucker's band took over for the weeks ending May 15th and May 22nd, with tallies successively of \$29,000 and \$18,000.

Boston

RAY HUTTON headed the stage show at the Boston, four days of the week ending May 15th (vaudeville the other

out a princely \$23,000. The total the following week, with Diosa Costello-Ciro Rimac band there, was \$10,000.

Baltimore

AT the Hippodrome, the two weeks ending May 15th and 22nd, the totals were, respectively, \$14,200 and \$12,000, the former due to Guy Lombardo's drawing power, the latter to Milt Britton's.

Cincinnati

DURING the weeks ending May 8th and 22nd, two bands cast a rosy glow over receipts at the Shubert: Bob Crosby, on the earlier date, \$11,500, and Abe Lyman, on the later, \$10,000.

Cleveland

TED WEEMS at the Palace, the week ending May 1st, stirred up trade to the tune of \$11,500. A combination Abe Lyman and vaudeville act there, the week ending May 15th, came right along with \$11,000.

Indianapolis

THE Lyric stood host to four top-flight bands the weeks ending May 1st, 8th, 15th and 22nd. Here they are with their receipts, in the order of their appearing: Ray Herbeck, \$8,500; Eddy Duchin, \$12,600; Dick Jurgens, \$11,000; Pinky Tomlin, \$9,500.

Chicago

WAYNE KING on the stage at the Chicago was largely responsible for the good enough \$31,800 the week ending May 8th. Two weeks after that Eddy Duchin at the same theatre rang up \$33,000.

Minneapolis

THE Orpheum had the Wayne King orchestra, followed by the Woody Herman band, the weeks ending May 1st and 8th, with pickings successively \$12,500 and \$10,500.

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Los Angeles

PHIL HARRIS' orchestra at the Paramount pounded to a smash \$20,000 the week ending May 1st. The week ending May 22nd Richard Himber kept this pace with another \$20,000.

LEGITIMATE

St. Louis

Jacob Schwartzdorf, musical director of the great St. Louis Municipal Opera, had the honor of conducting the world premiere of "New Orleans", the latest operetta by Sigmund Romberg and Oscar Hammerstein II, at the huge outdoor theatre, June 5th. Both composer and author were in the audience of 10,000 persons when Schwartzdorf mounted the podium to lead the Municipal Theatre Orchestra of 50 musicians, mostly members of the St. Louis Symphony Orchestra. "New Orleans" was the first of 12 productions to be presented this summer by the Municipal Opera. Miss Muriel Angelus, British stage, screen and radio star, now duplicating her success in the States, took the leading feminine role.

with Art Director Watson Barratt, who designed sets for some 800 shows, including Romberg's "My Maryland", "Blossom Time" and "The Student Prince". It was Watson's first return to the St. Louis outdoor theatre since 1934. It was he who caused the increase of the stage to almost double its capacity, with its familiar twin oaks towering in the background. The enlargement was made to accommodate his fabulous and gigantic sets in 1934. Romberg and Hammerstein were overjoyed to learn he would direct the art work for the world premiere of their new show.

"The far-seeing Hammerstein and Romberg", stated Schwartzdorf, "utilized every facet of New Orleans life in their production. The religious piety, the carnival gaiety, is reflected in the music. The spirit of the Negro bands, which once played on handwagons to advertise the merchandise of their employers, and thereby paved the way for modern 'swing', is incorporated in some of the songs. There is also the sweet melancholy of creole plaints, the fiery, dashing tunes by young swains. Every aspect of the city's life, from gay music halls to the stately mansions of the elite, is unfolded in the startling musical interpolations of "New Orleans".

Richard Berger headed the production staff and had two new stage directors, Robert F. Ross and Jack Donohue. Ross devoted all of his time to the rehearsal of principals; Donohue worked exclusively in the staging of the choral ensembles. Ballet Master Theodor Adolphus and Dance Director Al White, Jr., were in charge of the dances. Schwartzdorf, as supervisor of musical activities, coordinated the work of all in the masterful scores which emerged from the musicians' library below the stage. The musicians also had a rehearsal pavilion on the "lot".

Other members of the 1941 productions staff are Arthur Norris, assistant musical director, a newcomer; O. J. Vanasse, associate stage director; William Meader and William Richardson, stage managers.

The 12 smash hits, in order of performances, follow: June 5th to 15th, "New Orleans" (world premiere); June 16th to 22nd, "Sweethearts"; June 23rd to 29th, "Too Many Girls" (first time in St. Louis); June 30th to July 6th, "Firefly"; July 7th to 13th, "The Three Musketeers"; July 14th to 20th, "Irene"; July 21st to 27th, "Nina Rosa"; July 28th to August 3rd, "The Merry Widow"; August 4th to 10th, "Bitter Sweet"; August 11th to 17th, "The Desert Song"; August 18th to 24th, "The Red Mill"; August 25th to 31st, "Balalaika" (American premiere).

Stars and supporting players included Muriel Angelus, Rosemarie Brancato, Helen Claire, Cass Daley, Wilbur Evans, Margalo Gillmore, Dan Harden, Eric Mattson, William Lynn, Carolina Segrera, Norma Terris, Charles Williams, James Newell, Margaret Adams, Gladys Baxter, Jack Albertson, Patricia Bowman, Betty Bruce, Donald Burr, Violet Carlson, Maryon Dale, Rico de Sierra, Gordon Dilworth, Joan Edwards, Dorothy Lee, Tom Ewell, Howard Freeman, Ted Gary, Eunice Healey, Arthur Kent, Bob Lawrence, Ethel Levey, Joseph Macaulay, Nancy McCord, Ruby Mercer, William Mercer, Eula Morgan, William O'Neal, Frederic Persson, Helen Raymond, Joan Roberts, Ethel Taylor, Frankie Thomas, John Tyers, Ruth Urban, Hack Williams,



TYPICAL NIGHTLY AUDIENCE OF 10,000 AT THE MUNICIPAL OPEN AIR THEATRE, ST. LOUIS, MISSOURI

three days), with a gross for the seven days of \$9,000.

Philadelphia

FOUR maestros—Horace Heidt, Raymond Scott, Jimmy Dorsey and Guy Lombardo—brought up totals at the Earle during the weeks ending May 1st, 8th, 15th and 22nd, respectively, to \$21,000, \$17,500, \$26,000 and \$18,500.

Pittsburgh

HORACE HEIDT was chosen as maestro for the first stage show in a month at the Stanley, and bounced off a goodly \$22,000 the week ending May 8th. The week ending May 15th Wayne King carved

Washington

THE week ending May 15th was a double-header for top-flighters, Ted Weems at the Capitol bringing home \$15,000, Charlie Spivak at the Earle, \$14,000.

Buffalo

HORACE HEIDT at the Buffalo skyrocketed receipts to an astral \$19,000 the week ending May 15th.

Kansas City

THE weeks ending May 1st and 8th saw as top-flighters at the Tower successively "Scat" Davis and Orrin Tucker. The ratings were \$7,300 for the former and \$7,000 for the latter.

"New Orleans" ran for 11 nights; the presentations following it will be offered seven nights each. Approximately 750,000 patrons will attend the great *al fresco* theatre during this season, its twenty-third successive year. Advance sales reached the \$90,000 mark 14 weeks before the opening date.

The production of "New Orleans" was indeed "colossal", in the Hollywood sense of the word. The Romberg-Hammerstein entry in the 1941 theatrical race was so lavish in its scenic and choral effects, that both the author and composer decided that only the Forest Park Theatre could afford it an adequate world debut. Both of them assisted in its staging. The production re-united them

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"TWELFTH NIGHT," with Helen Hayes and Maurice Evans at the American the week ending April 26th grossed a fine \$20,000 for eight performances. The following week the personal appearance of Duke Ellington in town sliced the receipts of "Cabin in the Sky" to \$13,000.

New York

THE sunshine of summer is casting its hot rays over Broadway a bit precipitately, at least so it seems, when one scans the slithering box office receipts. In the four weeks from April 20th to May 17th the grosses for the musicals along the Great White Way were:

WEEK ENDING	April 20	May 3	May 10	May 17
Hellzapoppin'	\$20,000	\$19,000	\$18,000	\$18,000
It Happens on Ice	16,000	18,000	18,000	17,000
Lady in the Dark	21,500	21,700	21,500	21,700
Louisiana Purchase	21,000	19,000	18,000	18,000
Meet the People	8,500	8,000	.....	.....
Pat Joey	21,500	19,000	18,000	18,000
Panama Hatlle	20,000	27,000	20,000	20,000

Bronx

ANN CORIO'S Tondeleyo in "White Cargo" gave the Windsor a satisfactory \$7,000 the week ending Monday, May 19th

Washington

"HOPE FOR A HARVEST," Sophie Treadwell's new comedy, at the National, the week ending April 26th, reaped a lavish \$22,000. The play is set to open on Broadway in the autumn. Shubert's "Student Prince" drew in \$14,500 at the same theatre the week ending May 10th. This operetta closed the legitimate season in Washington

Boston

THE second and third weeks of "Rose Marie" at the Shubert, the weeks ending April 26th and May 3rd, showed goodly garnerings of \$12,500 and \$13,000. "Tobacco Road" at the Plymouth for the former of these weeks drew a spanking \$10,500 for this, its final session. The following week "Theatre" was on the boards, with the total a nice \$15,000. At the Shubert "Gay Divorce," the week ending May 17th, oiled the wicket with a pleasing \$10,000. The same week the Wilbur roped them in, with "Women Aren't Angels," taking in \$5,000 for four performances.

New Haven

"BLOSSOM TIME" at the Shubert drew \$5,000 for three performances, filling a week of one- and two-nighters (ending April 26th) in nearby towns. Alexander Woollcott's "Man Who Came to Dinner" played eight performances the week ending May 17th, which added up to a nice \$13,000.

Pittsburgh

"DUBARRY WAS A LADY" did smash business at the Nixon the week ending May 10th, reaching \$24,500, the top gross of the season.



LUCILE WATSON, MADY CHRISTIANS and PAUL LUKAS in the New Play, "WATCH ON THE RHINE"

Baltimore

FOUR fine productions ended Baltimore's season with a flourish. Somerset Maugham's "Theatre," starring Cornelia Otis Skinner, chalked up \$9,600 at Ford's the week ending April 26th. The next week "The Student Prince" there built up to \$10,200. The week ending May 10th "Hope for a Harvest" garnered \$13,200, and the week ending May 17th completed the crescendo with "DuBarry Was a Lady" and receipts of \$22,000.

Indianapolis

"CABIN IN THE SKY" was thumbs up at the English, with \$9,000 registered on three night performances and matinee ending April 26th.

Springfield

IN a three-day stand from April 28th to 30th "Tobacco Road," with John Barton, grossed slightly over \$5,000 at the Court Square Theatre. For "The Man Who Came to Dinner," with Alexander Woollcott, at the same theatre, two performances on May 7th grossed \$4,500. Pretty good.

Detroit

"STUDENT PRINCE," ever young, ever fresh, whirled the wicket to the merry tune of \$16,500 at the Cass, the week ending April 29th. "Accent on Youth" completed eight performances at the same theatre May 10th, with \$8,500 to show, pleasant enough for a revival. "Time of Your Life," the week ending May 17th, came through with \$8,000.

Chicago

CHICAGO'S Loop wasn't lassoing any mighty grosses the weeks from April 20th to May 17th. The weather, war-talk and tight money have been variously blamed, but nobody seems to know the exact reason. The grosses were as follows:

WEEK BEGINNING	April 20	May 3	May 10	May 17
Arsenic and Old Lace	\$15,000	\$14,500	\$12,500	\$11,000
Boys and Girls Together	14,000*	.....	.....	.....
Life with Father	11,500	11,000	11,000	11,700
My Sister Eileen	12,700	12,500	11,000	10,500
Twelfth Night	.....	.....	14,000	14,000
Cabin in the Sky	.....	.....	10,000	9,500

* Boys and Girls Together closed April 26th, after four dullish weeks.

On the other hand, eight performances of Veloz and Yolanda in Orchestra Hall, the week ending May 10th, brought in \$17,000, virtual capacity.

Milwaukee

DEPRESSING war news from abroad seemed to affect all attractions in this town the week ending April 26th. The San Carlos Opera Co. failed of its usual success, counting up only \$2,900. A single matinee of "Twelfth Night," Sunday, April 27th, however, poured \$1,000 into the coffers, all going for British War Relief. With four more days, ending May 3rd, this Evans-Hayes vehicle hit the high spots with \$17,000.

Five nights and a matinee ending May 10th for "Hellzapoppin'" wound up in the

merry blaze of \$18,000. The season came to a close May 13th with one day of Veloz and Yolande's "Dance Americana," and \$2,500 the gross, that is, capacity.

Cincinnati

"DUBARRY WAS A LADY" snatched a bright \$15,000 for four evening performances and a matinee the week ending April 26th at the Taft.

After the May Festival, the gala musical event of the city, ending May 10th, Cincinnati is sans legitimate for the summer.

Kansas City

A FIVE-DAY session ending April 26th of "Hellzapoppin'," with Eddle Carr and Billy House at the Music Hall, zoomed receipts to \$24,000. This marked the close of the legitimate season.

Minneapolis

WARM weather and general slack conditions held down grosses of "Hellzapoppin'," which still managed to cop \$14,000 for four nights and a matinee ending May 3rd. "Time of Your Life," following it, brought for three nights and a matinee a less hefty \$4,000. This show rang down the season's curtain.

Los Angeles

"THE TIME OF YOUR LIFE" wound up its second week at the Biltmore April 26th garnering \$12,000, very profitable. "Ice Capades of 1941" built up nicely during the week ending May 3rd, resulting in a gross of \$38,500.

San Francisco

MARY BOLAND, in "Meet the Wife," came through at the Curran the week ending April 26th with \$8,000. A revival of "Springtime for Henry," at the Alcazar, drew an estimated \$9,000, the same week. The two weeks ending May 3rd and May 10th paced along together dollar for dollar with "Springtime for Henry," drawing on each \$8,400. The fourth and last week brought \$9,000 for this show, the final performance playing up to the hilt. If it hadn't been for Horton's film commitments, it probably would still be pulling in the crowds.

Toronto

"ACCENT ON YOUTH," co-starring Sylvia Sidney and Luther Adler, chalked up \$6,500 at the Royal Alexandra the week ending May 17th.

ONE of the by-products of the ASCAP-BMI controversy has been the impetus given to swinging the classics. Something may be said for this musical sport of catch-who-catch-can. Certainly it has produced some excellent arrangements: John Kirby's version of Debussy's "Clair de Lune", for instance, and Hazel Scott's piano solos of de Falla's "Fire Dance" and Art Tatum's arabesques on Massenet's "Elegie". The fact remains, however, that jazz compositions having most lasting success have been those which sprang new-born from the composer's brain. Really great swing stars have seldom indulged in plagiarism. Duke Ellington has never poached on classical preserves; Count Basie (save for one melody he was required to do for a film) has remained equally aloof. Benny Goodman, again and again, has shown his distaste for redraping the classics.

Swing, with inexhaustible melodies and rhythms of its own, certainly needs not greedily invade foreign territory. All this borrowing is little more than an excuse—and a mighty poor one—for lack of individual inspiration.

Atlantic Antics

REGGIE CHILDS will have another two-weeker at the Palisades Park, N. J., as a result of the good work he did there May 3rd and 4th.

HARRY JAMES will begin a two-weeker at the Steel Pier, Atlantic City, July 29th, and another two-weeker at the Totem Pole, in Boston, August 15th. He is scheduled for a return date at Hotel Lincoln, New York, in October.

CECIL GOLLY'S band opened at the Rainbow Gardens, Strafford, Pa., May 14th.

VAUGHN MONROE, around the middle of June, went into Frank Dalley's Meadowbrook, Cedar Grove, N. J., for a two-weeker.

THE McFARLAND TWINS began a week at the Palisades Park, Fort Lee, N. J., June 13th. They will open the Jones Beach (L. I.) season June 28th.

GUY LOMBARDO will begin a four-weeker at Jones Beach July 3rd.

New England Nuance

SAMMY EISEN and his orchestra will swing forth for the summer season at the exclusive Dunes Club, Narragansett, R. I., beginning June 27th.

GEORGE MacFARLANE and his orchestra are scheduled for Wonderland Park, dog track at Revere, Mass., for the season, beginning June 16th.

BILLY KRONER, with his band, is set for the Eastern Yacht Club, Marblehead, Mass.

RUBY NEWMAN and his orchestra opened the Casino, smart North Shore society rendezvous, at Magnolia, Mass., on June 14th.

AL MILLER and an eight-piece group will play at the Hotel Preston, Swampscott, Mass., for the season beginning June 28th. This will be Miller's third consecutive season at the Preston.

GENE KRUPA was at the Totem Pole Ballroom, Auburndale, Mass., June 9th to 14th.

Connecticut Capers

TOMMY DORSEY began a week at Pleasure Beach Park, Bridgeport, on June 1st.

BOB CHESTER took over from Tommy Dorsey at the same rendezvous June 8th.

TOMMY TUCKER was third in line at the Pleasure Beach Park, taking over on the 15th of June.

SAMMY KAYE was there July 6th.

Hub-Bubbles

ROY KINNEY and his Aloha Islanders returned April 10th for his fourth engagement in the Hawaiian Room of the Hotel Lexington, Boston.

LANI McINTIRE, with a new Hawaiian show, is making theatrical and night club tours throughout the United States. He will return to the Lexington, Boston, in a few weeks, for his fourth season there.

RANNY WEEKS at this writing is supplying the music for dancing and supper at the Club Mayfair, in Boston—and how the customers enjoy it!

ANDRO DARNEZ'S Cuban band has had its engagement extended through the summer at Boston's Beachcomber.

HARRY MORRISSEY and his band go into the Boston Beachcomber on June 1st and will alternate with Darnez's band on the dance music.

EVERETT HOAGLAND was at the Totem Pole Ballroom, Auburndale, Mass., June 4th to 7th.

Down New York Way

GRAY GORDON and his orchestra have had their contract renewed at Log Cabin Farms in Armonk, N. Y., rounding off the date on June 17th.

CARL HOFF started the summer at Blue Gardens, Armonk, N. Y., on May 23rd.

Manhattan Madcaps

BOBBY BYRNE started a summer run at Hotel Pennsylvania June 8th.

CAB CALLOWAY will begin his two-weeker at the Strand Theatre, New York, July 4th.

LES BROWN'S two-weeker at the Strand Theatre, New York, which opened June 6th, was his first Broadway date.

GUS ARNHEIM had a week at Loew's State, New York, ending June 4th.

BEN BERNIE'S band is playing a two-week stretch at Madison Square Garden (New York) Dance Carnival. It ends June 25th.

SHEP FIELDS is having a fortnight stretch at the Madison Square Garden, his date also ending June 25th.

WILL BRADLEY and his orchestra, with Ray McKinley featured at the drums, began an engagement on the Hotel Astor Roof, July 16th.

MILT HERTH recently had his first vacation in five years, ten days off in his home town, Kenosha, Wis. Late in May his trio went into the Roxy Theatre, New York, then up to the Syracuse (N. Y.) Hotel for the summer, opening there June 14th.

Southward Swing

CLYDE McCOY took his crew into the Beverly Hills Country Club, Newport, Ky., May 23rd.

The Cavalier Beach Club, in epic and span shape, was opened informally for the summer season May 17th. A festa on Decoration Day week-end marked the formal opening. Scheduled for the summer there, in the order named, are: Johnny Long, Orrin Tucker (with Bonny Baker), Tommy Dorsey, Russ Morgan, Paul Penard and, finally, Will McCune, who will close the summer season Sept. 15th.

Loop-a-Doopers

PAUL WHITEMAN hove into the Ches Paree, Chicago, May 16th, with John Boles as his stellar singer.

LOENARD KELLER was at the Bismarck Walnut Room, Chicago, in May.

BERNIE CUMMINGS was at the Edgewater Beach Hotel, Chicago, in April.

SKINNEY ENNIS will begin a Chicago date at the Palmer House June 26th.

ART JARRETT took his men (formerly the late Hal Kemp's band) into the Blackhawk, Chicago, May 14th.

JAN SAVITT, at the Panther Room of the College Inn, Chicago, in April, featured a novelty called "Beloved Friend," based on the letters which passed between Tchaikovsky and his unseen patroness, Mme. Von Meck.

CHARLIE BARNET took over the Panther Room, Chicago, May 2nd, to give College Inn patrons a taste of his "white Negro" music. He flew from Chicago to New York for the opening of Madison Square Garden, May 30th.

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DEL COURTNEY had a seance at the Continental Room of the Stevens Hotel, Chicago, in late April.

RAMON RAMOS' music sounded forth at the Camella House of the Drake, Chicago, in late April.

JAN GARBER announced the "Springtime Revue" at the Empire Room early in May, and the Palmer House, in Chicago, entered on its ninth year as a popular nighterle. In this setting have flourished Veloz and Yolanda, Paul Draper, Edgar Bergen and innumerable top-flight bands. Here also Bonnie Baker brought "Johnny" to fame.

BENNY GOODMAN will have a month at the Sherman Hotel, Chicago, starting about the middle of July.

Out Where the West Begins —and Ends

GLEN GRAY will be at Cedar Point, Sandusky, Ohio, for a week, beginning August 1st.

HERBIE KAY had a week (ending June 6th) at Moonlite Gardens, Coney Island, Cincinnati.

BARRON ELLIOTT followed Herbie Kay at the Moonlite Gardens, Coney Island, Cincinnati, June 7th.

HENRY BUSSE was at Yankee Lake Park, Brookfield, O., May 25th, and, on June 19th, will go to Ocean Beach Pier, Clark Lake, Mich.

RED NICHOLS' orchestra opened May 16th at the New Casino Ballroom, Walled Lake, Mich., for a month.

GEORGE HAMILTON opened May 27th at the Schroeder Hotel, Milwaukee.

LAWRENCE WELK was the lead-off attraction at Excelsior Park, Minneapolis, May 21st. On June 7th he opened at the Peabody in Memphis for a three-day engagement.

ABE LYMAN opened a four-weeker at the Palladium, Hollywood, Cal., June 20th, his first visit to home territory since 1932.

JIMMIE LUNCEFORD skims over space as usual, in June taking in engagements in Seattle, Wash.; Portland, Ore., as well as Californian dates in San Jose, Salinas, Sacramento, Oakland, Los Angeles, San Diego, San Bernardino and Culver City.

Disc Discernment

LOU BREESE, who currently employs two male vocalists, is in search of a good girl vocalist. Prospects residing anywhere in the United States may compete for the job by sending in recordings of their voices. Entry records may be cut on any recording machine. Sponsors of this contest—a company that specializes in disc-recording—will publicize the contest nationally. With the records of their voices, the contestants are requested to submit snap-shots and any information which may be of value to the judges, Ray Noble, Harry Salter and Duke Ellington. The winner will be awarded a one-year contract to sing with Lou Breese and his breezy rhythm orchestra.

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Pioneer of the Podium

ANN DUPONT, "Queen of the Clarinet," was guest conductor at the Roxy Theatre for two weeks during the absence of Paul Ash, the first time a



ANN DUPONT

woman-conductor has ever presided in that pit. Miss DuPont is now rehearsing a 14-piece band, of which she is both vocalist and conductor.

Sample for Uncle Sam

FRED WARING has been asked to compose an official quartermaster marching song, and he is diving deep into the well of inspiration, to bob up with a lyric and tune that have the proper umph and lilt.

Bernie Says:

By BERNARD GREEN

I'M launching a campaign (and I hope it doesn't remain a one-man campaign) against certain wise-guy newspapermen who have read too many stories about the power of the press.



BERNARD GREEN

I've watched a lot of these yokels lose their jobs on a sheet and then wind up driving a truck, proving that it was just luck that let them roam the Fourth Estate even for a while. The fellows I have in mind, particularly, are those who go out of their way to make things tough for a musician, a singer, an actor or any artist in the entertainment world. We all know it's tough enough to gain even a modicum of recognition in this hard-to-figure game, and those who wield a pen or pound a typewriter should never lose sight of that fact. Still, we'll always find some alleged newspapermen who go out of their way to be vicious, without stopping to realize that they're breaking some poor kid's heart. My theory is that a critic should forget he's a critic and put himself in the place of an average fan. If he's reviewing a play and he doesn't like a performance, because the actor didn't do as well as he did in another play that shouldn't be figured in the review. It doesn't concern the average play-goer who would watch the play without predilection. The trouble with too many reviewers in any field is that they write with a chip on their typewriters. Maybe the show wasn't bad; maybe the recording wasn't terrible, and perhaps that certain melody had some worth after all. Then, too, maybe the critic was in a bad mood that night.

A lot of scribblers take advantage of a reputation they have gained through a freak, and they wouldn't go off on a pleasant tangent to save their souls. Of course a play critic must review all plays. But I'd like to see one of them brave enough to skip writing his review on an opening, explaining, "I wasn't in a good mood last night. In fairness to the producer who spent heavy thousands on the play and in fairness to the large cast who must continue in the play to make a living, I'll catch the play another night this week." Utopia, I guess, but that's how I feel about it, and I'm glad I've got it off my chest.

Bandleader's Bonanza

The ambition of every bandleader, it seems to me, is to get a radio commercial, for, it is conceded, that's where the "big dough" lies. Reason enough! After all, it's the prize or reward paid for those tiring, annoying one-nighters, and you really have to work only one full day a week. With that in mind, let's study the case of bandleader Carl Hoff. A short time back he asked to be relieved of his duties as musical director of the Al Pearce radio stanza, a job he could have held until he was stepping on his white beard. Consider, too, that he didn't have to do any traveling and made enough money to buy and operate a huge yacht and an immense ranch in California. Today, however, we find him directing his new dance band at Armonk's Blue Gardens, where he'll remain all summer. After that engagement he'll embark on a tour of one-nighters and theatre dates, following the paths a bandleader wishes he could avoid when he gets that juicy commercial. But here's the way Hoff looks at it. "Of course I had security with that radio show. But I'm a musician. I was getting tired of playing incidental music and fitting my other numbers to that old clock on the studio wall. It was easy work, but didn't offer any room for originality. I wanted to get out and meet the people I play for. All of them don't want to write letters and many of them haven't the time. Personal contact is the only way to get real reaction. Now I'm playing the way I want to play, instead of catering to the wishes of a producer. Now, don't get me wrong. Radio isn't bad at all. It was plenty good to me, but I've always wanted a dance band. I've been working on ideas and arrangements for a few years and I think I have found just what I wanted. Judging by the capacity crowds at the Blue Gardens, the fans feel the same way about the Hoff music."

And Yet They Triumphed

Is education necessary for success? The point has certainly been argued aplenty. But our good friend, baritone George Griffin, comes up with a flock of names of successful people who either were denied education or forsook the opportunity to continue with their school studies. By all tokens, Edgar Allen Poe should never have been one of America's all-time greats. He was kicked out of West Point as a freshman because he thought it was more important to write poetry than study his lessons. . . . Greta Garbo was a hairdresser at the age of 14 and a hat model two years later. She had practically no school training. . . . Neither of the Wright brothers finished high school. . . . Will Rogers had virtually no schooling yet his humor and philosophy still continue to thrill millions. . . . Dr. S. Parkes Cadman, one of the world's greatest philosophers, worked in a coal mine for ten years, beginning at the age of 11. . . . Hall Caine, who wrote one of the best sellers of all time, "The Christian," didn't finish public school. . . . F. W. Woolworth was the son of a poor farmer. School was out of the question. His first job paid him nothing for six months and then he got 50 cents a day for 15 hours a day. . . . Edison's teachers called him addle-brained. He went to school only three months of his entire life.

Just in Passing—

Reuben's was the scene for this one: A pair of rival music publishers, each with a drink too many under his belt, were engaged in a bitter argument, which soon petered out to an exchange of bitter stares. "Look," flipped bandleader Sammy Kaye, "now they're looking stagers at each other." . . . Songstress Bea Wain defines a Broadway isolationist as a guy who ducks under

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the table when the dinner check is about to be presented. . . . My old friend, Ted McMichael, one of the Merry Macs, has written a tune which looks like another "Music Goes Round," namely, "The Hut Sut Song." It couldn't have happened to a nicer guy. Incidentally, the best recordings I have heard on the song to date are on a Bluebird label, with the honors going to those four swell King Sisters, with the other waxing by the ever dependable Freddie Martin. . . . Talking about songwriters, here's a tip offered by lovely singing star, Yvette. "Whenever you feel discouraged and things aren't going just right—don't give up. Remember that when Carrie Jacobs Bond composed "I Love You Truly" she was so impoverished she had to write the words and music on wrapping paper she got from her grocer. She couldn't afford the few pennies for regular music sheets."

Roseland Ramblings

I paid a visit to Broadway's famous Roseland the other night and came away with some very interesting facts supplied by that fast-rising publicity team, Sid

CONDUCTORS

Send for these charts: "STAR SPANGLED BANNER" shows how to direct a dignified, graceful rendition. Price 50c. "TWO AGAINST THREE," how to beat two with one hand and three with the other, simultaneously, as required in the final movement of the PANHALLOR OVERTURE. Price, \$1.00. "INTRODUCTION to the SECOND HUNGARIAN Rhapsody," how to direct it with absolute ensemble control. And "HOW TO MAKE A CRESCENDO ON A PP PARADE"—this chart splendid for players; it explains all. Price, \$1.50. These charts are suggestive, stimulate thought and ideas. They are the equivalent of a \$5.00 personal lesson. FRED GEIB, noted conductor and soloist, formerly with the PHILHARMONIC (N. Y.), now with the RADIO CITY MUSIC HALL (Theatre, 1879). "For detail illustration and explanation these charts are wonderful." Special introductory offer, the three charts sent **\$2.00** postpaid for . . .

FRANK MORSE 440 W. 45th ST. NEW YORK CITY

Garfield and Les Zimmerman. A score of movies have used Roseland for plot purposes and Preston Sturges' "Child of Manhattan" used it as a background. . . . Ring Lardner, Sherwood Anderson, Carl Van Vechten, John O'Hara and F. Scott Fitzgerald are among the authors, living or strolling Elysian Fields, who have written yarns about the famous ballroom

... the spot is the brain-child of Lou Brecker, a mild-mannered fellow from Philadelphia. As a lad he patronized ballrooms in his home town, but they were rough-and-tumble joints, and a boy was hardly encouraged to bring his best gal ... Eager to operate a place that would be in complete contrast to those dives, Brecker obtained the backing of affluent Frank Youngley, and thus was born the Philadelphia Roseland, so-called because roses were in evidence all over the place, on every light, on all fixtures ... Gotham's Roseland opened New Year's Eve and all the town's greats were present ... Among the bandleaders who got their start there are such topnotchers as Mal Hallet, Claude Hopkins, Shep Fields, Vincent Lopez ... The Black Bottom and the Charleston were born there ... Jean Arthur, Arthur Murray and George Raft are some of the names who walked away with cups awarded for dancing ability ... Glenn Miller smashed all attendance records for a one-nighter there about a year ago ... and, the best evidence of the place's respectability is that Brecker's son and daughter are his best customers.

It Happened This Way

NBC's "Manhattan Merry-Go-Round" still rates as one of radio's top stanzas, despite all competition all over the country. The reasons are many, but for our money baritone Conrad Thibault is excuse enough for you to lend an ear every Sunday night ... By the way, talking to Thibault during one rehearsal, I learned that no less a world figure than Calvin Coolidge was responsible for his career as a singer. It happened in Northampton, Mass., when Connie was a member of the choir that sang in the church attended by the late President. ... Through Coolidge's influence, further auditions and a scholarship were arranged. Today, in our opinion, Thibault rates as radio's top baritone. Getting back to the show itself, it was interesting to note that this session produced such acts as Benny Goodman and Artie Shaw who held down the clarinet spots in the band; Jerry Colonna who served as trombonist, and Charlie Magnante, Teddy Powell, Andy Sannella and Freddie Fradkin. There can be no mention of the show's greatness, however, without a nod to Frank and Anne S. Hummert who are in complete charge of production of "Manhattan Merry-Go-Round" and a flock of other radio perennials.

PERSONAL OPINIONS: A critic is a guy who will probably die of Skeptic poisoning. ... I sympathize with the unfortunate musician who was given monkey gland treatments and now doesn't mind working for peanuts. ... I hate a guy who would rather hit an idea than hit upon one. ... The trouble with the world today is that too many people grumble and are hateful instead of being humble and grateful ... and the trouble with living to the ripe old age of 95 is that it takes so long to do it. ... Joe Reichman has a great disc pair on the Bluebird label with "Variations In G" and "It's Sad But True." ... It won't be long before Charlie Spivak currently at Glen Island Casino emerges as the best name on the OKEH label.

END PIECES: With so many guys anxious to report battles and vicious competition in the business we are inspired to comment on one of the real friendships in the music field, the one that exists between Jimmy Flora, current at the Cocktail Lounge in the Hotel Pennsylvania, and Jimmy Dorsey, who recently completed a successful run in that hotel's Cafe Rouge. Though they might have been termed competitors, Jimmy went out of his way to help, coach and guide Flora. Further, Dorsey will soon Decca-record two of the other Jimmy's originals, "A New Shade of Blue" and "Your Love." I hope they're hits.

The Marine Dining Room of the Hotel Bryant, directly next door to the CBS Playhouse No. 3, is often mistaken for a radio reception room by outsiders who dine there. It is commonplace to see stars like Bea Wain, Guy Lombardo, Genevieve Rowe and Fred Waring grabbing quick bites during rehearsal lulls. The hinterlander seeking his favorites would think of looking in at "21" or The Stork, but nine times out of ten you'll find them in spots like the Bryant's Marine Dining Room.

No Broadway ham could match the conceit of Nero. The hated ruler was the first to employ stooges who find their prototypes in today's studio audiences. He used to suggest amateur contests and then bribe the other contestants to withdraw. There could be one winner—Nero. If he had any trouble with the others it meant death for them. Nero was so poor an artist that people would feign death or illness to be carried out of the room where he played his lyre (not a fiddle—it wasn't invented at the time). When the big ham died, the final words he gasped were, "What an artist the world will now lose!" And I gasp—that's all for this issue.

Symphonic Recordings Review

By DICK WOLFE

Symphony No. 3, in F Major, Brahms. Victor Red Seal Album M-762. Four 12-inch records, eight sides, played by the National Symphony Orchestra of Washington, D. C., under the direction of Hans Kindler. The National Symphony Orchestra's first recording of the Tchaikowsky "Third" was enthusiastically received. This second album is ideally recorded, and Mr. Kindler brings out its great vitality and appeal, resulting in a beautiful performance. The recording is excellent.

"The White Cliffs of Dover." Victor Red Seal Album M-775. Three 12-inch records, six sides. The poem is by Alice Duer Miller and the original music by Dr. Frank Black. Lynn Fontanne, one of the greatest living actresses, gives a reading never to be forgotten. The orchestra under the direction of Arthur Lang is no mere musical accompaniment; it is an integral part of the performance. This album should be in every connoisseur's collection.

Concerto No. 5, in E Flat Major "The Emperor", Beethoven. Victor Red Seal Album M-761. Five 12-inch records, 10 sides, played by Benno Moisevitich accompanied by the London Philharmonic Orchestra under the direction of Georg Szell. Moisevitich made several tours of the United States and was instantly received as a great artist. This recording, which was made in London, brings back vividly his brilliant technique and fine musicianship. The accompaniment under Dr. Szell's direction is sympathetic and adequate. This modern version of Beethoven's great "Emperor" Concerto supplies a long-felt need in recorders' collections.

Italian Songs of the 17th and 18th Centuries. Victor Red Seal Album M-766. Three 12-inch records, six sides, sung by Ezio Pinza, bass, with Fritz Kitzinger at the piano. Mr. Pinza is one of the leading artists at the Metropolitan. The songs—by Monteverde, Falconeri, Cavalli, Legrenzi, Torelli, Scarlatti, Handel, Sarti, Glordani and Paisiello—constitute the best known of the lovely old songs of the 17th and 18th centuries. Mr. Pinza's singing is of his usual high standard, and Mr. Kitzinger provides most satisfactory accompaniment.

"Tristan und Isolde" Prelude and Liebestod, Wagner. Red Seal Album M-653. Two 12-inch records, four sides, played by the Berlin Philharmonic Orchestra with William Furtwangler conducting. This album, which was recorded in Berlin in 1938, will be released by Victor in July. It is a beautiful recording and demonstrates more than anything else the universal language of music as well as the fact that there is music in souls of all men even though they may temporarily be engaged in a conflict not the choice of the people but of those leaders who guide or misguide their destinies.

"A Night on Bare Mountain", Moussorgsky, orchestrated by Stokowski. Victor 12-inch Red Seal Record 17900, played by the Philadelphia Symphony Orchestra under the direction of Leopold Stokowski. The orchestration and performance are strictly Stokowski. You will like the effects he secures in his arrangement and performance of the Russian masterpiece.

"Don Giovanni"—"Dalla Sua Pace" from Act I and "Il Mio Tesoro" from Act II, Mozart. Victor Red Seal 12-inch record 15601, sung by Beniamino Gigli, tenor, with orchestra conducted by Lawrence Collingwood. Gigli's beautiful voice and fine artistry never showed to better advantage than in this recording. It belongs in every connoisseur's collection.

"Voices of Spring" by Johann Strauss and "Songs of the Danube" by Johann Strauss, Sr. Victor Red Seal 12-inch record 13597. The first waltz is conducted by Georg Szell and the second by Karl Alwin. It takes a real Viennese to define all the nuances of the Strauss waltzes. Szell and Alwin are fully qualified and they secure excellent results in this recording.

Love Music from "Tristan und Isolde", Wagner. Columbia Masterworks Album M-427. Three 12-inch records, six sides, played by Stokowski and the All-American Youth Orchestra. Stokowski excels in Wagner music, and his masterly development of the Youth Orchestra has been the marvel of the American music critics. This album is the best of the Youth Orchestra recordings that we have had the opportunity of reviewing.

Fifth Symphony, Beethoven. Columbia Masterworks Album M-451. Five 12-inch records, 10 sides, played by the All-Amer-

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ican Youth Orchestra under the direction of Leopold Stokowski. Stokowski is an individualist, and we do not particularly care for this interpretation of the Beethoven Fifth. It is well recorded; however, it sounds a bit thick in spots. The Symphony fills nine sides; the tenth contains the Bach-Stokowski Fugue in G minor.

Valses Nobles et Sentimentales, Ravel. Columbia Masterworks Album M-194. Two 10-inch records, four sides, played by Robert Casadesus, pianist. These delightful little waltzes show Ravel in some of the best of his Chamber Music compositions. Robert Casadesus gives them a beautiful performance and they are well recorded. A "must" for the pianist's library.

A Brahms Recital by Lotte Lehmann. Columbia Masterworks Album M-453. Two 10-inch and two 12-inch records, eight sides. Lotte Lehmann has been described as the greatest Lieder singer of our day. Her interpretation of 10 of Brahms' finest songs is a wonderfully representative and superbly recorded collection. Lovers of Lieder singing should not overlook this album.

"Rhapsody in Blue", Gershwin. Columbia Masterworks Album X-196. Two 12-inch records, four sides, played by Alec Templeton with Andre Kostelanetz and his Orchestra. "Rhapsody in Blue", first performed in 1924 at Paul Whiteman's historic Carnegie Hall concert, immediately created a sensation. It has since become one of the best-known American compositions. Templeton gives a great performance and the Kostelanetz accompaniment is typical of his best. "Rhapsody in Blue" occupies three sides; the fourth side contains "Love Walked In" played by the orchestra.

"The Lord's Prayer" and "Song of the Volga Boatmen", Columbia Masterwork, 10-inch record 4276, sung by the Don Cosack Chorus under the direction of Sergel Jaroff. This wonderful organization presents two more fine recordings on this disc.

Three Dances from "The Bartered Bride", Smetana. Columbia Masterwork, 12-inch record, 71049-D, played by the Columbia Broadcasting Symphony Orchestra under the direction of Howard Barlow. Mr. Barlow gives a spirited performance to these characteristic dances, and the recording is excellent. It should not be overlooked.

"Ah! Pieta Signori Miei" and "Madamina" from "Don Giovanni", Mozart. Columbia Masterwork record 71048-D, sung by Salvatore Baccaloni with the orchestra under the direction of Erich Leinsdorf. The success of Mr. Baccaloni was one of the sensations of the 1940-41 season of the Metropolitan Opera. The two songs on this record show him at his best. Mr. Leinsdorf's accompaniments are up to their usual standard.

"My Heart at Thy Sweet Voice" and "Fair Spring is Returning", both from "Samson and Delilah" by Saint-Saens. Columbia Masterwork 12-inch record 71058-D, sung by Bruna Castagna with orchestra under the direction of Alfredo Antonini. Miss Castagna is the third Metropolitan artist who has made recordings for Columbia during the past two months. Born in Italy, she made her debut at the Metropolitan in 1936. Delilah and Carmen are two of her greatest roles. Her glorious voice is faithfully recorded in these two well-known arias.

Waltzes from "Rosenkavalier", Richard Strauss. Columbia Masterwork 12-inch

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record 11542-D, played by the Cleveland Orchestra under the direction of Artur Rodzinski. These waltzes are among the most beautiful in all classic literature. Rodzinski is a fine Strauss interpreter and this brilliant recording of a great performance makes an appealing record for your library.

Negro Spirituals "I Want To Go Home", "Lit'l Boy" and "You're Tired, Chile!" Columbia Masterwork 10-inch record 17275-D, sung by Roland Hayes, tenor. The first two are sung without accompaniment and in the third Hayes has the support of Reginald Boardman at the piano. Hayes is one of the great interpreters of the music of his race, and also a great exponent of art singing. These three fine Negro spirituals are beautifully sung and excellently recorded.



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HERE, THERE AND EVERYWHERE

Ralph Feldser Memorial Band Shell

ON Tuesday evening, May 20th, Local 269, Harrisburg, Pa., and the city of Harrisburg dedicated the Ralph Feldser Memorial Band Shell in Reservoir Park, Harrisburg, Pa. The shell, which is pictured on Page 1, is of recessed arch construction, comfortably accommodating a band or orchestra of 150 men; it is of great architectural beauty. Situated on a slope in Reservoir Park. It has a natural seating capacity of more than 10,000.

It was built by the city of Harrisburg and the Harrisburg Musicians' Association through WPA aid. The sum of \$1,000 contributed by Local 269, plus the WPA aid, made the cost to the city \$8,000.

The dedication ceremony opened with the singing of "America" by the audience, accompanied by a band of 100 men. The divine blessing was invoked by Rev. Philip T. Gorman, pastor of the Trinity Methodist Church. Edward Brubaker was chairman of the meeting and introduced Hon. J. Calvin Frank, Director of Parks for the city of Harrisburg; Frank L. Dieffenderfer, president of the Pennsylvania-Delaware Conference, and Rabbi David L. Silver of Keaser Israel Synagogue. He then introduced National Secretary Fred W. Birnbach who paid tribute to Brother Feldser, who, at the time of his death, was secretary of the Harrisburg Local as well as secretary of the Pennsylvania-Delaware Conference and state officer of the American Federation of Musicians. Mr. Birnbach called upon the commanders of the American Legion Post No. 27, Veterans of Foreign Wars Post No. 1086 and the Jewish War Veterans Post No. 97 to unveil the plaque in memory of Ralph Feldser.

Rev. W. M. Horrigan of St. Mary's Catholic Church gave the benediction.

An audience of more than 3,000 then enjoyed a band concert played by members of Harrisburg Musical Association, Local 269, which consisted of the following program:

- GROUP I.**
GEORGE F. RHEAM, Conducting
Director, American Legion Band,
Harrisburg Post No. 27
1. March: "Liberty Bell".....Sousa
 2. "Invitation a la Valse".....Weber
 3. March: "Victor Herbert Triumphant".....Boyer
- GROUP II.**
SALVADORE COLANGELO, Conducting
Director, Commonwealth-Moose Band
4. March: "National Emblem".....Bagley
 5. "Marché Slave".....Tschalkowsky
 6. March: "U. S. Field Artillery".....Sousa

- GROUP III.**
FRANK BLUMENSTEIN, Conducting
Director, Veterans of Foreign Wars Band,
Earl E. Aurand Post, No. 1086
7. March: "Stars and Stripes Forever".....Sousa
 8. "Slavonic Rhapsody".....Friedmann
 - "The Star-Spangled Banner"

Other celebrities who attended were Mayor Howard E. Milliken; Robert A. Enders, Director of Finance; William T. DeHart, Director of Public Safety; Joseph A. Vogler, Director of Highways; J. Calvin Frank, Director of Parks; Clair Meeder, president of Pittsburgh Local 60; Dave Williams, secretary of the Pennsylvania State Federation of Labor; George Wilkins, secretary of the Pennsylvania-Delaware Conference; George Snyder, treasurer of Reading Local 135; Art Strohmman, treasurer of Local 750, Lebanon, Pa., and Harry E. Ilgenfritz, past president of Local 294, Lancaster, Pa.

The committee in charge of the dedication ceremonies consisted of Edward Brubaker, Lewis W. Cohan, Simon W. Beach, Clarence Roberts, I. Ted Brownagle, Clyde C. Moser, Salvadore Colangelo, George R. Naugle, Howard Schriver, John Derick, Russell Tuckey and William J. Ross.

Social Local

PRESIDENT JIM BYRNE and Bandmaster Charles Quaranta of Local 69, Pueblo, Colo., are known as expert fishermen. As the result of their skill, the members of their local enjoyed a fish fry and jam session on March 18th, the entire assemblage having their fill of trout with all the trimmings, including liquid ice cream cones. The jam session which followed was the best ever held by the local. These get-togethers have been instrumental in doing away with all factionalism in the Pueblo local.

Earlier in the year, Ray Talbot, president of the Colorado State Fair and Commissioner of Parks of the city of Pueblo, Mr. D. Z. Phillips, organizer and sponsor of the Phillips Crusaders, and Miss Mary MacLiver, supervisor of the WPA Music Project, were presented with honorary membership cards by President J. D. Byrne. President Byrne, in his presentation speech, stated that although the local had existed for 44 years, this was the first time that it had granted any honorary memberships.

Mr. Talbot has served as governor of Colorado, lieutenant-governor and state senator. Mr. Phillips' Crusaders include three boys' bands of 125 members each. One of the ironbound rules of the Crusaders is that no musician can play any engagement considered competitive by the

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American Federation of Musicians or any local thereof. Miss MacLiver, as head of the WPA Music Project, has proved herself one of the best friends the local has ever had.

Local 380 Annual Jamboree

THE Death Benefit Fund of Local 380, Binghamton, N. Y., was further enlarged to the tune of more than \$400.00 when the smoke cleared away following the Third Annual Musicians' Jamboree staged by Local 380 at Kalurah Temple, Binghamton.

In accordance with the precedent set in 1939 when the plan was inaugurated, the Jamboree was held on the Monday following Easter Monday, which made it fall this year on April 21st. This day was selected as the most logical "let-down" day of the season insofar as the working possibilities of the jobbing musicians were concerned. Monday is also an offnight and less likely to hurt the business of the tavern keeper employing musicians steadily.

More than 1,500 persons turned out despite the inclement weather to applaud and enjoy the greatest array of bands, floor shows and entertainment ever offered to the public for the one ridiculously low admission price charged.

The evening's festivities began at 8:00 P. M., with the presentation of floor shows from Binghamton's leading night spots including the Arlington Hotel, Community Lounge Bar, El Chico Cafe and Kennedy's Inn. Playing for the shows were Fritz Klem's Capitol Theatre Orchestra, Gino Callistri's Band from Kennedy's Inn and Webble Gillen and his Swing Boys from the El Chico.

Following the shows the dance bands and entertaining combinations proceeded

to attempt to outdo each other. Bands performing were Fritz Klem's Captolians, Don Mapes, Len Fennell, Gino Callistri, George Toati's combo from New York City and Jose Dominguez and his Rhumba-Conga Band, also from New York. The entertaining ensembles included The Wandering Minstrels, The Four Debs, and The Novum Club group.

Finally at 3:00 A. M., when the last note died away, the officers and members of the local who had so generously donated their time and talent heaved one big sigh of relief that the annual jamboree had once again become history, but were nevertheless vastly pleased that through their unselfish efforts the death benefit fund of Local 380 had again received a vigorous "shot-in-the-arm."

Hudson Valley Conference

THE Spring meeting of the Hudson Valley Conference of Musicians was held in Newburgh, N. Y., on Sunday, April 27th. The meeting was called to order at 11:00 A. M. by President William Green. The roll call disclosed seven locals represented by 37 delegates. All locals reported good business and voted to appoint a committee to investigate the feasibility of unifying the wage scale and working conditions in all locals of the Hudson Valley Conference.

George Keene, traveling representative, told of some of his interesting experiences among locals while representing the Federation. President Petrillo's office was represented by Leo Cluesmann, who gave an interesting address on WPA, radio, recorded music and the latest Army Band regulations. The Conference adopted a resolution commending President Petrillo for his many activities during his first year in office.

Selection of officers resulted in the re-

election of William Green as president and Henry Joseph as secretary-treasurer.

Waterloo Local Honored

FOR the first time in the history of organized labor in Waterloo, Iowa, a member of the Musicians' Union has been elected to the presidency of the Waterloo Central Labor Union.

George La Hue, vice-president of Local 334, was elected to that position at the annual meeting of the Central Labor Body in April. The Local is particularly honored inasmuch as there are 28 crafts and six auxiliaries in the central body which, of course, numbers among its majority the locals of the building trades unions.

South Norwalk Celebrates

LOCAL 52, South Norwalk, Conn., held its annual banquet and ladies' night on Monday, May 5th, at the Shorehaven Golf Club, South Norwalk. More than 200 members and guests sat at the festive board and paid honor to Fred Powell and Frank Svec who have been members of the local for more than 40 years. Elected to life membership, these two were presented with gold membership cards by President Frank Field. The local also honored Private Anthony "Bix" Santella, popular orchestra leader, who is now in the service at Fort McKinley, Maine, and who received special leave in order to attend the banquet. He was presented with a suitable gift.

President Field acted as toastmaster and introduced Bert Evans and Carl Falcone of Camp Wheeler and Art Perlman, who is located at Camp Blanding. Speakers and guests included William Fiedler, secretary of Local 52; Martin Gordon, secretary of Local 626, Stamford, Conn.; Mrs. Rod Bartlett of Stamford, and Mr. and Mrs. Andrew Fignon of Leominster, Mass. Principal speakers were Harry J. Steeper, president of Local 526, Jersey City, N. J., and Jack Rosenberg, president of Local 802, New York, N. Y. Both speakers gave interesting and illuminating talks. They paid proper tribute to President Field and urged the members to support the officers and organization to the limit. Following the speeches, Hughie "Screwy" McGinnis, pianist, entertainer and singer, entertained the guests in his inimitable manner. Dancing followed 'till the wee hours of the morning.

Resigning Secretary Honored

ON Wednesday, May 7th, Local 55 of Meriden, Conn., gave a banquet and dinner-dance at the Three Cups Inn in honor of Frank J. Treiber who, after almost 20 years of service, resigned as secretary of that local due to the pressure of business in the plant which he represents as a salesman.

During the fine chicken and steak dinner President R. D. Logozzo opened the festivities by introducing Brother Treiber as well as Edward H. Schiffer, chairman of the committee, and Roger J. Wessman, master of ceremonies. Brother Wessman then introduced the various local officers and Traveling Representative George A. Keene, all of whom gave appropriate addresses. Treasurer John A. Stacy presented a fine wrist watch to Brother Treiber on behalf of the local in appreciation of his many years of faithful service.

After dinner there were motion pictures shown of the Fred Waring Orchestra rehearsing and playing for the Chesterfield program, and this was followed by dancing to the music of a fine local orchestra until the early hours of the morning.

Wisconsin State Conference

THE Spring meeting of the Wisconsin State Conference of Musicians was held in New London, Wis., on Sunday, May 11th. Twenty-six locals were represented by 83 delegates. There were 19 guests, including Stanley Ballard, secretary of Local 73, Minneapolis, Minn.; Edward Ringius, secretary of Local 30, St. Paul, Minn.; Percy G. Snow, president, and George W. Pritchard, secretary of the Illinois State Conference.

Reports of locals show a healthy increase in business, and Secretary W. Clayton Dow, who succeeded E. J. Sartell, now a bandmaster in the U. S. Army, gave an interesting and comprehensive report. The Conference voted unanimously to support the State Band Tax Bill and appropriated a sum of money to assist in defraying expenses in connection with the bill.

Traveling Representative Hooper explained a number of the vicissitudes encountered by the locals of Wisconsin and also explained a number of his rulings throughout the state to the delegates for their edification.

The Federation was represented by Leo Cluesmann of the President's Office. In his address he reviewed the AGMA case, the present situation in WPA, radio and recorded music. The Conference tendered a vote of thanks for his interesting discourse.

At noon the delegates were served a banquet by the Racine Local and were entertained by an orchestra under the direction of Cecil Nelson, president of

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Local 42. Following the adjournment at 6:00 P. M., a buffet lunch was served.

Parade of Stars

IT'S a rare concert in which five composers appear, each playing expertly his own works. Yet this is what took place at the "Parade of Stars", an accordion concert at Manhattan Center, May 11th, when Pietro Deiro, Pietro Frosini, John Gart, Charles Nunzio and Andy Arcari gave a demonstration of their instrument's wide scope. The "Father of the Accordion", Pietro Deiro, and his colleague, Mindie Cere, opened the concert with a series of works by the former, the "Quick Silver" particularly suited to the instrument's capacity for dizzy speed, the "Chanticleer", organ-like in its sweeping crescendos. In this group "Accordionizin' on the Swanee" got a good round of applause—the audience was incidentally enthusiastic from the very start—and the arranger, Mindie's wife, took a bow.

Frosini's performance of his "Rhapsody in D minor" showed the surprising versatility of the instrument, its dramatic possibilities. Next came as dignified a playing of Mendelssohn's Violin Concerto as we have heard, with the solo part kept distinct from the orchestra setting, yet all merged successfully into a single concept.

John Gart's "Snowtrain Shuffle" was a refreshing accordionistic swing, lithe and scintillating, and its composer knew how to bring out the carefree spirit of its message.

The accordion went modernistic in Charles Nunzio's "Powerhouse" with factory whistles and machinery forming a groundwork for the motif interplay. In "Racing Fingers" Gart was obviously enjoying himself as much as the audience. In the "Say Si Si Rhumba" (his arrangement of the Lecuona composition) he really went to town with body swinging helping out the general effect.

Greatest surprise on the program was Andy Arcari's Concerto in D minor, first accordion concerto ever composed. It proved conclusively that the accordion is able to take its place as a concert instrument. Rarely have we heard a composer-played piece so well constructed, well phrased, so perfectly rendered. It was as fine a display and as great a revelation in its way as Paganini's prowess on the violin must have been to audiences a hundred years ago. Arcari has that unsurpassable gift of complete absorption in his art.

Audience participation throughout the concert was high. During the intermission various contingencies from Harrisburg, Baltimore and points west, as well as prominent teachers and accordion manufacturers, rose to receive applause. Telegrams sending good wishes were read and pep talks for teachers and pupils of the accordion given.

"Time" and "Life" Make Excuses

CHICAGO, Ill.—Time, Incorporated, publishers of the two magazines known as *Time* and *Life*, are sending out hundreds of form letters to potential customers in an effort to excuse the non-union status of their publications.

Time and *Life* are printed by the union-hating R. R. Donnelley & Sons Co. (Lakeside Press), Chicago. The letters admit that the Donnelley concern is non-union but claim that that is no affair of the publishers. Nevertheless, they seek the patronage of the members and friends of organized labor.

Time, Incorporated, claims to have a working agreement with the New York Newspaper Guild, yet the firm refuses to consider removing its publications to a union printing office.

In previous form letters the publishers of *Time* and *Life* have issued misleading statements to the effect that the anti-union Donnelley firm is the only printing office in the United States properly equipped to produce its publications. The Chicago printing trades unions contend that there are any number of union shops through-

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out the country that are better equipped to handle the publications than Donnelley.

The printers appeal to all members and friends of organized labor to refrain from patronizing *Time* and *Life* magazines until such time as they are printed under union conditions.

Connecticut Conference of Musicians

AT 11:15 A. M. on Sunday, May 11th, President R. J. McFarland called the Spring meeting of the Connecticut Musicians Conference to order. The Conference was then formally welcomed to Middletown, the host city, by President Thomas Sheedy of the Middletown local. All locals reported increased employment for their members, a condition credited to the boom in defense industries in the state. The legislative committee reported progress in its efforts to have an amendment passed on the state law prohibiting employment of female musicians after 10:00 P. M. Brother J. McClure of Bridgeport reported that the organization of a CIO Musicians' Union in that city had been discontinued.

An interesting address was given by Louis Well of New Haven, one of the oldest members of the Federation, in which he spoke of the Federation in its early days.

Brother Leo Cluesmann represented President Petrillo and gave the delegates much information on the AGMA case, the WPA, radio and recording situations and the new engagement contracts.

The Conference observed a one-minute silence in memory of the late Arthur Ehalt, the former secretary of Local 234, New Haven, who recently passed away.

At 5:30 the Conference adjourned, and the 34 delegates returned to the 12 locals which they represented, well satisfied with the progress made since the last meeting.

St. Paul Steps Out

LOCAL 30, St. Paul, Minn., held its annual benefit ball on May 12th at the new Prom Ballroom in that city. More than 2,000 people attended and the danc-

ing continued from 8:30 until the well of music ran dry sometime way, way into the next morning. Orchestras that contributed to the scintillating evening included Tom Coleman, Bill Lee, LeRoy Ellickson, Freddy Rick, Bob Farley, Joe Billo, the "Boogie-Woogie Trio," El Herbert, Bob Zurke, Glad Olinger, Red Dougherty, Jerry Blaine, Whoopee John and the Dew Valley Acorns. Then the boys all got together in a jam session which finished the night off in a blaze of glory. Everyone eventually got home—very tired and very happily satisfied with this most successful affair.

Eighth Annual Ladies' Night

FOR the eighth consecutive year Local 234, Waukegan, Ill., entertained its ladies at a banquet held at the Legion Home in that city. Charles E. Mason acted as toastmaster, and honored guests included Mayor and Mrs. Frank Wallin; Ervin Sorensen and W. Clayton Dow, president and secretary, respectively, of Local 42, Racine, Wis., and Phil Dahberg, also of Racine. There were a number of appropriate impromptu speeches, followed by a fine floor show presented through the courtesy of Brother Jules C. Stein who is president of the Music Corporation of America. Dancing followed to finish off a fine evening, with the music supplied by the Toto Ruffalo Orchestra. Much credit is due the arrangement committee, headed by Chairman Joseph Ridinger, for this very entertaining evening.

Weekly Swing Concert

THE Swing Concert recently inaugurated by Local 494, Southbridge, Mass., at Fiola's Grill in Webster, Mass., was a huge success. A house band is now employed at this spot on Sunday evenings with paid guest stars. The Southbridge Local is preparing to give the New England Conference delegates a real welcome in October.

New Jersey State Conference

THE Spring meeting of the New Jersey State Conference was held at the headquarters of Local 16, Newark, N. J., on

Sunday, May 18th. President Chet Arthur called the meeting to order and introduced President James Buono of Local 16 who welcomed the delegates. Roll call disclosed that 14 locals were present and were represented by 60 delegates.

Brother Harry Steeper, chairman of the WPA Committee of the Conference, who is also chairman of the WPA Committee of the Federation, reported on his efforts to prevent drastic cuts in the Music Projects in New Jersey. There was considerable discussion on the subject, and the committee was instructed to use its best efforts in an endeavor to restore to the projects the musicians who have been dismissed.

The committee on the Band Tax Bill through Brother Emanuel Hirst, reported that there are existing laws on the statute books giving municipalities the right to have band concerts, and it appeared not advisable to press any further for legislation on the subject at the present time.

Many other matters of interest to musicians in New Jersey were also discussed.

Leo Cluesmann represented the Federation and spoke on various subjects, including WPA, the AGMA case, the new Army regulations prohibiting competition by service bands, the new engagement contract and the survey of the recording industry being conducted by the President's Office.

Pennsylvania-Delaware Conference

THE annual Conference of the Pennsylvania-Delaware Locals was held at Greensburg, Pa., on May 18th and 19th. In point of attendance it was the largest meeting in its history, with 36 locals represented by 125 delegates. In addition there were 46 guests and observers. The morning session was devoted to reports of locals, all of whom stressed better business conditions. This session closed with a talk by National Secretary Fred W. Birnbach, who, representing the Federation, explained the present situation in the WPA Music Projects, the reason for the adoption by the International Executive Board of the agency and Form B engagement contracts and the victory enjoyed by the Federation in Social Security rulings in connection with the Griff Williams case which was recently won in the U. S. District Court in Chicago. He reviewed the AGMA case and also explained the methods by which it has been possible to make the INTERNATIONAL MUSICIAN a musical newspaper.

Following Mr. Birnbach's address the delegates and guests were entertained at a banquet on the roof of the Penn-Albert Hotel. The splendid dinner was enjoyed by 240, and they were entertained by the Greensburg Little Symphony Orchestra under the direction of Robert Barkell. Mayor Henry Coskey welcomed the Conference to Greensburg.

In the afternoon the Conference listened to a report of the steering committee in charge of House Bill No. 1054 introduced by Representative A. F. Rush of Chester, Pa., which has for its purpose the elimination of competition of school bands. Brother Riccardi outlined the work done by the committee, which demonstrated that the fate of the Bill was in good hands. Mr. Rush then addressed the Conference and spoke of his experiences in connection with this legislation and assured the Conference that he would spare no effort in his attempt to have the Bill passed by the Legislature and signed by the Governor. Kenneth Harkins, chairman of the Education Committee of the House, also addressed the Conference after which it was decided to introduce a modified form of Bill which would probably eliminate many of the objections existing at the present time.

The bi-annual election of officers was the final order of business and resulted in a paradoxical situation which was finally ironed out to the satisfaction of all delegates present, whereupon Frank Defendener, president; Rex Riccardi, vice-president; George Wilkins, secretary, and O. Oscar Dell, treasurer, were elected by acclamation for the ensuing two years.

The 1942 Convention will be held in Chester, Pa., the third Sunday in May.

Greensburg is a city of 16,779 inhabitants. Local 339 has a membership of 167. The Local left nothing undone in entertaining the delegates. The ladies were taken care of every minute during the day, and the party on the roof garden on Saturday night left nothing to be desired. The music for this party was furnished by Andrew Shirley and his Orchestra. L. Gordon Clark, president; N. A. Roy, vice-president; H. N. Griffith, secretary, R. L. Lynn treasurer, headed the local committee.

CHARLES L. HOYT

Charles L. Hoyt, former president of Local 171, Springfield, Mass., and member of the board of directors for a number

of years as well as delegate to conventions of the Federation in 1907, 1908, 1909 and 1910, passed away in Springfield on April 18th at the age of 73.

Mr. Hoyt was born in Woodbury, Vt., and moved to Springfield in 1886. He was well known as a singer and clarinetist and had been connected with musical organizations during the entire time of his residence in Springfield. He was a well known furrier, having begun his career with the D. H. Brigham Company until 1900 when he formed his own company which he conducted until the time of his demise.

In 1936 he was made an honorary member of Local 171. He was a member of the Orpheus Club, Masonic Fraternity and the Shrine. He is survived by his wife; a son, Lester F. Hoyt of East Aurora, N. Y.; a nephew, Dr. Perley Hoyt of Longmeadow and three granddaughters.

Funeral services were held on Sunday, April 20th, at the Graham funeral home. Rev. Henry M. Paulson officiated. Bearers were James F. Falvey, Edwin H. Lyman, Ralph J. Finch, R. W. Pease, William S. Stebbins and Fred S. Alstrom, all members of Local 171. Entombment was in Hillcrest Park Mausoleum.

ROBERT HAESE

Robert Haese, secretary of Local 39, Marinette, Wis.-Menominee, Mich., from 1911 to 1934, passed away in Marinette early in May. Details are lacking at the time of this writing.

FRANK M. OSBORN

Frank M. Osborn, treasurer of Local 87, Danbury, Conn., for 25 years and one of the oldest members of the local, passed away in that city on May 5th at the age of 74. Mr. Osborn was born in Danbury in 1867. He joined the local in 1897 and was a charter member of the Danbury Band which was organized in 1890.

He was an active musician until about 1931 and then devoted almost all of his time during the subsequent ten years to the affairs of the local. He served as delegate to many meetings of the Connecticut State Conference. He was a member of the Danbury Lodge of Elks and the Odd Fellows Lodge.

He is survived by two sons, Frederick E. Osborn and Arnold L. Osborn of Dan-

bury and a granddaughter, Miss Dorothy Osborn of the same city. Funeral services were held at the Tomlinson Homestead, Rev. Norman H. Robertson officiating. Interment was in Wooster cemetery.

G. PIPITONE

G. Pipitone, charter member, organizer, president and business agent of Local 174, New Orleans, La., and delegate to conventions of the American Federation of Musicians, passed away in New Orleans on Monday, May 19th, following a brief illness.

Brother Pipitone had served as business agent of the local for 13 years and president for the past eight years. In 1940 he was elected delegate for life to the conventions of the A. F. of M. He attended 17 conventions from 1923 to 1940. He was extremely active at all times in the interests of the professional musician, was a member of the board of the New Orleans Symphony Orchestra and was well known for his inimitable style of oratory.

He is survived by his widow, Mrs. G. Pipitone, two sisters and two brothers.



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*That which is past is gone and irrevocable,
and wise men have enough to do with things
present and to come.—FRANCIS BACON.*

Suppose

SUPPOSE that your employer told you on Saturday night that your engagement was terminated without notice. Suppose on pay day he failed to pay the salaries of the orchestra members. Suppose he told you that you must play two hours overtime without pay each time there was a crowd in the premises. Suppose he insisted you must have four rehearsals a week without extra compensation. Suppose these and many other such conditions arose, what would you do?

You would, of course, go to your local union for immediate protection. Now, then, suppose that there was no local union and no Federation. You would immediately be brought face to face with a situation where you would be completely defenseless.

Think this over every time you feel impelled to criticize the Federation or the local and its officers. Think it over every time someone tries to preach a subversive theory to you which would result in the destruction of labor unions. Think it over carefully. The clearer understanding thus gained will make you a better union man and a better citizen.

Into the Sides of Trains

(From the Chesapeake and Ohio Lines Magazine)

IN 1939, of the 3,079 grade crossing accidents taking place, 1,096 were caused by motorists running their vehicles into the sides of trains. More of these accidents were in the daytime than at night and 48 per cent of them, involving freight trains, occurred when the speed of the trains was 20 miles an hour, and 10 per cent when the trains were standing still. Thirty-three per cent of these accidents took place at crossings protected by gates, watchmen, trainmen or audible or visible signals.

What is the cause of this, and what is the solution? Will it be necessary for the state to station law enforcement officers at grade crossings in order to prevent motorists from endangering their own lives?

Fighting Hidden Price Boosts

A PROGRAM to protect consumers from hidden price increases resulting from the use of short weights and measures is outlined in a bulletin issued by Miss Harriet Elliott, Consumer Commissioner of the National Defense Advisory Commission.

The bulletin, entitled "Check Your Weights and Measures", is being distributed to state and local defense councils and to civic and consumer organizations to help them maintain living standards by protecting consumer purchasing. Trade unionists can help by circulating the bulletin and by supporting action to stop use of dishonest weights and measures.

"The major responsibility for seeing that hidden price rises do not occur through unobserved reduction in quantity rests upon states and municipalities", Miss Elliott said. "It is important that consumers understand the problem of insuring full and accurate weight and measure and take the necessary steps to provide effective machinery for protection in their localities. This protection is of value to the honest merchant as well as to the consumer."

"Check Your Weights and Measures" is available on request from the Consumer Division, National Defense Advisory Commission, Washington, D. C.

A Tax on Tools

AMONG the many proposals before the Ways and Means Committee of the House of Representatives in Washington, D. C., is a proposed 10 per cent excise tax on band and orchestra instruments. This is, literally, a tax on the tools of the musician. If adopted, it would be in exactly the same category as placing a tax on the hammer and saw of the carpenter or the drill and lathe of the machinist.

Alfred L. Smith, executive vice-president of C. G. Conn, Ltd., and chairman of the Committee on Taxation of the National Association of Band Instrument Manufacturers, and Fred Holtz, Sr., president of the Martin Band Instrument Company and the National Association of Band Instrument Manufacturers, appeared before the House Ways and Means Committee in Washington on May 7th.

Both Mr. Smith and Mr. Holtz report a satisfactory hearing given by the Ways and Means Committee. Various members of this committee indicated through questions put to Mr. Smith on certain points that they were sympathetic with the views of the band instrument industry. Two members seemed particularly interested in the point that a tax on band instruments would amount to a tax on tools with which thousands of professional musicians make their living. Such a tax on tools, they seemed to indicate, was contrary to public policy.

Another member discussed with Mr. Smith the point that professional musicians have been particularly hard hit by the depression and by various changes in the entertainment field. Mr. Smith particularly stressed the elimination of theatre pit orchestras, which had resulted in hardships for many musicians. A further tax of 10 per cent on the tools with which they make their living would be an unfair burden on this class of citizens, Mr. Smith contended.

Still another member of the committee seemed interested in the statement by Mr. Smith that such a tax would yield "very substantially less than \$1,000,000". In a bill to raise three and one-half billion dollars, less than a million seemed rather unimportant, especially when the treasury had estimated that the tax on musical instruments would raise over three million dollars.

If individual musicians wish to add their voices to those protesting against this proposed tax, they may do so by writing to their Representative in Congress, addressing him at the House Office Building, Washington, D. C.

Democracy Is Not Dead

By RUTH TAYLOR

THE pessimists are united on one theme—played over and over again. "Democracy is dying". Some even go so far as to say, "Democracy is dead". They bewail its passing and at the same time say nothing can be done about it—that we must reconcile ourselves to a new world.

But democracy is not dead. No onward march of dictators can trample it into dust. For democracy is more than a way of life. Democracy is a way of thought, and no dictator can dominate forever the mind of man. It is the unfettered thought of man that has spelled the doom of every dictator who ever lived or who will ever rise from the ashes of an embittered nation.

When we fight for democracy, we are not fighting for a country but for an ideal, not for a word, but for the things for which that word stands.

Democracy, according to the dictionary, is "government directly by the people collectively". It is a government of freedom. But our own freedom depends upon the right of others' freedom being safeguarded. Respect for human dignity—for the individual in a democracy—is one of the great differences between democracy and totalitarianism. Democracy believes in the intelligence and integrity of the average man. Totalitarianism denies this quality and declares that the average man does not have enough sense to decide things for himself and that it is necessary that a self-chosen clique of "supermen" be given absolute rule over the public and private life of every man.

Democracy is essentially religious. It has its roots in the fatherhood of God to all mankind. It is because of this basic belief that dictators fight religion by whatever creed it proclaims itself. They hate it with the same hate they have for democracy, because they know democracy is the fruit of religion.

The duties of those who believe in a democracy were outlined centuries ago by the prophet Micah when he said, "And what doth the Lord require of thee, but to do justly, and to love mercy, and to walk humbly with thy God?" Those who believed and obeyed were given the promise, "And He shall judge among many people and rebuke strong nations afar off; and they shall beat their swords into plowshares, and their spears into pruninghooks: nation shall not lift up sword against nation, neither shall they learn war any more . . . and none shall make them afraid."

Democracy is not dead. If it be truly put into practice, it will live forever.

Making Insurance Fit

TODAY there is one life insurance agent for each 200 families in the United States.

The job of those agents isn't to sell "just a policy"—but to sell the "right policy". A size 40 man doesn't buy a size 32 suit—and the same principle of "fit" applies to life insurance. After the policy is sold, it is the agent's job to keep in touch, to make sure that the policy keeps on fitting, as your needs and desires change and, if it doesn't, to make the necessary "alterations".

Many a funny story is told about life insurance agents. But the old age of men and women who refused to listen to agents is usually far from funny.

Constructive Decisions

THERE seems to be a disposition among critics of organized labor to hail the recent Supreme Court decisions on picketing as setbacks to unionism. As a matter of fact, they are nothing of the sort.

One decision held that state courts have a right to issue injunctions in cases of picketing involving violence. This should not be of any material harm to labor. Unions that are careful to keep clear of violence—and the vast majority are—will suffer no damage. It will put them on their guard against violence, by members or sympathizers, which in the long run is detrimental to the interests of labor.

The other decision upheld the right of unions to picket plants in which they have no members, as a means of organizing. This right has been under fire and the Supreme Court decision would seem to settle it once and for all. It will open the way to wider and broader organization activities and should be of decided help to union progress.

They Rode by Rail

LAST January, the railroads gave a superb example of the efficiency of their service. This example wasn't a prepared stunt. It was made in the ordinary course of business.

During that month, the railroads transported 207,000 members of our military forces without the slightest difficulty or interference with other traffic. More than 132,000 of these men were transported on 385 special trains. The remainder rode on regular trains.

To handle this unusual passenger traffic required 633 routings. These were made by the individual railroads involved, in cooperation with the Military Transportation Section of the Association of American Railroads. This section was created last August to maintain close liaison between the military forces and the railroads of the country. Not only does it direct the movement of military personnel, but it also supervises the movement of supplies and materials for the huge military construction projects now underway in almost all parts of the nation.

In past periods, the railroads have demonstrated their ability to handle extraordinary quantities of freight without delay, confusion or car shortages; now they've proven an equal degree of efficiency in expediting the transportation of passengers. No industry is better prepared to meet the emergency demands of the time. And that preparation wasn't due to luck. It was the result of years of steady work in preparing for just such an abnormal period as we are experiencing today. Long before anyone was thinking of war abroad and unprecedented defense at home, the railroads were getting ready.

This industry exemplifies private enterprise at its very best. Right now it is quietly and efficiently performing one of the biggest and most vital jobs in its long and colorful history.

The Union Label

(From the HORNELL, N. Y., HERALD)

WE cannot ship our surplus supplies to many European nations which once were good customers of the United States. For some time to come American goods must be sold in the American market if they are to be sold at all. In order to absorb the vast output of our farms and factories, the income and the standard of living of all American workers must be raised.

The American working men and women constitute the greatest army of buyers in our country. Their purchasing power is the greatest aggregate purchasing fund in the world. Therefore, the union label is just as vital to our economic safety as the vast national preparedness program is to our military defense. The union label on any article you buy means it was produced by union workers who were paid union wages, enabling them to support themselves and their families according to the American scale of living.

Of course the union label gives every purchaser additional guarantees—such as cleanliness, high quality and satisfaction. But above all, every man and woman should remember in these critical days that by buying union label goods and insisting on union services he or she is helping to defend America.

All the military defense which we can erect will avail us nothing if the internal economy of our country falls apart. Let us, therefore, always bear in mind that the union label stands as the strongest protector of a prosperous America.

Over FEDERATION Field

By CHAUNCEY A. WEAVER

MISSOULA IDYL

(Scene: Domestic at Home of Mr. and Mrs. Canary in Montana Birdland.)

I.
Two little birds which live in a cage,
Fine types of domestic bliss,
Perfect examples for any age,
The lesson they teach is this:

II.
One bird is a he; the other a she;
With their wedding troth long since plighted,
Inside the cage there's a nest you may see,
Where four tiny eggs have been sighted.

III.
And now on that nest the mother bird sits,
In a calm and serene content;
The male feels his mate with choice tiny bits,
Awaiting a coming event.

IV.
After a while they'll uncover that nest,
And to wondering eyes they'll bring,
Four little bird-its abundantly blest,
With voices which know how to sing.

V.
Ah, well for the human race, when it shall see,
The blessing which bird-lore doth teach!
The way to be happy as happy can be,
Is something within each one's reach.

—C. A. W.



Chauncey Weaver

It was an interesting experience to attend the Montana State Conference at Missoula, Saturday and Sunday, May 3rd and 4th. Missoula, a shrine of civic beauty, with lofty mountains standing as sentinels completely surrounding a population of 21,000; attractive homes, gardens and lawns carpeted with green vegetation, symbolic of beautiful

spring, and virile men and women—worthy descendants of the heroic pioneers who blazed the Rocky Mountain trails—all told a picture which any traveller would be glad to see—a Nature Gallery portrait no one could ever forget.

One glance at the ordinary map will reveal the magnitude of a great commonwealth—153,000 square miles, with an east to west travel schedule of practically 800 miles. It can be readily seen that conference delegates are confronted with "magnificent distances" to cover.

Montana has 13 locals of the American Federation of Musicians. Aside from Missoula, Local No. 498, the Conference host, the following were represented: Great Falls, Anaconda, Deer Lodge, Billings and Helena.

The discussions were animated. Musicians, well-organized as they are, have much with which to contend. Corporation power is thoroughly entrenched in the state. Anaconda and other public service corporations constitute vast reservoirs of influence which makes itself felt whenever the state legislature is in session at Helena. Montana started sometime ago with a state hand tax law which was a model of its class—but its emasculation was complete when the capital city solons got through with it.

The Juke Box parasite is a threatening menace and is creating some concern. Federation members are meeting the high school band issue with good sense and determination and expect eventually to reach a satisfactory solution.

The Conference decided, wisely, in our opinion, upon an annual instead of semi-annual conference sessions—the next one to be held next spring at Great Falls under the auspices of Local No. 365.

The Conference closed with election of the following officers: President, Robert Ralph of Great Falls; Secretary-Treasurer, James Gregg of Missoula; Trustees: Leo McBride of Anaconda; Dennis O'Brien of Billings; Harvey Palmer of Great Falls; B. J. Carroll of Helena, and R. W. Canoll of Deer Lodge.

The Missoula Local (No. 498) did a fine job of entertaining the Conference—one which called forth many testimonials of appreciation. The Conference sessions were held in the Labor Temple. The Local is officered by the following staff: President, Louis Rochelean; Vice-President, Elder F. Violette; Secretary-Treasurer, James Gregg; Sergeant-at-Arms, Charles Meisinger; Board of Trustees: William Greiner, Leon Nelson and Stuart Volkel.

Brother James Gregg is not only secretary of the Missoula Local and of the Montana Conference; but of the Missoula Trades and Labor Council and the Labor Temple Company as well.

Visitation climax was an opportunity to listen Sunday evening to a concert given by the Missoula Symphony Orches-

tra in a fine program under the direction of Professor Gustav Fischer—whose 85 years rest lightly upon him. The orchestra is a young organization—full of promise for coming days.

The writer will long remember the uniform courtesy received at the hands of all Local members and delegates to the State Conference.

Local 218, Marquette, Michigan, held its tenth anniversary meeting on Monday, May 5th. President Horace Roberts gave a brief talk concerning the history of the Local and commented on the fact that there have been only three presidents since the local was organized in May, 1931. H. M. Robinson served as president for nine years and was greatly responsible for the growth of the local. He guided the local through its darkest years and was instrumental in obtaining for it the respect it has in the community. Ben Schadney was elected president in January, 1940, and continued the good work of his predecessor. President Roberts, who was elected to that office in January of this year, expressed the hope that the local will continue to grow and prosper.

James Dunleavy, one of the charter members of the local, who has not been active in the musical profession of late was honored by being installed as an honorary life member.

The meeting was concluded with the serving of refreshments.

VI.

As Beethoven's youth began to merge in maturer years; as the surge of harmonies unuttered and unrecorded commenced to sweep his soul; as the still small voice of a new divinity summoned his interpretative powers into action, again deep shadows began to fall. The ear which seemed to be attuned to transcription of the very music of the spheres grew dull and insensitive. He to whom the meadowlark and the meadowbrook alike gave personal greeting, and who stood as one entranced before the diapason of the murmuring sea, found the gray walls of an impenetrable silence closing around him. Did he despair? Did he curse the fate which appeared to mock him? Did he revile his Maker for unfolding to his ravished ears the mysteries of melody and then closing the stops of sound? Rubinstein tells us—"The most exalted, the most wondrous, the most inconceivable music was not written until after his total deafness."

They tell us that his writing table was adorned with brief extracts from Schiller and other writers expressing faith in the existence and goodness of God.

We can only touch upon some of the great creative triumphs which bear the Beethoven name.

The First Symphony foreshadowed his future work and consumed five years of preparation.

The Second Symphony was a great advance from the First. It is genial in spirit and in sharp contrast with the melancholy forebodings which filled the composer's mind at that time.

The Third Symphony—the "Heroic", is where he seems to have reached immortal heights almost at a bound. His purpose was to dedicate the work to Napoleon. This was an audacious dream. Beethoven was living in Austria—a country against which Napoleon was waging conquest; but Beethoven was democratic in tendencies and did not enthuse over royalty whose oppressions he often resented. When word was received that Napoleon had climaxed his campaign by proclaiming himself emperor, Beethoven tore the dedicatory title page into bits and changed the name to "Sinfonia Eroica".

The Fourth Symphony is a depiction of country life. It breathes the serenity of the hills. It is a thing of beauty.

The Fifth Symphony—the incomparable Symphony in C minor—is the one perhaps most often heard, and one in which the soul experiences of the composer—suffering, despair, resignation and final triumph are all reflected.

The Sixth Symphony—the Pastoral—in some ways echoes the third. None other than an ardent lover of rural scenes could have conceived those five movements—the awakening of cheerful feelings upon arriving in the country; the scene at the brook; the merry-making of the country-folks; the thunder storm, and finally the song of the shepherds and the joyous relief experienced when the fury of the storm had passed.

The Seventh Symphony was the longest Beethoven ever wrote. Those who hear it are wont to give various interpretations. Grandeur and simplicity are



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both exemplified. Before listening to it one should read Wagner's description of it and then read it again immediately afterwards.

The Eighth Symphony is the shortest of the series. It was completed in four months of effort. Here the dance idea dominates. With its presentation nothing more of its kind appeared for a considerable period of time.

The Ninth Symphony is a stupendous work. George Alexander Fischer, a leading biographer, speaks of it as a "work so interwoven into Beethoven's very life and spirit, that the mention of his name at once recalls to mind this particular creation."

Wagner said of it:

"We stand before the Beethovenian Symphony as before the landmark of an entirely new period in the history of universal art, for through it there comes into the world a phenomenon not even remotely approached by anything the art of any age or any people has shown to us."

More anon.

Another journalistic bud has blossomed and in the printshop conservatory bears the label—Local 73 News. The enterprise starts out with eight pages and is replete with reading matter which should readily insure ingratiation into the favor and support of Minneapolis musicians. We appreciate being remembered with a copy thereof and wish the youngster success.

Some locals have the get-together-at-least-once-a-year habit. It is worthy of a much wider emulation than it seems to disclose. One of the locals which has adopted the bright idea is Local No. 453, of Winona, Minnesota. On Monday evening, May 12th, at a beautiful banquet hall—at Minnesota City—only six miles from Winona, between 300 and 400 people gathered about the festal board richly laden with North Star State products. When the last course had been finished, there was a round of speech making, which was the prelude to a floor show of vaudeville acts—highly pleasing to the audience, and a reminder of what vaudeville theatre managers might still be able to do if they were to get alive once more. The show over—the dancing began. An all-star orchestral combination known as the Don Juan Rodrigo Band furnished the terpsichorean inspiration. The strains of "Beautiful Blue Danube", the "Don Juan Menuet" by Mozart, and the Polonaise from Thoma's "Mignon", were among the numbers which floated out on the evening air, revived old memories, and gave modernistic demonstration that the finer grades of ballroom music are still available to the dance lovers of today. The occasion was a genuine success and we congratulate the local upon its successful promotion. We are indebted to Brother Joseph Klondoski for an automobile tour which carried us into high surrounding hills and provided a glimpse of the far-flung Mississippi River valley which will be added to memory's picture gallery. Local No. 453 is officered as follows: President, F. L. Heyer, Sr.; Vice-President, Lery Kuhlmann; Secretary-Treasurer, Max Lewis; Business Agent, H. D. Cory; Sergeant-at-Arms, Henry Benz, Jr.; Executive Board: Ray Brown, Fred Heyer, Jr., Arthur Rice and Roy Waite; Auditing Committee: Judd Henthorne and Mickey McKeown.

We trust that every lover of music—at least every band music enthusiast—will not fail to read the four-column article on page 27 of the May INTERNATIONAL MUSICIAN entitled, "My Happy Association with Mr. Sousa", from the pen of Mr. Herbert L. Clarke. Both the outer and the inner life of Mr. Sousa is portrayed by one who displays the pen of a skilled analyst and gives colorful portraiture inspired by long years of faithful and endearing association. It is a fascinating story—unfolding the character of a genius which was bound to succeed—making a name for himself in every civilized nation on the face of the earth—winning place as a fixed star in the pantheon of the immor-

tales. As is well known, Mr. Clarke's own life was enriched by this long contact in the capacity of cornet soloist with the Sousa organization for many years. Modern music is indebted to Mr. Clarke for his timely contribution to the history of the art.

It was an interesting session of the Indiana State Conference of the American Federation of Musicians, which was held at Elkhart, Sunday, May 25th, with Local No. 192 as entertaining host. It was interesting because of the deep concern with which the delegates approached and discussed and declared themselves upon every vital issue presented.

The following locals were represented: Anderson, Marion, Logansport, Kokomo, Lafayette, Elkhart, Indianapolis, Hammond, Muncie, South Bend, Fort Wayne, Bremen, Michigan City and Valparaiso. There were 23 delegates.

President Harry M. Geiss of Local 192 voiced the spirit of welcome.

President Carl Mullen of the Indiana State Federation of Labor, who hails from Hammond, but whose official station is at Indianapolis, praised the loyalty of Hoosier State musicians and pledged support in every possible manner in all campaigns for organization benefit.

President J. Arthur Davis of Hammond, president, and Abe Hammerschlag of Indianapolis performed the secretarial duties.

The dominant issue in Indiana state administration is a gross income tax law which the Hoosier legislature has fastened on the commonwealth. Like most laws of this nature it is as ambiguous as the Riddle of the Sphinx, and is a local exasperation from the sand dunes in the north to the Ohio River border on the south.

Traveling Representative Henry "Fitz" Meyer of Cleveland gave the Conference some sound advice. Secretary Claude E. Pickett of Des Moines, Local No. 75, and also secretary of the Midwest Conference, was present as a fraternal delegate and addressed the delegates.

Local No. 192 played the part of conference host in a fine style and made everyone feel at home.

The session concluded with the election of officers for the coming year, as follows: President, L. B. Elmore of Lafayette; Vice-President, Harry M. Geiss of Elkhart; Secretary, Abe Hammerschlag of Indianapolis; Treasurer, Fay Bloss of South Bend; Executive Committee: H. James Flack of Fort Wayne, Eugene Slick of Anderson, and C. R. Covington of Anderson.

At this writing the news reports point to the eventual complete recovery of Frits Kreisler, the world-renowned violinist, who was struck down by a truck on Madison Avenue, New York, several weeks ago. The hope will be universal and sincere that a complete restoration and come-back may be possible, and that the wizardry of tone so long associated with the Kreisler name may continue to delight music lovers for many years to come.

Social Security,
What does it mean?
Points to futurity,
Radiant gleam!

Will it assure for us,
Help in old age?
May we safely rely,
On the law's page?

Man is so gullible,
With a penchant for dope,
Though darksome the way, says:
"While there's life, there is hope!"

An eastern couple, pondering a name for their thirteenth off-spring newly arrived, decided upon "Too Much". "Excess Baggage" might sound too jazzified to the truly musical ear, but "Superfluity" has a touch of euphony which holds kinship with harmony, and might prove less embarrassing in the years of development and maturity.

Grand Opera

FOR many weeks it appeared that there would be no grand opera season at the Cincinnati Zoo this summer. As late as May 15 the sponsors felt that there was little likelihood of raising the necessary guarantee fund.

Good news has just come through that the fund has finally been raised and that the summer season will open on Sunday, June 29th.

Managing Director, Oscar F. Hild, is in New York engaging artists at the present writing. Among those already signed are Gladys Swarthout, Grace Moore and Giovanni Martinelli.

Full details will be contained in the July issue of the International Musician.

Mr. Mayor Says "No"

TO many people who consider Mayor La Guardia the most fervent of opera lovers, news of his veto on the Opera House tax exemption bill came as rather a surprise. In a letter to Governor Lehman recently, he said:

"This bill seeks to exempt the Metropolitan Opera House and its properties from taxes. Such a proposition is most untimely. This is no time to exempt more property from taxation in New York City. A mere glance at the statements made before the special joint legislative committee to investigate assessments and review of assessments, and at statements made by members of the committee will show that too much property in New York City is exempt at this time. Every time a piece of property is exempt, it favors a few individuals and levies just that much more tax on other properties.

"I am sure that I am expressing the views of the overwhelming majority of tax payers in the city of New York when I strongly oppose this bill. It will establish a vicious precedent and will play havoc with our entire tax structure because there is no telling where it will end or how. Many millions of dollars' worth of property will be able to get in under its provisions and avoid just taxes."

The Governor made no comment except to present the Mayor's letter and announce his veto.

Although the bill has been vetoed, the Metropolitan Opera Guild intends to continue the fight. Allen Wardwell, chairman of the Executive Committee of the Association, said that he saw no reason why the opera house should not have the same freedom from taxation as other educational institutions, such as Town Hall, the Brooklyn Academy of Music and the city's museums, libraries and lodges.

"When we think of the extent of exemption granted these others, it does not seem fair that the Metropolitan should be excluded," he declared, "and we disagree with the Mayor that the request is untimely, for never was the consolation provided by opera performances more timely than in these days of stress."

Good-Will Ambassador

"SUMMER IN TOWN" New Yorkers will be pleased to learn that summer opera at popular prices is to be presented this season by the New York Grand Opera Company at the Ambassador Theatre.

Formerly the headquarters of Lee Schubert, this house at 49th and Broadway has been completely renovated and prepared for re-occupation. The theatre is especially favorable to opera, as the whole stage can be seen from every seat.

A unique schedule, which will have a strong appeal, is being worked out. It is planned to give performances on Thursday, Friday, Saturday and Sunday evenings, with matinees on Saturday and Sunday, leaving the first three days of the week for the preparation of each new repertoire. An initial series of fourteen weeks will be given.

The company is under the able direction of Amedeo Passeri.

English "Tales"

OPERA in English will be given this season in New York by the Opera League, which produced opera in Italian here a few seasons ago. The opening attraction will be Offenbach's "Tales of Hoffmann." The company is under the direction of Albert Deichler.

Remote Control

"GIANNI SCHICCHI," Puccini's seldom-performed one-act comic opera, was presented in an English version by the National Orchestra Association on April

28th at Carnegie Hall, New York. It was the third experimental "music play" given this season under the direction of Leon Barzin.

The production was similar to those of "Pagliacci" and "Sister Angelica," with the orchestra behind a semi-transparent back-drop, and singers performing on the narrow platform in front of the stage curtain line. Co-ordination between the singers and conductor was achieved through the medium of Karl Kritz in the prompter's box, who relayed Mr. Barzin's direction to the singers, as he could see Mr. Barzin's hands lit by a blue spotlight behind the drop.

Laid in thirteen century Florence, the costumes were originally and brilliantly designed by Howard Bay, and the young singers sang in clear distinct tones. Outstanding was George Britton in the title role, revealing comic gifts and a commanding presence. On the whole, however, the performance was not "up to scratch." Since this group is still in its experimental stage, it is expected, however, that perfect co-ordination between singers and conductor will at length be achieved.

Chicago Company Gets Fortune

THE Chicago Opera Company is to have a new general manager next season, the choice being Fortune Gallo, founder and director of the San Carlo Opera Company.

Mr. Gallo assumes a post that has been left vacant since the death of Paul Longone in 1939. During the past two seasons the company has carried on with Henry Weber, one of the conductors, serving as musical director, and Jason F. Whitney, president of the opera company, serving as general manager.

Although in the opera-producing field for forty years, this will be Mr. Gallo's first association with a resident opera company. It will mean no interference to his traveling troupe, however, which he will direct.

Since the San Carlo company almost alone among opera companies has operated successfully without subsidy or endowment, high hopes are held out for Mr. Gallo's regime.

The season will open November 8th and, while most of the leading artists of the Metropolitan will appear and the standards of performance will be maintained, Mr. Gallo promises many changes in the selection of the repertoire to meet public demands.

Philadelphia

OF the nine new singers chosen from the Philadelphia Opera auditions, eight are American-born.

Among the new women members is Emma Beldan, a dramatic soprano, of Newport, R. I., who was one of the eight finalists this year in the Metropolitan auditions of the air; Frances Gayer, lyric soprano, who formerly modeled evening gowns in a Hollywood department store and has sung in radio and concerts; Helen Stupp, a young mezzo-soprano from Ohio, and Frances Watkins, coloratura soprano, from Tennessee, who sang with Paul Whiteman's band in 1936-37 and who will sing this summer at the Memphis open-air theatre.

The new male recruits consist of Davis Cunningham, tenor, who refused a renewal of his contract with Sam Harris, under whom he now is playing the role of Jack in Gertrude Lawrence's play, "Lady in the Dark"; John Strano, tenor, whose only public appearance has been in a high school production of Gilbert and Sullivan's "Rudigore"; Finley Walker, a baritone from Texas, who has worked as an elevator operator and played trombone in a dance band to pay for his musical studies in New York; James Pease, a bass-baritone, former Indian who studied law before winning a voice scholarship in this city, and Joseph Lutz, a bass of London, who for several summers has sung at the Hay-Hoe Opera House in South Worthington, Mass.

These nine were picked out of a total of 304 auditions held by the Philadelphia



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Seattle

THE title role of Smetana's "The Barbered Bride," given May 23rd in Seattle, Wash., was filled by eye-filling Jarmila Novotna. The production was staged and directed by Felix Brentano. Other Metropolitan artists in the cast were Norman Cordon and John Carter.

Hartford, Conn.

FORTUNE GALLO'S San Carlo Opera Company ended its thirty-first season with appearances on May 6th and 7th in Hartford, Conn. During its 20,000-mile transcontinental tour this year, the company visited forty other cities.

Cuba

THE National Grand Opera Company, under the artistic direction of Giorgio D'Andria, departed recently for a series of performances in Havana, Cuba. These will be held under the auspices of the Pro-Arte Musical. Leading singers, orchestra and chorus have been drawn from the Metropolitan personnel. Among the artists to appear are: Rose Hampton, Bruna Castagna, Hilda Reggiani, Jan Klepura, Frederick Jagel, Bruno Landi, Robert Weede, Francesco Valentino and Pompilio Malatesta.

Newark

THE Newark Civic Grand Opera Company, in conjunction with the New Jersey Opera Association, closed its present season at the Newark Opera House, April 25th, with a sparkling performance of "The Barber of Seville," under the skilled baton of William Spada.

The cast included such excellent artists as Claudio Frigerio, Nino Ruisi, Pompilio Malatesta, Franco Perulli, Marie Powers and Jessica Davis.

"Mazeppa" at the Mosque

MAY 4th marked the presentation of Tchaikovsky's opera "Mazeppa" by the Musical Artists of America at the Mosque Theatre, Newark, N. J. Stefan Kozakevich was cast in the leading role and was supported by Helmi Rosnell, Natalia Ukrainaska, Dimitri Clona, Leonid Troitsky, David Tulchinnoff and Zachar Karr.

Colorado

TO celebrate the tenth anniversary of the Central City Festival, two productions instead of the customary one are to be given this year in Colorado. They will be Rossini's "The Barber of Seville" and Gluck's "Orfeo ed Euridice," both in English.

Frank St. Leger of the Metropolitan

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Opera will produce the works and Robert Edmond Jones will design the settings and costumes. There will be a chorus of 44 voices, which is larger than any in the past have been. "The Barber of Seville" will have 15 performances and "Orfeo" 10. The Festival open July 5th.

Radio Rhythms

By GENE HODGES

TELEVISION will proceed on a full commercial basis beginning July 1st, the Federal Communications Commission has ruled. In New York, three television stations will be on the air daily from that date, and two others are expected to be ready by Fall. . . . For a period of six months thereafter the FCC has provided that new standards be considered more or less under test, with particular attention being given to color. . . . Two hours of television programs must be transmitted daily between 2:00 and 11:00 P. M., according to the stipulations. For five days of each week one of those hours must be between 7:30 and 10:30 P. M. . . . Numerous advertising agencies have promised their full cooperation in getting television started.

NAB CONVENTION NOTES: By lining up its affiliates to accept the ASCAP terms plus loud praise for the recent FCC orders, the Mutual Broadcasting System rather "walked away with the show" during the nineteenth annual convention of the National Association of Broadcasters held in St. Louis last month. . . . A vote of 24 to 1 was cast approving Neville Miller's various actions on copyright and monopoly issues and extending his term of office to July 1, 1944. . . . Concerning the question of government operation of radio which has been feared by many, Mr. Fly, chairman of the FCC, stated he is determined to keep radio away from either government ownership on the one extreme, or monopolies by two or three big groups on the other. . . . The ultimate fate of the NBC Blue Network has caused much speculation. . . . One of the important questions raised still remains unanswered, namely, is President Roosevelt back of the FCC actions?

The United States Treasury Department is the recipient of a most gracious gift from the sponsors of the Fred Allen Variety Show. The latter have contributed 13 free one-hour periods on 85 radio stations of the CBS to be used for selling the new defense bonds and stamps, to replace the Fred Allen show for the summer. . . . Another network has been proposed by the War Department as the latest move to get radio's help in sustaining the morale of the Army. It would be a great contribution, too, some believe, if every station with a military post in its service area would help awaken the Army. . . . One new device at Fort Knox is the installation of a complete loud-speaker system over which are played all the bugle calls. . . . Most oft-repeated spot announcement in London: Are you carrying your gas mask?

Contracts to broadcast the Saturday matinee performances of the Metropolitan Opera Company for next season have been signed by the same sponsor as last year. The broadcasts will begin early in December and continue for the 16 consecutive weeks. Short waves will carry the music to Latin America.

During the past 12 months short-wave periods carrying American defense news and so forth were increased 400 per cent and ordinary American news 100 per cent. . . . NBC is now equipped to transmit in about 15 languages. . . . Foreign language programs over the Columbia short-wave stations have increased steadily with more expansions planned.

Bud Hulick and Ralph Dumpke have teamed up for a five-day-a-week morning show on NBC, while Budd's former partner, Colonel Stoopnagle, and Ralph's other "sister of the skillet", Ed, East, have teamed. This is the first time two major comedy teams have switched partners, and all those radio-minded are quite interested in the outcome.

You all know by now, of course, that Alice Faye married Phil Harris in Mexico. . . . Andre Kostelanetz and his "Music That Refreshes" program has been renewed for 26 more weeks. . . . CBS has the exclusive rights to the Philharmonic's stadium concerts which begin on June 19th. . . . "Easy Aces" will be continued for another three years under the terms of a contract renewal just signed. . . . An assortment of script shows are being substituted for dance band programs in the 11:00 P. M. to midnight spots by CBS. . . . Many of the big radio sponsors are now devoting their plants to the production of armament products, according to reports from Chicago, which fact will no doubt seriously affect radio advertising.

A new radio device which can transform automatically any kind of radio range station was recently demonstrated in the new flying laboratory of the Civil Aeronautics Authority. By using this device, it will be possible to work out an instrument approach of 500 miles allowing for a navigational error of less than one mile and to approach exactly any radio station which can be tuned in.

And now the FCC has made a discovery. It seems that many automobile repair men have installed short-wave sets for the chief purpose of catching police calls on automobile accidents, which action, declares the commission, is a violation of the Communications Act.

American Television Corporation will abandon its present 441-line picture standard for the higher lineage of 525, and frequency modulation will be used for the sound part of the telecasts.

In reply to criticism by directors of the National Association of Broadcasters during the convention, Chairman Fly, upon his return to Washington, stated to the press: "It is of no great concern to our democracy whether any one particular man or group of men shall occupy office, but it is of real concern to the nation that official positions be held by men of sufficient strength of character to do their duty in the face of the strongest pressure which can be turned upon them."

London's radio station reports there are two varieties of German propaganda on the air in an attempt to break the friendship bond between America and Britain. The first attempts to break up British-American cooperation by slinging mud at the British, and the second, which is heard only in Britain, lambastes the United States. . . . In Australia, the Sidney station is hitting back at German and Italian propaganda in its own fashion.

STUDIO NOTES: Fibber McGee and Molly are now at the top of the popularity list, according to recent polls, topping Jack Benny by two points. . . . NBC, in cooperation with the Library of Congress, is presenting a series of 15-minute dramatic sketches based on mysterious or controversial events in American history. The program is heard over WJZ on Sundays at 2:00 P. M. under title "Hidden History". . . . "Duffy's Tavern" and Archie leave WAEC for the Summer with the June 14th broadcast. . . . Bea Wain has ended her two-year engagement with the "Hit Parade" and is now on vaudeville tour. Louise King has replaced her as featured vocalist.

In recognition of his instructions in the fundamentals of radio operation over his own amateur station, W9BSP, for the past ten years, Marshall H. Ensor of Olathe, Kansas, was awarded the Wm. S. Paley Amateur Radio Award of 1940. The presentation took place at a luncheon held in the Hotel Waldorf Astoria on June 2nd. Mr. Ensor is the fourth person to receive this award which is given annually "to the individual who, through amateur radio, in the opinion of an impartial board of awards, has contributed most usefully to the American people, either in research, technical development or operating achievement". All amateur radio operators in the United States and Canada are eligible.

The "Soap Opera" (so-called because a manufacturer whose chief product is soap sponsors so many of the shows) paid the broadcasters more than \$30,000,000 last year. These playlets are now rated the No. 1 staple of all daylight radio time.

OTTO BIOGRAPHIES LINK

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STAGE DOING
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INTERNAL REVENUE DEPT. LOSES SOCIAL SECURITY TEST CASE

(Continued from Page One)

cured through our licensed booking agents, and many orchestras strictly local in character. Finally it became necessary to propose a contract whose provisions were such as to remove the various grounds which had been assigned by the Bureau for its rulings, making practically impossible for the Bureau to adhere to its attitude. That was done. With respect to the collection of taxes, penalties and interest held to have accrued under the old forms of contracts, it seemed for a while that the Bureau was inclined to pursue a lenient course, in view of the inability of band leaders to make payments of such large sums and the difficulties of collecting them. But then it became apparent that the Bureau was preparing to take drastic action.

Quite a while ago the Federation had directed counsel, upon his recommendation, to take court action to settle the question as to whether under the contracts under which the Federation members had been operating, the band leaders were liable for employers' taxes under the Social Security Act.

A test case was brought in Chicago, in the District Court of the United States for the Northern District of Illinois, in which, at the instance of the Federation, Mr. Griff Williams, member of the Federation and well known orchestra leader, whose contracts for the year 1938 seemed to be typical of all the kinds of contracts, sued to recover the taxes collected from him as an employer. There were 23 of these contracts, in which the employing establishments were hotels, restaurants, night clubs, amusement parks, clubs, colleges and civic organizations. The contracts were for both steady engagements and single engagements. They provided for lump sum payments and some of them for guarantee-percentage compensation. Williams and his various engagements presented all conditions for a fair and controlling test. It was because of the vast and intense interest of the Federa-

tion in this subject and its duty to represent its members in an endeavor to see that they and their survivors get all the protection to which the law entitles them that the Federation caused the case to be brought and financed it with a view to having established a controlling judicial rule upon the question.

The Trial was a thorough one. The Federation gave the case its full support. President Petrillo delegated the National Secretary to testify for the Federation. Mr. Birnbach appeared and testified fully as to the laws of the Federation and the customs established in the field of music. The trial consumed several weeks. On April 30, 1941, Judge Woodward made full special findings of fact in the case and later heard full arguments upon what conclusions of law those facts sustained. At the end of the arguments on May 2, 1941, Judge Woodward announced it as his conclusion of law that Griff Williams was not an independent contractor and was not the employer of the musicians in his orchestra in any of the engagements in question, and ordered judgment against the United States for the recovery of the taxes paid, together with interest. The case determined that Griff Williams and the sidemen were employees of the 23 establishments for which the orchestra performed services, and that the Bureau's action in assessing and collecting the employer's taxes from Williams was erroneous and illegal.

Whether the Government will appeal the case cannot at present be predicted. While this suit involved nominally only \$536.04, it affects the liability of members of the Federation for the employers' Social Security taxes for the years from 1936 to date, which have been estimated by accountants at from 4 to 12 millions of dollars, for which leaders of traveling orchestras (and many others) would be liable under the Bureau rulings.

The principle of the decision should not only relieve orchestra leaders from the burden of filing returns and paying employers' Social Security taxes, but should result in both leaders and sidemen accumulating wage credits as employees which will entitle them to the benefits of the Social Security Act.

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BOOKS OF THE DAY

HOPE STODDARD

MUSICAL QUESTIONS AND QUIZZES, a Digest of Information about Music, by Marlon Bauer. 268 pages. G. P. Putnam's Sons. \$2.00.

Basing her book on the axiom that a question stimulates while a statement becalms, that a query does greater pedagogical service than a mere reporting of fact, Miss Bauer has constructed a book of quizzes, conundrums, acrostics and catch questions as provoking as they are ingenious. Here the most reluctant acquirer of musical data must pause intrigued, first to engage in the parlor game of "find the answer", then, realizing the supreme satisfaction of getting at facts, to throw himself with ardor into the contest.

For classes and for social groups in which the competitive spirit is a factor, we can think of no more effective way of acquiring the essentials of musical knowledge than through this game method. In the good-natured rivalry that is sure to arise, knowledge is painlessly acquired of composers, their dates, habits and achievements; of operas, symphonies and shorter works; of the history of musical development; of orchestral instruments and notational elements. In the midst of his hilarity, the student discovers, if to his momentary discomfort certainly to his lasting satisfaction, that he has become, willy-nilly, musically well-informed.

CHOREOGRAPHIC MUSIC, Music for the Dance, by Verna Arvey. 523 pages; illustrations. E. P. Dutton and Company, Inc. \$3.75.

Mother of all the arts, the Dance seems fondest of her off-spring, Music, which, through eons of tender nurture, she has reared to the present state of self-reliance. The course of music's development is traced by Miss Arvey from its very inception, with aural effects beginning to substantiate and intensify the bodily movements of the early dancers, first merely as whistling, stamping, wailing and humming, later as harmonies and subtle rhythms. The Brazilian death dance, for instance, as the author points out, includes a musical accompaniment which is a message to the dead. Sans dance, this message would subside into prose, or at most, poetry. But the very rhythm of the dance brings a quiver to the vocal cords, wherein song is born. So with dances of thanksgiving, of love, of war. Could anyone, for instance, merely talk an accompaniment to a dance?

In the modern, sophisticated world the author pictures dance music functioning by itself, yet able as ever to return to its parent-child relationship. That capricious mistress, the waltz, the peasant polka, wayward jazz, the fragile ballet, each is introduced in its own right as pure music, with the composers who fashioned it. Ballets of Russia, Italy, France, Spain and South America are represented in their national characteristics. The American ballet is given its place among skyscrapers, Krazy Kats and aeroplane propellers.

Exponents of the modern dance—Leonid Massine, Martha Graham, Ruth St. Denis, Mary Wigman, La Argentina and many others—are considered for their influences and contributions. Particularly interesting are the pages describing modern methods of creating dance music, in which we find at least three: pen-and-ink planning between composer and dancer; the composer working from suggestions from the dancer with the dance itself finished; and dance and music creation taking place simultaneously on the floor. Always, however, there is the unmistakable suggestion that music, to live, must ever return to the dance, for its sustenance, its rejuvenation, the very breath of its being.

BRIGHT WAS THEIR DESTINY, a Novel, by John De Meyer. 312 pages. Wilfred Funk, Inc. \$2.50.

If labor's claims are to be furthered, they must be represented not only as justifiable but as human. Thus, a book that weaves about labor's struggles the stuff of human affairs—marriage, ambition, birth, divorce, death—does more for the cause than the most scholarly treatise written on its purposes and achievements.

Pat Walker, she of the direct approach and the positive reactions—whose method of bucking Osgood tradition might well be emulated by feebler reformers bogged down by concessions—is both narrator and heroine in this book. Her forthrightness in facing difficulties in her private life is paralleled in the factory workers' attitude toward their employer and their plant. Both go directly to the root of the trouble; both scorn compromise; both in the end triumph.

Their triumphs would have been unqualified indeed had Fate, in the form of War, not stalked enterprises public and private, dwarfing the success of 14,000 strikers, the tragedy of an automobile crash, the importance of a sale of shares, the significance of a New England house boarded up.

Only one thing the war, so ruthless of love tangles and class struggles, could not encroach on. Only one thing proved too big for it. But we'll leave that for Pat Walker to tell (on page 301), since it was she who brought it about.

SOMETIMES I REMINISCE, an autobiography by Mary Mellich. 336 pages. G. P. Putnam's Sons. \$3.00.

"My life-work has mostly been doing what I pleased and having a good time doing it." The writing of the present book seems to be another task that the author—who sang for seven seasons in the Metropolitan Opera House—has had a distinctly "good time doing". Her school-girl days, with romantic plans regarding a rich and not-too-handsome husband, her marriage, her audition with Caruso, her experiences at the Metropolitan, her dilemma (being in love with two men at once), her first taste of misfortune, her latter-day recoupment—all are related with splendid gaiety and courage. If a degree of sentimentality creeps in—well, is she not an opera singer and Irish to boot?

Sturdy common sense lures earthward her more sentimental flights, giving even the "telepathic message" exchanged between her and Caruso a degree of plausibility. Julian, bemused lover of the old school, is the figure sadly short-changed in the romantic barter. Miss Mellich herself, who writes as gayly and cozily of her "Bill" (husband of her afterforties) as she did of her lover of springtime and Paris, certainly does not find Fate parsimonious.

A happy temperament hers is; a happy life it makes; and a happy book is the outcome.

ROMANTIC AND MODERN PIANO CONCERTOS, by Albert B. Wier. 351 pages. Longmans, Green and Co., Inc. \$3.00, paper binding; \$5.00, cloth binding.

For those—and they are many—with an ingrowing desire to see the scores they so often hear over radio and on records, the present book is indeed a boon, for it not only presents all the instrumental parts but also, through continuous arrow indications on the staves, allows one to trace the melodic line throughout the compositions. Felicitous is the choice of concertos: 13 of the better known of Chopin, Grieg, Liszt, Mendelssohn, Paderewski, Rachmaninoff, Saint-Saëns, Schumann, Shostakovich and Tchaikovsky. Editorial comments preceding each concerto describe circumstances surrounding each work's creation, dedication and premiere.

MUSICAL QUIZ

(Answers on Page Thirty-one)

- Who composed "American in Paris"?
- Of which orchestras are the following the regular conductors?
 - Dimitri Mitropoulos.
 - Eugene Ormaudy.
 - Fabien Sevitzky.
 - Artur Rodzinski.
- From which symphony is the following theme taken?



- Which of the following composers are living today?
 - Claude Debussy.
 - Dimitri Shostakovich.
 - Igor Stravinsky.
 - Cesar Franck.
 - Peter I. Tchaikovsky.
 - Victor Herbert.
 - Richard Strauss.
- How many octaves has a full-sized piano?

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See Hayden Shepard Article on Pedagogics Page

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» » TRADE TALK « «

The old saying "It never rains but it pours" may be trite, but in the case of advertising in the INTERNATIONAL MUSICIAN quite true; the advertisers continue to flock to the INTERNATIONAL MUSICIAN. We welcome the Leeds Music Corporation, a new advertiser specializing in boogie woogie music; the Wm. R. Gratz Import Company, dealers in mouthpieces and reeds; the Rudolph Wurlitzer Company, one of the largest music merchandizing corporations in America, and John Parduba & Son, inventors and manufacturers of the Double-Cup Mouthpieces.

Keep coming in, boys! The water's fine and you are using the advertising medium that reaches all the professional musicians on the North American continent!

Leeds Music Corporation

Lou Levy, youthful president of Leeds Music Corp., has the boogie woogie music field practically to himself. The leading popular tunes in this style came right from the beehive of activity that is called the "Boys Town" of the music business.

It has been said that, wherever you find a novelty hit, Lou Levy has his finger in it. He discovered such hits as "Hold Tight", "Bel Mir Blat Du Schoen", "Well, All Right", "Rhumboogie", "Beat Me Daddy, Eight to the Bar", etc. In the dual capacity of manager and advisor to the Andrews Sisters, he must be alert to find the proper material to keep them on top. He has successfully done this for the past four years.

Success has been hanging around the door of his music company ever since the day he opened an office in his bedroom with a tune called "Undecided". Now,



LOU LEVY, youthful president of Leeds Music Corporation, listens to the famous boogie-woogie pianist, MEADE "LUX" LEWIS, who is under exclusive contract to his firm.

with a suite of officers in the RKO Building, a catalogue of hundreds of numbers and picture scores one after the other, Leeds marches on.

Among the discoveries of this youthful impresario of jive have been Cahn and Chaplin, now signed to write for Columbia Pictures; Don Raye and Gene de Paul, signed to write for Universal Pictures; and a most recent one, Frank Paparelli, writer of the "Leeds Eight to the Bar Piano Method Book". Paparelli is a young piano teacher whose hobby is playing jazz piano. Many famous musicians have been amazed at the thoroughness and excellence of his book on boogie woogie.

Any day you come up to Leeds you will find, besides famous handleaders who like the jive atmosphere, such renowned pianists as Pete Johnson, Albert Ammons and Meade "Lux" Lewis, who heartily endorse his boogie woogie book. Success is usually measured in cold figures, and this book already boasts a second printing, though not two weeks old.

Wm. R. Gratz Import Company

The Wm. R. Gratz Import Company of New York City has returned to the INTERNATIONAL MUSICIAN after an absence of several years. This company is the manufacturer and sole distributor of the famous Betcha plastic reeds, the Rudy Muck mouthpiece and the Glastex mouthpiece which has become so popular in the past few years.

P. G. Dynamic Microphone

Now in production, the new Amperlite P. G. Dynamic Microphone is, in the opinion of many sound engineers, by far the finest of this type of microphone on the market today.

This microphone is free from annoying

peaks and gives faithful reproduction of the natural tonal qualities of speech, singing or playing, even if the performer moves slightly from the microphone.

It is priced very low for this type of microphone and is available through musical instrument jobbers, dealers and regular public address distributors.



BOB CROSBY and some of his boys as they appear in Bob's new motion picture, "Sis Hopkins", by Republic Pictures. Prominent in the foreground is Hilton "Nappy" Lamare, who, of course, plays an Epiphone guitar.

The New Parduba Double-Cup Mouthpiece

An entirely new type mouthpiece for all brass instruments is being manufactured by John Parduba & Son, New York City. Mr. John Parduba, well known in the musical instrument profession, has received much gratifying patronage, and due to his experience and genuine inter-



JOHN PARDUBA

est in the art, has, after much experimenting, successfully invented and patented the Double-Cup Mouthpiece which is used and acclaimed by Harry James and other leading brass players as the most sensational mouthpiece discovery of the age. The Double-Cup Mouthpiece, which is designed scientifically with two separate chambers, aids the player to get high tones more easily and with more brilliance than with any other mouthpiece and with no sacrifice to the middle and lower registers. Genuine Double-Cup mouthpieces must be stamped with the name "J. Parduba & Son" and "Patent No. 2,018,738".

John Parduba & Son also specialize in the manufacturing of hand-made trumpets and cornets.



The above dandy was discovered on Eighth Avenue in 1930. C. G. Conn added the smaller bell, in B-flat. The original large bell is in C. Known as "Wilbur", and featured by Mac Stone in the Gus Arnheim band, it is the only horn of its kind in the country.

Largest Drum Order

Bill Ludwig boasts that a drummer has been awarded the largest order for drums that the Government has ever placed with anyone. Bill states that the W. F. L. Drum Company has received an order from the Government for 1,200 parade drums and 180 bass drums for use in the Army Band Drum Corps.

That's going some, Bill!

President's Report

(Continued from Page One)

Warrans Band, Village Barn, New York, N. Y.

On July 3rd the following bands discontinued their services:

Ben Bernie, Jones Beach, N. Y.

Al Kavelin, Essex House, New York.

Jimmy Lunceford, Fiesta Cafeteria, New York.

Jimmy Joy, Casino Gardens, Los Angeles, Calif.

Glen Gray, Hollywood Dinner Club, Galveston, Texas.

Hugh Monaco, Columbus, Ohio.

Will Bradley, Steel Pier, Atlantic City, N. J.

On July 5th the following bands discontinued their services:

Bobby Day, Arcadia Ballroom, New York, N. Y.

Larry Clinton, Hotel New Yorker, New York, N. Y.

Nat Brandwynn, Ritz Carlton Hotel, Atlantic City, N. J.

Jan Garber, Casa Manana, Hollywood, Calif.

On July 6th the following band discontinued its services:

Paul Martin, Treasure Island, San Francisco, Calif.

On July 8th the following bands discontinued their services:

Leonard Keller, Bismarck Hotel, Chicago, Ill.

Griff Williams, Stevens Hotel, Chicago, Ill.

Ray Noble, Palmer House, Chicago, Ill.

The strike was satisfactorily settled on July 19, 1940.

Akron, Ohio - Scranton, Pa.

The Local union in Akron, Ohio, could not come to an agreement with Station WADC.

The Local union in Scranton, Pa., could not come to an agreement with Radio Station WGBI. Both of these stations are affiliated with the Columbia Broadcasting System. Both Locals went out on strike and both asked the Federation for the same support given the aforementioned Locals, and on October 14, 1940, the following remote control bands discontinued services by order of the Federation:

Ray Herbeck, Log Cabin, Armonk, N. Y.

Sammy Watkins, Biltmore Hotel, Dayton, Ohio.

Teddy Powell, Famous Door, New York, N. Y.

Maurice Spitalny, Ohio Villa, Cleveland, Ohio.

Paul Pendarvis, Hotel Cleveland, Cleveland, Ohio.

Henry Busse, Casa Manana, Culver City, Calif.

Bobby Day, Arcadia Ballroom, New York, N. Y.

Eddy Duchin, Waldorf Astoria Hotel, New York, N. Y.

Guy Lombardo, Hotel Roosevelt, New York, N. Y.

Everett Hoagland, Hotel Statler, Boston, Mass.

Terry Shand, Hotel Kenmore, Albany, N. Y.

Claude Thornhill, Hotel Mark Hopkins, San Francisco, Calif.

The strike in Akron was settled on October 26, 1940.

The strike in Scranton was settled on November 14, 1940.

In Scranton the strike was not only settled satisfactorily to the Local, but the station was forced to pay the Local \$3,500 which it owed the Local on a previous contract.

Nashville, Tennessee

In Nashville, Tenn., after negotiating for sometime with Radio Station WSIX (affiliated with the Mutual Broadcasting System), the Local called a strike on February 17, 1941, and on the same day asked the President's Office for assistance. The following remote control bands discontinued services by order of the President's Office.

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Ted Fio-Rito, Blackhawk Cafe, Chicago, Ill.

Alvino Rey, Rustic Cabin, Jersey City, N. J.

Dick Kuhn, Astor Hotel, New York, N. Y.

Glenn Garr, Chatterbox, Elizabeth, N. J.

Lew Diamond, Trianon, Chicago, Ill.

Woody Wilson, Hotel Faust, Rockford, Ill.

Bob Miller, Mayflower Hotel, Akron, Ohio.

Lawrence Welk, Trianon, Chicago, Ill.

Dick Jurgens, Aragon, Chicago, Ill.

Al Donohue, Meadowbrook, Cedar Grove, N. J.

Griff Williams, Stevens Hotel, Chicago, Ill.

Duke Ellington, Casa Manana, Los Angeles, Calif.

Eddy Duchin, Palmer House, Chicago, Ill.

Henry Cincone, Neil House, Columbus, Ohio.

Eugene Jelesnik, Deshler Wallick Hotel, Columbus, Ohio.

Guy Lombardo, Hotel Roosevelt, New York, N. Y.

Everett Hoagland, Hotel Cleveland, Cleveland, Ohio.

Shep Fields, Gay White Way, New York, N. Y.

Art Kassel, Bismarck Hotel, Chicago, Ill.

Freddy Martin, Cocomat Grove, Los Angeles, Calif.

Wally Stoeffler, Donahue's, New York, N. Y.

On February 20, 1941, the entire matter was settled to the satisfaction of the Local.

St. Louis, Missouri

The St. Louis, Mo., Local could not come to terms with Radio Station KWK (affiliated with the Mutual Broadcasting System), and went on strike April 8, 1941, and this Local also asked the help of the Federation.

On April 10th the President's Office ordered the following bands to discontinue services by remote control:

Manny Prager, New York.

Ray Noble, New York.

Raymond Scott, New York.

Teddy Powell, New York.

Griff Williams, Chicago, Ill.

Dick Jurgens, Chicago, Ill.

Art Kassel, Chicago, Ill.

Eddy Duchin, Chicago, Ill.

Del Courtney, Chicago, Ill.

Leonard Keller, Chicago, Ill.

Ted Fio-Rito, Chicago, Ill.

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- Jan Garber, Chicago, Ill.
- George Tschurban, Chicago, Ill.
- Ralph Ginsberg, Chicago, Ill.
- Freddy Martin, Los Angeles, Calif.
- Henry King, San Francisco, Calif.

The Philadelphia Symphony Orchestra was scheduled to broadcast over this station on April 14th. But orders were issued by the President's Office that said orchestra could not broadcast by remote control if the strike was not settled by April 14th.

On April 12, 1941, the strike was settled in a manner satisfactory to the Local.

Salt Lake City, Utah

Following many conferences with Station KUTA of Salt Lake City, Utah, the Salt Lake City Local was unable to reach a satisfactory agreement with Station KUTA which is affiliated with the National Broadcasting Company.

Upon being notified by the Salt Lake City Local that they were about to strike, the President of the Federation called the National Broadcasting Company and outlined the steps that would be taken by the Federation in the event the Local and Station involved failed to reach an agreement. I am happy to report that the dispute was settled without a strike.

I believe that the chains are beginning to realize that when I say a strike will be called, it will be called. But it took half a dozen episodes like the ones hereinbefore detailed, to convince them.

In connection with the foregoing report on radio disputes I particularly wish to draw your attention to the fact that when remote control bands from coast to coast were directed to discontinue services they did so—at once—without even one of the bands involved questioning what it was all about. They carried out the instructions of the Federation 100 per cent. In addition, I want to thank the officers in the Locals involved for the splendid cooperation given my office by each and every one of them.

As a result of this experience I am in a position to state that the officers and members of the American Federation of Musicians are second to none in the labor movement in the matter of loyalty to their parent body.

TRAVELING REPRESENTATIVES

The following communication, which is self-explanatory, was sent to each Traveling Representative working under the supervision of the President's Office:

July 25, 1940.

"It has been called to the attention of the President's office that some of the Traveling Representatives interfere with local politics in different local jurisdictions. This, of course, is a policy that the Federation will not permit. It has also been called to the attention of the President's office that some of the Traveling Representatives are sometimes inclined to dictate to the locals. That policy, of course, will not be tolerated by the Federation, as it is the duty of the representatives to be of help to all locals. Not only the representatives of the President, but the President himself takes the position that we are the servants of the people we represent and any violation of the above will mean immediate dismissal. Kindly govern yourself accordingly.

"Fraternally yours,
(s) JAMES C. PETRILLO,
President, A. F. of M."

PHILADELPHIA THEATRE STRIKE

I held a conference with the representatives of Warner Brothers in New York City whereat I told them I was desirous of settling the strike in Philadelphia.

Warner Brothers made me an offer of \$92,500 to be spent, beginning October, 1940, and ending September, 1941, this money to be spent in two theatres. Extra performances, extra rehearsals, doubling

and overtime were not included in the \$92,500.

I thereupon sent a telegram to the Local advising them to accept the offer made to me. They, however, came to New York with their entire Executive Board and we argued the matter pro and con.

At the request of the Executive Board of the Philadelphia Local I again met with the officials of Warner Brothers and they insisted that the first offer they had made would be the last. I again wired the Local in Philadelphia advising them to accept the offer and on September 4, 1940, the entire matter was settled and accepted by the Philadelphia Local.

NATIONAL YOUTH ADMINISTRATION

Mr. Aubrey Williams, chairman of the National Youth Administration in Washington, called me on the telephone and asked me if I would meet with Mrs. Roosevelt in New York. I told him I would be only too happy to do so. A meeting was arranged and I had a very pleasant conference with Mrs. Roosevelt and Mr. Williams, at which time we discussed the question of the National Youth Administration Orchestras. Mrs. Roosevelt was anxious to have NYA Orchestras appear on the radio wherever it would not interfere with professional musicians. I told her that the American Federation of Musicians would be very happy to cooperate with her. She then asked if I would not serve on a committee to include herself and Mayor La Guardia of New York City to sponsor these NYA Concerts every Sunday morning at 10:30 o'clock, E. S. T., over the Columbia Broadcasting System. I advised her that I would be pleased to serve.

Those of you who heard the programs (which started about eight months ago), will remember that, at the end of the program, the announcer would finish by saying:

"This orchestra is sponsored by Mrs. Roosevelt, Mayor La Guardia and James C. Petrillo, President of the American Federation of Musicians."

The following communication from Mrs. Roosevelt and my answer thereto are self-explanatory:

THE WHITE HOUSE
WASHINGTON
Hyde Park, New York,
September 6, 1940.

My Dear Mr. Petrillo:
Would you be kind enough to serve on the sponsoring committee with me for the radio broadcasts which are to be given by the National Youth Administration on Sunday mornings?

Mr. Aubrey Williams will have given you all the details. This is just to say that I hope you will be willing to join me in sponsoring what I think is a really important opportunity for these young people.

Very sincerely yours,
(s) ELEANOR ROOSEVELT,
September 11, 1940.

Mrs. Eleanor Roosevelt,
Hyde Park, N. Y.

My Dear Mrs. Roosevelt:
I will be more than pleased to serve on a committee with you in sponsoring the National Youth Administration concerts on Sunday mornings. I believe this to be a very fine endeavor on your part, and if I can help in this wonderful program I will be more than happy and you may call upon the American Federation of Musicians and myself at any time to co-operate in such causes as the above.

JAMES C. PETRILLO.

CANNED MUSIC

The canned music situation is nothing new to the delegates attending our Conventions. It has always been the first matter to be considered by the delegates,

and in my opinion, rightfully so. If the public does not want music, then, of course, we are out of business. But in our case, it is not a question of the public not wanting music, it is a question of what kind of music the public is getting.

In 90 per cent of the cases where our men are displaced, they are substituted by canned music.

In order that the delegates and Executive Board may be in a position to intelligently discuss this matter, I have employed Mr. Ben Selvin to make a survey of the canned music situation. He is a member of the American Federation of Musicians who came to me very highly recommended and, up to this writing, I must say that the recommendation has been fully justified.

Also, in order that there may be no misunderstanding and that the picture, insofar as canned music is concerned, may be fully explained in all of its many phases, I have invited Mr. Selvin to go to Seattle to make the report to the Convention of his findings in the matter, covering the following phases:

- Phonograph Recordings.
- Electrical Transcriptions.
- Wired Music, including Muzak.
- Coin Phonograph Industry.
- Radio in General.

This embraces all canned music with the exception of Hollywood where we, ourselves, produce music for Movietone and Vitaphone. However, Mr. Selvin will make his preliminary report to the Executive Board on Thursday, June 5th, at which time the Board convenes in Seattle. And it is my thought that Mr. Selvin, at some time during the Convention, make an explanation to the Convention itself with visual displays, as well as printed matter, covering the entire field of mechanical music, which I know will be of interest to all the delegates.

I feel that every delegate should have a printed report of Mr. Selvin's findings in this matter, in order that they may study same for two or three days, following which we will set aside an entire afternoon for arguments to be presented by the delegates (if they so desire). I am also satisfied that the Executive Board itself will have some recommendations to make to the Convention after studying Mr. Selvin's report.

The Federation recording licenses for recording and transcription companies are usually issued for a period of one year. The last license issued to these companies was for the period ending June 30, 1941. By fixing June 30, 1941, as the date for terminating these licenses, the Executive Board (or convention), is in a position to take whatever action, or make whatever changes, they may deem necessary before issuing renewals of licenses.

COOPERATIVE PROGRAMS ON THE RADIO

The following communication is self-explanatory:

Letter sent to:
National Broadcasting Company
Columbia Broadcasting System
Mutual Broadcasting System
September 25th, 1940.

Dear _____:
This is to advise that on and after September 30th, 1940, members of the American Federation of Musicians will not be permitted to accept or play cooperative sponsored radio engagements.

The above means that a single engagement program paid the single engagement price cannot advertise more than one sponsor, regardless of the number of stations over which the program is broadcast.

Very truly yours,
(s) JAMES C. PETRILLO,
President, A. F. of M.

Since the issuing of this executive order, the Federation has also stopped studio orchestras working on a weekly salary basis on commercial or sustaining programs being used in any way that might be cooperative. In other words, let me put it this way—if a commercial program comes out of New York, Chicago or Los Angeles as its origination point, and this commercial program goes over 150 stations, then the Federation says that the 150 stations which are accepting this program can only announce one commodity on the entire 150 stations. In other words, if it is Camel or Lucky Strike cigarettes, then

the commercial announcements on the 150 stations would be either Camel or Lucky Strike cigarettes. However, if one orchestra coming out of New York, Chicago or Los Angeles, or for that matter out of any other city, should continue to go over 150 stations, and one station would announce Camel cigarettes, another station Lucky Strike cigarettes, and another station Johnson's Floor Wax, then what would we have? We would have 150 different commercials on one broadcast employing only one orchestra.

To permit this would mean that the smaller locals would never have an orchestra employed. There would be no need for this employment.

Sustaining programs (coming out of originating stations and going over several stations throughout the country), cannot announce commercially whatsoever through any of the stations which accept these sustaining programs.

LINE CHARGES

Line charges are not anything new to the delegates who have attended the past few conventions as this matter has come up time and time again.

The following letter, which is self-explanatory, has done away with line charges:

October 16, 1940.

- The following letter has been sent to:
- Mr. Niles B. Trammell, President,
National Broadcasting Company,
30 Rockefeller Plaza,
New York, N. Y.
 - Mr. Wm. S. Paley, President,
Columbia Broadcasting System,
485 Madison Avenue,
New York, N. Y.
 - Mr. S. E. MacFarlane, President,
Mutual Broadcasting System,
Chicago Tribune Building,
Chicago, Illinois.

Dear Sir:
At the meeting held at the office of the President of the American Federation of Musicians on October 15, 1940, at which representatives of the National Broadcasting Company, Columbia Broadcasting System and the Mutual Broadcasting System participated, and at which Joseph N. Weber and myself represented the American Federation of Musicians, it was agreed that beginning January 1, 1941, agents, members or orchestras affiliated with the American Federation of Musicians who render services by remote control to radio stations will no longer have the opportunity to control a radio line or lines and that such control will not be given to any employer of musicians or anyone else who may or can use same to create unfair competition of employment among members or orchestras belonging to the American Federation of Musicians.

It was also agreed at this meeting that your company or system will not discriminate against any contractor, musician, orchestra, booking agent or anyone else connected with the music business in reference to the use of wires to be used or which are used by members or orchestras affiliated with the American Federation of Musicians so that such wires will be fairly and squarely distributed without musicians or orchestras being obliged to pay any compensation or any equivalent thereof of any kind for the use of same.

It was further agreed that in addition to the above all else is to be done to prevent that radio lines are ever used to bring about unfair competition among the members of the American Federation of Musicians.

To make the above effective, wire charges beginning with date above named will not be charged by your company or system to any contractor of musicians, or musicians and orchestras, or booking agents or agencies of personal representatives of musicians regardless of what the amount they receive from their employer for the rendering of services of musicians may be. In other words, no musicians, contractors, booking agents, or personal representatives of musicians can pay for lines whether they get union scale or above union scale. This will be absolutely prohibited by the Federation.

It is understood that the broadcasters are free to select orchestras they desire to be broadcast in conformity with the conditions above enumerated.

Very truly yours,
(s) JAMES C. PETRILLO,
President, A. F. of M.

NATIONAL ASSOCIATION OF BROADCASTERS

The following letters are self explanatory:

NATIONAL ASSOCIATION OF BROADCASTERS
Normandy Building, 1626 K St., N. W.
Washington, D. C.
Office of the President

May 1, 1941.

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

Dear Mr. Petrillo:
It gives me great pleasure on behalf of the broadcasting industry to invite you to attend the Nineteenth Annual NAB Convention to be held at the Hotel Jefferson, St. Louis, Mo., May 12 to 15, inclusive.
This meeting promises to attract the largest

attendance in the history of the broadcasting industry. Our program will embrace subjects of broad interest to all who are directly or indirectly concerned with radio broadcasting. We hope you can come and be with us throughout the four days of the convention. We would particularly like to have you as our guest at the Tuesday and Wednesday luncheons and at the banquet Thursday night. Room reservations should be made direct with the Jefferson Hotel.

I look forward to seeing you. Kindest regards.

Sincerely,

(s) NEVILLE MILLER.

President's Office

AMERICAN FEDERATION OF MUSICIANS
1450 Broadway, New York, N. Y.

Mr. Neville Miller, President,
National Association of Broadcasters,
1626 K Street, N. W.,
Washington, D. C.

Dear Mr. Miller:

Thank you for your very gracious invitation to attend the Nineteenth Annual NAB Convention in St. Louis next week.

Pressure of work in my office, including the preparations for our annual convention next month compels me to forego the pleasure of taking advantage of your kind invitation.

Kindly convey to your organization my very best wishes for a successful convention which will result in extreme benefit to the broadcasting industry (in which I hope the A. F. of M. will also share) and express my regret at my inability to be present.

With kindest regards, I am,

Sincerely yours,

(Signed) JAMES C. PETRILLO,
President, A. F. of M.

**FINANCIAL SECRETARY-
TREASURER HARRY E. BRENTON
RECORDING SECRETARY
FRED W. BIRNBACH**

The delegates may think that I am going a little bit out of my way when I recommend that the salaries for these two positions be increased \$5,000 each. However, I feel impelled to make this recommendation because I really believe that the salaries now paid in these two positions are somewhat of an injustice to the men filling them.

As you well know, I was a member of the International Executive Board for a good many years prior to accepting the office of President, and I must frankly admit that, close as I was to the Federation during my years as a Board member, I, nevertheless, did not realize the full extent and nature of the burden these men carry. Both are highly responsible positions, and are filled at present by men whom I know have the confidence of the delegates to the Convention, and both of whom have been of tremendous assistance to the President's Office.

I can only say, after watching them at work (and thereby acquainting myself with what their responsibilities actually are), that they are underpaid, therefore I am bringing this to the attention of the delegates because I have never attended a Convention that wasn't ready and willing to correct a bad situation (when called to its attention), and I say that this is a bad situation, from the standpoint of adequate financial recompense, and because of that I am calling it to your attention.

Without going into the records I venture to say that 50 per cent of all International Secretary-Treasurer and Recording Secretaries receive not less than \$15,000 a year. And the membership of most of these other international organizations is less than one-half of that of the American Federation of Musicians, which means that they are not faced with one-half the labor, or responsibilities, that rest upon the shoulders of our International Secretary-Treasurer and Recording Secretary.

Now, in connection with this recommendation, I will be very happy to meet with any of the delegates attending the next Convention, in order to answer any and all questions that may occur to you in connection with this recommendation, for I feel quite sure that I can convince you that these men are really entitled to the increase suggested. However, the policy of the Federation has been, and always will be, the will of the Convention shall prevail at all times.

SOCIAL SECURITY

I made the following explanation in the May issue of the "International Musician":

Not reprinted at this time. See May issue of THE INTERNATIONAL MUSICIAN.

WPA

The International Executive Board has once more appointed Brother J. W. Parks (a member of the International Executive Board), as they did last year, to keep his eyes on the WPA project, as far as musicians are concerned, and Brother Parks has been living in Washington for the past several months, keeping the President's Office informed, from time to time, as to the status of WPA—the President, in turn, cooperating with him in everything which might prove beneficial to our organization.

Besides this, a special committee (as was the case last year), has been working in conjunction with Mr. Parks and myself. This committee's duty being to keep in touch with different Senators, and with the chairman of the Finance Committee, Congressmen, State Supervisors, etc., etc.

I have had several meetings in my office with this committee and Mr. Parks. The committee consists of Harry Steeper of Jersey City, chairman; Rex Riccardi of Philadelphia, Vincent Castronovo of Providence and Jacob Rosenberg of New York. The members of this committee are the same ones appointed by Mr. Joseph N. Weber (our Technical Adviser), when he was President, with the exception of Jacob Rosenberg whom I appointed to succeed Mr. Robert Sterne who is a member of Local 802, New York, but who is not a delegate to this convention; therefore, I appointed Mr. Rosenberg in his place.

All I can say to the delegates at this time is that we are watching the situation very closely and are doing everything that is humanly possible for any group of men to do in a situation of this kind, and this procedure will be continued until we are satisfied that we are getting the best deal we can out of the entire situation.

Up to the present, the officials in Washington have shown themselves fair, in every respect, with the American Federation of Musicians.

The defense program is interfering, insofar as the musicians are concerned, because they believe in Washington that many WPA workers will be absorbed by the defense program. However, we know that our musicians are not being absorbed by the defense program and it is our contention (wherever an opportunity occurs to present same), that the defense program does not absorb any WPA musicians, and for that reason the musicians now employed on WPA should remain on that project.

ARMY BANDS

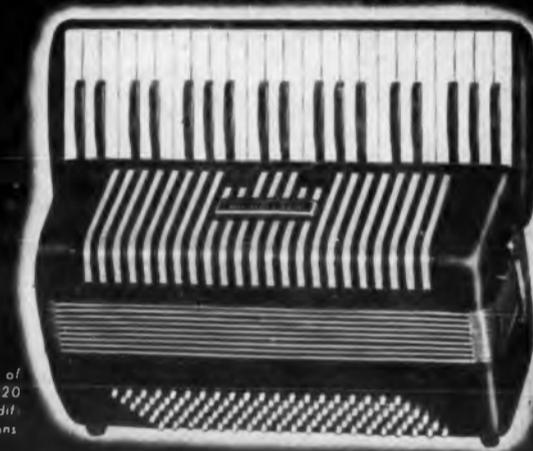
Before there was any talk of war, we were able to determine where an army band could, or could not, play. But just as soon as our boys began being inducted into the army and sent to the training camps, the army bands started running wild. The Federation promptly notified chain stations that these bands could not play over the radio, particularly in connection with commercial radio programs. Because of this, one high army official, connected with a certain camp, called up a newspaper and accused the Federation of a lack of patriotism. Just imagine, in one day I received twenty-four requests from radio stations for army bands to broadcast over the air. When we were assured by radio stations that we would lose none of our studio players, I okayed the playing of these army bands over the air, but always provided that their playing was not in connection with commercial broadcasts.

I am happy to state that the War Department in Washington issued an order in connection with the activities of army bands which fully protects civilian musicians from the possibility of unfair competition on the part of enlisted musicians. If we had written this order ourselves, it could not have been more satisfactory to us. This order conclusively proves that the War Department in Washington is opposed to army bands competing with civilian musicians; but that viewpoint, I am sorry to say, is not the viewpoint of many of the army officials in the various camps throughout the United States. Here are the orders issued by the War Department in Washington:

ANOTHER NEW

WURLITZER

Made in America Accordion



MODEL 374

A beautiful instrument of polished black Pyralin 120 basses—41 treble keys—8 different tonal combinations

- Famous Master Touch Action
- Silent Cushioned Valves
- Feather-Touch Shifts
- American Warp-proof Woods
- Precision Built

- Resonating Reed Blocks
- Resonance Tuned—Exact A-440
- Balanced for Playing Comfort
- Smartly Styled by Famous Designers
- Faultless Musical Performance

THE RUDOLPH WURLITZER COMPANY, DE KALB, ILLINOIS

President's Office
American Federation of Musicians
New York, N. Y.

April 18, 1941.

1. The War Department has issued the following Instructions:

WAR DEPARTMENT
THE ADJUTANT GENERAL'S OFFICE
WASHINGTON

April 10, 1941.

AG 322,941 (4-7-41)M-M

SUBJECT: Participation of Army Bands and individual musicians of military reservations.

TO: The Commanding Generals, All Armies, Army Corps, Divisions, U. S. G. Air Force, Departments, and Corps Areas; and Chief of the Armored Force.

The Chief of Staff, U. S. G., and the Commanding Officers of Exempted Stations.

1. Recently several cases have been reported to the War Department which indicate that responsible officers have authorized the use of Army bands on occasions of a civic nature, contrary to War Department instructions and also in violation of existing law.

2. Section 609, Title 10, Code of Laws of the United States, provides that "No enlisted man in the active service of the United States in the Army, whether a non-commissioned officer, musician, or private, shall be detailed, ordered or permitted to leave his post to engage in any pursuit, business, or performance in civil life, for emolument, hire, or otherwise, when the same shall interfere with the customary employment and regular engagement of local civilians in the respective arts, trades, or professions." This law is intended to prevent the competition of military personnel with civilians.

3. The following instructions which conform to the law quoted above will govern in future cases:

a. Bands or individual musicians may be furnished on the following occasions:

(1) All military uses and occasions; that is, whenever and wherever a Service Band functions as part of the Nation's military forces.

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

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

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

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

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

(7) Musical programs at any United States Hospital for the entertainment of its inmates.

(8) Concerts on the Capitol grounds, Capitol Building and public parks of the City of Washington only.

(9) The Army Relief and National Red Cross; local charities and community chests are not included.

(10) For parades and ceremonies incident to national gatherings of officers of the Army of the United States, Veterans and patriots;

organizations. These occasions do not include dinners, dances or luncheons.

4. Bands or individual musicians will not be furnished on the following occasions:

a. For civic parades, ceremonies, exhibitions; regattas, contests, festivals, local baseball or football games, activities or celebrations, and the like.

b. For the furtherance, directly or indirectly, of any public or private enterprise, functions by chambers of commerce, boards of trade and commercial clubs or associations.

c. For any occasion that is partisan or sectarian in character or purpose.

d. For civilian clubs, societies, civic or fraternal organizations.

e. For so-called charitable purposes of a local, sectarian, or partisan character or any so-called charity that is not of a National character.

f. For broadcasts off a military reservation, except as stated in Paragraph 3a (6).

g. Any occasion where there will in fact be competition with civilians.

5. The above instructions supersede those contained in the letter of October 14, 1938, AG 322,941 (10-14-38) Misc. M. Subject: Participation of Army Bands and individual musicians of military reservations, and will be brought to the attention of all officers under your jurisdiction.

By Order of the Secretary of War.

J. A. ULIO, Brigadier General,
Acting The Adjutant General.

2. The instant Instructions cover (1) situations in which Service music may be furnished by military authorities and (2) situations in which Service music will not be furnished. The Instructions also include instructions covering the Broadcasting of Service music which I would restate as follows:

(1) When Service music is furnished on the official occasions described in 3a (1) and on the official occasions described in 3a (3) and those occasions include ceremonies in which music is an appropriate part, then the music may be broadcast with the other features of the official program.

(2) When concerts are given by Army Bands and music is furnished by an Army Band as part of an entertainment program on a military reservation authorized by the proper military commander as a program for the entertainment of the military personnel, involving no incidents or circumstances bringing such program into competition with civilian musicians, then the music may be broadcast from the reservation.

(3) When concerts by Army Bands or any part thereof take place off a military reservation for purely recruiting drives and are not a part of and are not connected in any way with a commercial enterprise, then such concerts may be broadcast.

(4) Service music will never be furnished for broadcasts off a military reservation except for recruiting drives and under the conditions described in the immediately preceding sub-paragraph.

3. It will be observed that the Instructions are military instructions to commanding officers. Permission of the Federation is not contemplated in any case and will

not be given. The duty of commanding officers is prescribed in the Instructions by which alone they will be governed.

4. Local Unions may hear or learn of instances of uses or contemplated uses of Service music, the correctness of which they may question. In such circumstances the Local Unions should not take up the question with the military commanders, but should promptly report the facts, as best they know them or can ascertain them, to the headquarters of the Federation.

5. It is hardly to be expected that the Instructions will prove adequate or will be applied properly in each and every instance. But it cannot be questioned that it is the purpose of the War Department to see that the law protecting civilian musicians against Service music competition is obeyed in letter and spirit. If these Instructions should prove inadequate to that purpose, the War Department may be expected to make the necessary changes and take the necessary action.

Faternally yours,

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

IATSE

The following appeared in the February issue of the "International Musician":

Not reprinted at this time. See February issue of THE INTERNATIONAL MUSICIAN.

IATSE AND PRESIDENT HOLD A SECOND MEETING

On March 29, 1941, a second meeting was held in Chicago between the officials of the IATSE and myself. On this occasion we discussed the signing of a new agreement between IATSE and the A. F. of M. While I am not in a position at this writing to give you details as to how the new agreement will read, due to the fact that further meetings will be necessary in order to definitely dispose of the matter, I, nevertheless, feel quite sure that, by the time the next Convention assembles, a new agreement, satisfactory to everyone concerned, will be in effect, and I will make same public at that time.

In my opinion, at least 100 more theatres and auditoriums will be removed from our Unfair List (at my request), which means that 100 more places will be open to our members for further employment.

AGMA vs. A. F. of M.

Kindly be advised that the following information on this case has already been printed in the March issue of the "International Musician" and reads as follows:

Not reprinted at this time. See March issue of THE INTERNATIONAL MUSICIAN.

I further explained the AGMA case. This explanation appeared in the April issue of the "International Musician" and read as follows:

Not reprinted at this time. See April issue of THE INTERNATIONAL MUSICIAN.

STATE AND PROVINCIAL REPRESENTATIVES—1940-1941

The following members officiated as State and Provincial Representatives:

- Alabama—C. P. Thiemonge, 233-34 Clark Building, Birmingham.
- Arizona—Charles J. Resse, 1426 East Culver Street, Phoenix.
- Arkansas—Ganoe Scott, Route 1, Box 5, Johnson Road, Fort Smith.
- California—Walter Weber, 230 Jones St., San Francisco.
- Colorado—James D. Byrne, City Hall, Pueblo.
- Connecticut—Arthur Lee, 29 Division St., Stamford.
- Delaware—W. H. Whiteside, 216 Woodlawn Avenue, Wilmington.
- Florida—Roy Singer, P. O. Box 1301, Miami.
- Georgia—Herman Steinichen, 423 Mortgage Guarantee Building, Atlanta.
- Idaho—Albert J. Tompkins, 601 Empire Building, Boise.
- Illinois—Charles Housum, 823 North Church Street, Decatur.
- Indiana—P. J. Shusler, 2101 North Pennsylvania Street, Indianapolis.

- Iowa—Al. B. Woekener, 310 Security Building, Davenport.
- Kansas—V. L. Knapp, 717 Lane, Topeka.
- Kentucky—Geo. P. Laffell, 873 Eastern Parkway, Louisville.
- Louisiana—George Pipitone, 1416 Bourbon Street, New Orleans.
- Maine—Charles E. Hicks, 148 Washburn Avenue, Portland.
- Maryland—Oscar Apple, 3502 Reistertown Road, Baltimore.
- Massachusetts—Walter Hazelhurst, 107 Front Street, Worcester.
- Michigan—George Rogers, 735 Atwood Street, Grand Rapids.
- Minnesota—George E. Murk, 32 Glenwood Avenue, Minneapolis.
- Mississippi—Alfred Setaro, 921 Polk St., Vicksburg.
- Missouri—Frank K. Lott, 1017 Washington Street, Kansas City.
- Montana—Earl C. Simmons, 41½ North Main Street, Butte.
- Nebraska—R. Oleson, 2545 North 45th Avenue, Omaha.
- Nevada—Fred B. Corle, 66 Wells Avenue, Reno.
- New Hampshire—James E. Quimby, 9 Lawrence Street, Concord.
- New Jersey—John E. Curry, 210 West State Street, Trenton.
- New Mexico—Jos. W. Kirkpatrick, 521 First National Bank Building, Albuquerque.
- New York—George Wilson, 216 Dillaye Building, Syracuse.
- North Carolina—C. W. Hollowbush, R. F. D. No. 1, Wilmington.
- North Dakota—Harry M. Rudd, 725 Bluff Street, Fargo.
- Ohio—Harry Dunsbaugh, 1233 Elm St., Youngstown.
- Oklahoma—Grafton J. Fox, 911 South Ellwood Avenue, Tulsa.
- Oregon—E. E. Pettingell, 821 S. W. Fourth Avenue, Portland.
- Pennsylvania—Clair E. Meeder, 810 Penn Avenue, Pittsburgh.
- Rhode Island—Wm. Gamble, 19 St. James Street, Providence.
- South Carolina—C. Hy Amme, 651 Rutledge Avenue, Charleston.
- South Dakota—Burton S. Rogers, 621 So. Phillips Avenue, Sioux Falls.
- Tennessee—R. L. Lesem, 89 Beale Avenue, Memphis.
- Texas—E. E. Stokes, 621 Kress Building, Houston.
- Utah—Jerrold P. Beesley, 436 Eleventh Avenue, Salt Lake City.
- Vermont—Alex E. Milne, 15 Hill Street, Barre.
- Virginia—Jacob N. Kaufman, 3011 Patterson Avenue, Richmond.
- Washington—H. A. Pelletier, 433 Bellevue North, Seattle.
- West Virginia—R. Blumberg, P. O. Box 898, Charleston.
- Wisconsin—Frank Hayek, 1945 North 25th Street, Milwaukee.
- Wyoming—H. L. Helzer, 300 West Third Street, Cheyenne.

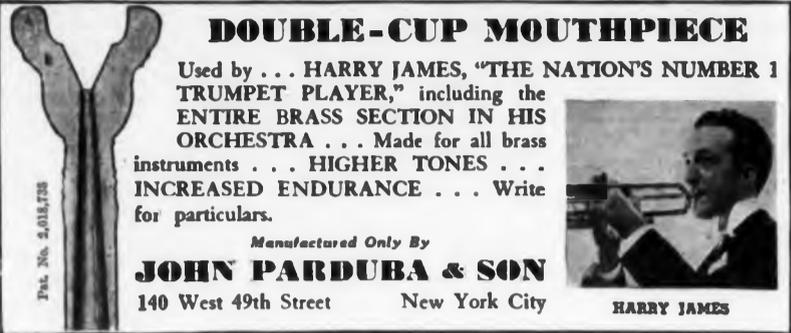
Dominion of Canada

- Alberta—C. T. Hustwick, 10167 94th St., Edmonton.
- British Columbia—E. A. Jamieson, Suite 81, 553 Granville Street, Vancouver.
- Manitoba—B. Swails, 843 Somerset Building, Winnipeg.
- Ontario—W. J. Sweatman, 30 Strathcona Avenue, Brantford.
- Quebec—Stuart Dunlop, 130 Clandeboyne Avenue, Westmount.
- Saskatchewan—E. M. Knapp, 816 15th Street, Saskatoon.
- Nova Scotia—Edwin K. McMay, 50 Oakland Road, Halifax.
- New Brunswick—B. N. Goldstein, 79 Summer Street, St. John.

STATE AND DISTRICT CONFERENCES

The following is a list of the Conferences held during the year:

- August 11, 1940 (Twelfth Annual Conference, Pennsylvania and Delaware Locals), Wilkes-Barre, Pa.—Joseph N. Weber.
- September 7-8, 1940 (Rocky Mountain Conference of Musicians), Sheridan, Wyo.—Chauncey A. Weaver.



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- September 14-15, 1940 (New York State Conference), Fredonia, N. Y.—G. B. Henderson.
- September 15, 1940 (Missouri Conference of Musicians), Jefferson City, Mo.—Chauncey A. Weaver.
- September 15, 1940 (New Jersey State Conference of Musicians), Asbury Park, N. J.—Leo Cluesmann.
- September 28, 1940 (Montana Conference of Musicians), Helena, Mont.—A. A. Greenbaum.
- October 6, 1940 (Wisconsin State Conference of Musicians), Eau Claire, Wis.—Chauncey A. Weaver.
- October 13, 1940 (Connecticut Conference of Musicians), Waterbury, Conn.—G. B. Henderson.
- October 20, 1940 (New England Conference), Lowell, Mass.—G. B. Henderson.
- October 20, 1940 (Hudson Valley Conference), Middletown, N. Y.—Edward Canavan.
- October 20, 1940 (Illinois Conference of Musicians), Danville, Ill.—Chauncey A. Weaver.
- November 10, 1940 (Florida Conference of Musicians), Jacksonville, Fla.—William J. Kerngood.
- November 10, 1940 (Ontario Provincial Conference), London, Ont., Canada—Walter M. Murdoch.
- November 24, 1940 (Missouri State Conference and Kansas State Conference), Kansas City, Mo.
- January 11-12, 1941 (Southern Conference of Musicians), Nashville, Tenn.—G. B. Henderson.
- January 19, 1941 (New Jersey State Conference), Singac, N. J.—Leo Cluesmann.
- February 22-23, 1941 (California-Arizona Conference), Santa Barbara, Calif.—C. L. Bagley and A. A. Greenbaum.
- April 10-11, 1941 (Michigan Musicians' Conference), Jackson, Mich.—G. B. Henderson.
- April 19-20, 1941 (Ohio, Kentucky and West Virginia Musicians' Association), Huntington, W. Va.—Fred W. Birnbach.
- April 20, 1941 (New England Conference), Springfield, Mass.—Thomas F. Gamble.
- April 20-21, 1941 (Mid-West Conference), Cedar Rapids, Iowa—Chauncey A. Weaver.
- April 27, 1941 (Hudson Valley Conference), Newburgh, N. Y.—Leo Cluesmann.
- May 3-4, 1941 (Montana Conference of Musicians), Missoula, Mont.—Chauncey A. Weaver.
- May 4, 1941 (Wisconsin State Musicians' Association), New London, Wis.—Leo Cluesmann.
- May 4, 1941 (Musicians Missouri State Conference), Jefferson City, Mo.—Edward Canavan.
- May 11, 1941 (Connecticut Conference of Musicians), Middletown, Conn.—Leo Cluesmann.
- May 18, 1941 (Conference of Pennsylvania and Delaware Locals), Greensburg, Pa.—Fred W. Birnbach.
- May 25, 1941 (Indiana State Conference), Elkhart, Ind.—Chauncey A. Weaver.
- May 25, 1941 (Semi-Annual Illinois Conference), Lamont, Ill.—W. B. Hooper.

IN MEMORY OF THOSE WHO HAVE DEPARTED

In closing this report I want to pay tribute to those who have already embarked on their last, long journey. The following list contains the names of

men who for many years have served their locals faithfully. They are gone, it is true, but they are not forgotten. I offer them an epitaph, which by their works they have earned:

"Well done, thou good and faithful servants."

	Local
George Schath	1
Isaac L. Schoen	2
Elmer H. Wahl	4
W. H. Scouton	15
Joseph H. Barrett	30
Ben T. Greene	30
Samuel E. Bassett	66
Julius Cocozza	77
Ben J. Seaman	86
Alvin A. Beeseley	104
Paul Donehoo	148
Frank Lloyd	150
E. D. Woodworth (Woody)	154
Charles L. Hoyt	171
G. Pipitone	174
Arthur J. Ehehalt	234
Arthur Fordham	278
L. N. Griffin	306
W. Ralph Fetterman	463
Ralph Grimes	525
Frank Maraldo	570
Samuel Strine	770
Sam Fritz	809

COOPERATION

Joseph N. Weber, our Technical Adviser, has advised me numberless times in a number of great problems which confronted the Federation. I am very fortunate to have a man of Mr. Weber's outstanding ability to fall back on, with his forty years of valuable experience which could not be obtained from a book, and at this time I want to thank him for his very kindly cooperation—always ready and willing to assist when called upon.

I have already told you in another paragraph of this report what I think of Harry E. Brenton and Fred W. Birnbach.

I have had three Executive Board meetings since I have been your President at which the Board and I met in person. The Board's attitude at those meetings has always been to help the President to the utmost, and I thank them for their kind and practical cooperation.

From my four assistants, Tom Gamble, Bert Henderson, Eddie Canavan and Leo Cluesmann, I received whole-hearted cooperation at all times. They are always on the job, whether it be morning, noon or night, and to them I offer this expression of my appreciation.

Then there is J. W. Gillette who, in his exacting roll of Studio Representative in Hollywood, has been an invaluable adjunct to my office.

Those of you who attended the last Convention remember well the harmony which existed at that time among the official family. I am happy to report to the delegates to the Forty-sixth Annual Convention of the American Federation of Musicians that the harmony which existed then still exists among the official family of the American Federation of Musicians, giving clear and convincing evidence of a healthy condition. If we continue on this basis, the beneficiaries will be the members of the Federation who, after all, are the people we represent.

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

PEDAGOGICS

What's What and Who's Who in Drumming

By VINCENT L. MOTT
National Executive Chairman, A. D. A. Contests

We Started Something!



Vincent L. Mott

JOE SOISTMAN of Baltimore writes us that our article on the difference between a ruff and a drag settled a dispute which won him a wager. (How about our cut, Joe?) We'll tell you more about Joe one of these days. Many of our readers will remember Joe. He is the key drummer man of Maryland.

Jess Altmiller is teaching drums at Knecht's Music Store, 24 South 18th Street, Philadelphia, Pa.

Al Broemel is at Frank Wolf's Drum Shop in New York City.

Martin Snitzer who played drums with the 101 Ranch Show years ago now conducts a studio at 944 Granite Street, Philadelphia, Pa. His hobby is making chimes, tympani and believe it or not ash trays. For recreation, relaxation or what ever you want to call it, Martin visits Gus Helmecke and Al Broemel in New York every now and then. Helmecke has given Martin a lot of pointers on the proper way to beat a bass drum. If you are interested in Helmecke's style get a copy of Sam Rowland's "Percussion Technique," Volume II.

Louis Swikert, one of the Three Musketeers who won Calvert's Gold Drum Award at the World's Fair last year, spends a lot of time with George Carey of Cincinnati, Ohio. George is with the symphony in that town. An excellent drummer and a swell guy. Swikert writes that he has a fine class of drum pupils and feels very proud of them. Perhaps someday they may play with Esberger's Band—that fine organization that does most of the park work in Cincinnati.

George Petty of 943 St. Nicholas Avenue, New York City, writes that his favorite drum method is Carl Gardiner's "Modern Advanced Book, Number Four". Hope George read my May column. The suggestion of collecting every drum method procurable is being taken by many drummers according to letters we are receiving.

Joseph D. Sefcik, 212 Lyman Street, Holyoke, Mass., sends us this one to analyze:



Sefcik ran across this pattern in a special arrangement by a colored arranger some years ago. Says he has been trying to antagonize leaders for the past 22 years, having had four years with McEnelly Victor Recording Orchestra, Paul Garlin's Roman Gardens Orchestra in San Francisco, Oakland Municipal Band, Oakland, Calif.; two seasons in vaudeville playing xylophone. Now does teaching, night clubs and some band work. Gets a great kick out of somebody else's ideas and from what we have seen he is a swell and plenty regular fellow.

And Now—WHO'S WHO . . .

A. I. McKenzie, 1170 Chestnut Street, Elizabeth, N. J.

Has been drumming ever since he was ten years old, which means about 60 years. A charter member and past president of Local 151, A. F. of M., Elizabeth, N. J. Was formerly a member of Local 16 of Newark, N. J., for 30 years. Although residing in New Jersey for the past 40 years he was born in Connecticut and was a member of that splendid organization, the Connecticut Fife and Drummers' Association. Has fond memories of copping first prize at the State Field Day Contest in Ansonia, Conn., back in 1896.

Has travelled extensively throughout a goodly portion of this continent playing with the Ringling Brothers Concert Band, Al C. Sweet, director, and toured the British West Indies and South America with the Flying Jordans Vaudeville Co.

After reading our column in the March issue of the INTERNATIONAL MUSICIAN, McKenzie assures us that a little difference of opinion regarding the name of a certain drum beat cannot in any way alter our friendly relations and while it is not his intention to prolong a controversy on a matter so trivial he refers us to the "Harry A. Bower Book for Drums", page 47.

O.K., my dear McKenzie, but I still say a Ruff is a Ruff and a Drag is a Drag. May I refer you to Burns Moore's book, "The Art of Drumming", page ten. Here is an original drum solo sent in by McKenzie and it is in my estimation a mighty nice number. I am sure you will find it very interesting. Any question as to how it should be figured would only be a reflection upon the reader's knowledge of the Rudiments.



PROFESSIONAL PIANO POINTERS

By J. LAWRENCE COOK

Criticism and suggestions are welcome, and all communications addressed to the writer in care of the INTERNATIONAL MUSICIAN will be directed to the writer and will receive his personal attention.

Letters received as a result of this column have been interesting, gratifying and reassuring; interesting because they afforded access to intimate examination of individual problems confronting serious-minded students of the subject at hand; gratifying because of the seemingly sincere words of commendation for the efforts of this writer; and reassuring for having substantiated a number of his pet contentions.

We would say to those who have stated in their letters that "they study recordings extensively", to keep it up, for much is to be derived from it; but unless you are well advanced in more than mere technical requirements, such study will not be the means of completely solving your problems.

MANY who are considerably advanced in classical music must have truly excellent foundation, but this very asset could hamper progress toward mastery of the more advanced forms of popular piano playing. As one example of what this statement is intended to mean, let us make the following observation: suppose a rather capable classical pianist was confronted with a rather difficult Wilson or Tatum arrangement which contained a number of the intricate passages related to the styles of these particular artists. True enough, he could execute passages without a great deal of effort, at least after a little practice. But the point is—would the desired "ultimate effect" be completely accomplished? We should say, "No!" And why? Mainly because such passages (as those apt to occur) are to be executed with a technique with which the classical artist may be entirely unfamiliar, and without which the proper accentuation and rhythmic effect simply cannot be achieved. What, then, is the answer?

Some pianists have eventually worked out their own answers by trying out so many remedies that when they finally reached solutions they were unaware of exactly how it was done.

It seems that one practical solution would be the availability of an adequate treatise containing a carefully selected series of exercises intended specifically for the development and perfection of this particular brand of technique. Such exercises should be properly fingered and should be accompanied with ample explanatory text to guide the student in securing proper fluency plus correct attack and accentuation; nor should any words be spared to stress the importance of "harmonic texture and characteristics" of the passages and means toward their most effective application.

There is no intention on our part to discredit the fine performances of hundreds of good pianists—performances which in many cases show merit both in popular and classical playing. So reference in these columns to just a few artists does not indicate partiality. It means only that they have been singled out as representing the highest degree of perfection in the treatment of popular piano playing as a "branch in its own right".

The work of Teddy Wilson, for example, represents the very ultimate in spontaneous conception and performance (improvising) as well as in almost uncanny aptitude for producing beautiful melodic line.

Art Tatum commands attention for his ability to produce amazingly interesting effects in harmony, to carry a beautiful melodic line, to exhibit a masterful touch with incredible technique, all at the same time.

Thomas "Fats" Waller may be thought of as the personification of "solid" playing. There is nothing exciting in his structural process, nothing surprising in his technical accomplishment, nothing particularly startling about the tricks he uses. Yet he has a style that is easy to listen to, easy to follow, and, above all, has an irresistible appeal.

The popular pianist, unlike his classical counterpart, must be able to interpret and construct simultaneously. The classical pianist need only secure a copy which has already been arranged, and work on it until he has succeeded in mastering it. This brings us, then, to another problem of the serious-minded student of popular piano playing. He is expected to know what to do, when a given melody moves in a certain way, when a certain progression occurs, when he wishes to insert an original harmonic idea, when the conventional bass seems dull and insufficient.

Finally, we come to what may well be considered the most important part of this article, an attempt to save many from a good deal of futile effort.

Haven't you heard someone make some such remark as follows: "My goodness, if I could just play one piece half as good as that, I'd be tickled to death!" Yes, the average person with a yen to play popular music in a reasonably satisfactory manner would like to be able just to fool around with the keys in a manner which might be recognized as at least average, or perhaps a little above it. He likes it for its diverse potentialities and would readily reject serious study, for serious study means hard work and such application to the task as would at times become irksome and discouraging. The average person would want to be shown a few tricks, or, better still, have the teacher write out the arrangements—not too difficult, either—in their entirety, without even bothering to explain how or why this or that little device has been used and how it may be applied in other pieces.

But there are the comparative few who are definitely resolved to reach a point of distinction, and here are some of the questions that these few may at times ask themselves: "Since I have excellent technique, shouldn't I aspire to play like Tatum?" "Since I have a wide left hand stretch and a flair for improvising a single-note melodic line, shouldn't I be able to play like Wilson?" "I've studied harmony extensively in a conservatory. So shouldn't I be able to insert these modern harmony effects that I've been hearing?" The answer to these and many similar questions is a big "maybe".

It is true that the first things to be appraised are your technical qualifications and your musical background in general, but there are other things of equal or greater importance.

We were giving lessons at one time to an advanced pupil who was an avowed Teddy Wilson adherent. He had us transcribe several Wilson choruses from records. These choruses constituted the most important part of his lessons, but, no matter how much he practiced them, they were totally unrecognizable as creations of Wilson. To put it figuratively, this pupil's "vibrations" simply were not in tune with those of Wilson. The probable solution, then, would be for him to seek to emulate an artist for whom he had intense admiration and one with whom "his natural vibrations were more nearly in tune."

If you must choose to emulate the style of any particular artist, first make proper tests to ascertain whether or not there is enough similarity between "the real thing" and the results of your ultimate efforts at direct imitation of it. No matter how

(Continued on Next Page)

.... VIOLIN DEPARTMENT

CONDUCTED BY

Sol Babitz

A monthly column devoted to the newest developments in the technique of the instrument. Questions and contributions from the reader are invited. A notebook on Modern Violin Technique can be collected by clipping each of these articles as they appear.

One cannot be certain that the great Sevcik was fully aware of the potentialities of his violin exercises. In the last century he wrote one, for example, which can be used in the study of the most modern of technical devices, extensions:



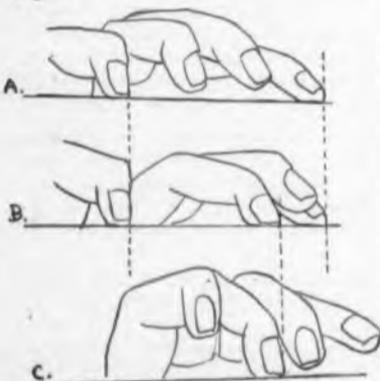
EX.1

By putting a two instead of a three over the second note he pointed the way in the right direction. If he did not introduce extensions in the full sense of the term, this fingering at least paves the way.

Now, there are two ways of using the second finger in this exercise:

1. The old way: raising the fingers and jumping into the second position.
2. The new way (illustrated in Figure A):

Fig. A



The letters A, B and C in Figure A illustrate the execution of A, B and C in Exercise 1.

A. Starting position (first note in Exercise 1).

B. Remain in first position and put second finger on d (first half of second note).

C. (Second half of second note.) Slide up hand with elbow movement while leaving second finger in place.

At the end of C the hand is in position to play the third note, having arrived in the second position with a perfect legato fingering completely free of slides and jumps. This also requires no abnormal stretching, the principle involved being that of a pivot. The second finger is a pivot which changes its shape but remains in place while the hand shifts positions.

A more extreme example of this principle is shown in Example 2. Here the hand shifts from the second to the sixth position while the second finger remains on the D string, acting as a pivot for the rest of the hand. It is not necessary to stretch the first and fourth fingers; they should be carried by a movement from the elbow.



EX. 2

MONTHLY PROBLEM No. 3

Use the second finger as a pivot in the following example from Beethoven's "Kreutzer" Sonata. Post card solutions will be acknowledge. Send to Sol Babitz, 980 Menlo Ave., Los Angeles, Calif.



The Technique of the French Horn

By LORENZO SANSONE

(Former solo hornist of the New York Symphony Orchestra; faculty member of the Institute of Musical Art, Juilliard Graduate School, Juilliard Summer School.)



LORENZO SANSONE

THE SLUR (Legato) is a common curved line drawn over or under a group of notes, indicating the notes within its limits are to be performed with smoothness:



To play correctly, attack the first note smoothly and slur the other note GRADUALLY OPENING OR CLOSING THE LIPS; if ascending, close the lips. If descending, open the lips. The rim of the mouthpiece must not be moved from the embouchure when closing or opening one's lips.

HARMONIC SOUNDS WITHIN THE SEVEN POSITIONS, using the horn in F. First position gives the harmonic sounds without the use of valves; sounds in F.

Second position—using the 2nd valve lowers the pitch one-half step, which makes possible the harmonic sounds of the E horn.

Third position—using the 1st valve lowers the F pitch one whole tone to Eb.

Fourth position—using the 1st and 2nd valves lowers the F pitch one and one-half steps to the horn in D.

Fifth position uses the 2nd and 3rd valves, lowering the F pitch two whole tones to horn in Db.

Sixth position uses the 1st and 3rd valves lowering the pitch two and one-half tones to horn in C.

Seventh position—all three valves are used, lowering the pitch three whole tones to B horn.

Thus one will see using the F horn with three valves, seven positions only are possible. If one would employ the Sansone model single Bb five-valve horn ELEVEN HARMONIC SOUNDS can be produced instead of the seven on the single F horn.

Using the F horn one will find that the THIRD of the chord is FLAT due to the size of the bell. If the bell is extra large the FIFTH might be flat. The seventh of the chord is more flat than the 3rd or 5th; the octave will also sound flat. The 9th might be flat like the 5th depending on the size of the bell.

Using a very small bell the 9th will sound many times sharp. I would personally recommend for the most satisfactory performance a bell size such as is found on the Sansone or the Schmidt horns.

TRILLS: The half-tone trills are rather easy to master, but the more important whole-tone trills are VERY DIFFICULT and are not apt to be perfect.

The best method in playing the whole tone trill is through the use of the lips—one of the finest effects obtainable on the horn. To produce the lip trill properly (whole tone trills) requires a lot of careful practicing.

The secret is to start very slowly from the low to the higher note. ALL must be played clearly and evenly. This can be produced only by NOT PRESSING THE MOUTHPIECE TO THE LIPS and BY NOT MOVING THE LIPS, CHIN OR THROAT as well as by holding the breath steady on the upper note. Practice piano. DO NOT ATTEMPT TO PLAY FORTE as the result will be an uneven trill. As soon as one trill is mastered the others will follow. Practicing lip trills is very tedious work. Do not be discouraged if your progress is not so rapid as you expect. Lip trills can be played from the 2nd line (C) written note UP. Below this lip trills are impossible to master.

This is a continuation of a series of articles devoted to the French Horn. All questions pertaining to the French Horn in all its phases will be answered by Mr. Sansone. Address all inquiries to the INTERNATIONAL MUSICIAN, 39 Division Street, Newark, New Jersey.

CORRECTION: In the French Horn department for May, the second sentence after the musical cut at the head of the article should have read: "The single B flat Five Valve, Sansone Model French Horn range is much larger, more than four octaves..."

Professional Piano Pointers

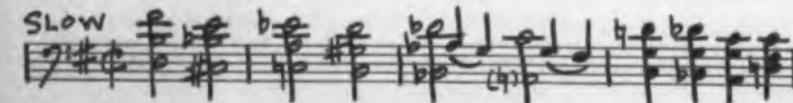
(Continued from Preceding Page)

Individualistic your own style may be, its counterpart is more than apt to be recognized in the style of some recognized artist. Find him! Study others as much as you please, but concentrate on him.

Can you name the recording from which the following was extracted, giving the artist's name and title of the piece? How would you finger and phrase it?



The following is a harmonic layout suitable for an interesting introduction in the key of G. It has been used by a well known artist. Those who care to add an original right hand part may send it in for comment. The one which, in our opinion, appears to be the best, will be printed here in a future column with full credit given to the one who sent it in.



"Endurance In Trumpet Playing"

By HAYDEN SHEPARD



Hayden Shepard

MY mail has become so heavy from readers seeking advice that I am going to devote this month's column to answering as many questions as my space will permit. Many questions relate to the same thing and I shall try to diversify the questions and replies in order to cover as much ground as possible. If you are one of my readers who have written me and I have not replied, I am sure you will find a problem similar to yours answered at various times in this column.

L. B. of Cleveland, Ohio, writes that he is an ambitious boy of 17 whose aim is to be a trumpet player. He states that his people are very much against his entering the musical field as they feel there is no future in this line of work. They say the field is over-crowded and as they see so many musicians out of work they are urging him to forget his ambitions for a career in music and to train himself for something that will be more stable and secure.

ANSWER: I know of no other profession that offers so many opportunities for young and ambitious boys than that of the musical field of today. Of course the field is crowded. All fields are crowded where the remuneration is great. As an example, the medical and legal professions are indeed so over-staffed that the college requirements for these courses are constantly being raised to discourage too many applicants. It is true that there are many doctors and lawyers who have failed in their chosen field but good doctors and good lawyers like fine musicians, are sought after and are highly successful just as in other professions. There is no secret formula to being a successful trumpet player. It is contingent upon one thing only. You must be good.

If you think there is anything wrong with this statement look around you and check on the musicians among your acquaintances and see how much oftener the better ones are in demand. It is possible, if you are only average in your playing ability that you will not know musicians of any higher caliber. Remember, I said one must be good and that means "above the common herd". As long as you are only average your competition is so great that there are many of you scrambling for the same cheap paying job. Don't forget, "the higher—the fewer". The better you become as a performer, the more you cut down your competition. I have trained hundreds of trumpet players and I have yet to know one student, who has developed into a fine trumpeter, who is not always working and who is not always in demand for a well-paying job. I am constantly amazed at the lack of musical equipment and technical skill of so many of the present-day musicians. In answer to your direct question as to whether you should become a professional musician, I am afraid that involves many personal aspects of which I know too little to advise you specif-

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Keelling, Alec S., former Booker's License 2219.

PETERSBURG: Harse, Jack.
SARASOTA: Louden, G. S., Manager, Sarasota Cotton Club.

TAMPA: Junior Woman's Club.
Pegram, Sandra.
WEST PALM BEACH: Walker, Clarence, Principal of Industrial High School.

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Fine, Jack, Owner, "Play Girls of 1938."

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Kieley, Lorin H.
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Mitten, Harold R., Manager, Uptown Ballroom.

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Hollenbeck, Mrs. Mary.
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Leman, Art.
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Lane, Rudolph

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Demley, Emil E.
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Mason, Harold, Proprietor, Club Astoria.
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NORTH WEYMOUTH: Pearl, Morey.
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SHREVEPORT: B-E-A-Lair Ballroom.
SOUTH WEYMOUTH: Colonial Inn.
Thomas Smith, Manager.

MICHIGAN
BATH: Terrace, The, Park Lake.
BATTLE CREEK: Magel, Milton.
BAY CITY: Alpha Omega Fraternity.
Niedzielski, Harry.
DETROIT: Advance Theatrical Operation Corp., Jack Broder, President.
Amnor Record Company.
Berman, S. R.
Bologna, Sam, Imperial Club.
Bonmarito, Joe.
Cavanaugh, J. J., Receiver.
Downtown Theatre.
Downtown Casino, The.
Malloy, James.
O'Malley, Jack.
Paradise Cave Cafe.
FLINT: Carpenter, E. M., Mgr., Terrace Gardens.
Godfrey Brothers, including Eldon A. Godfrey.
McClarin, William.
GRAND RAPIDS: Huban, Jack.
LANSING: Hagen, Lester, Manager, Lansing Armory.

MINNESOTA
BEMIDJI: Foster, Floyd, Owner, Merry Mixers Tavern.
CALEDONIA: Elton, Rudy.
FAIRMONT: Graham, H. R.
GARDEN CITY: Conkling, Harold C.
HIBBING: Hiltmon, Earl.
LIVERNE: Hennett, J. W.
OWATONNA: Hendorf, Clarence R., Box 452.
Smith, Ora T.
PIPESTONE: Bobbin, A. E., Manager, Playmor Dance Club.
ST. PAUL: Fox, S. M.
WINONA: Czaplowski, Harry J., Owner, Manhattan Night Club.

MISSISSIPPI
JACKSON: Perry, T. G.
MISSOURI
CAPE GIRARDEAU: Gillkison, Lorene.
Moonglow Club.
KANSAAS CITY: Antonello, John.
Cox, Mrs. Evelyn
Fox, S. M.
Holm, Maynard G.
Lucile Paradise Nite Club.
Sam D. and Lucille Webb, Managers.
Thudlum, H. C., Asst. Mgr., Orpheum Theatre.
Watson, Charles C.
LEBANON: Kay, Frank.
Gilbert, William.
NORTH KANSAS CITY: Cook, Bert, Manager, Ballroom, Winnwood Beach.
ROLLA: Shibert, J. S.
ST. JOSEPH: Thomas, Clarence H.
BIKESTON: Boyer, Hubert.
NEBRASKA
COLUMBUS: Molist, Don.
GRAND ISLAND: Scott, S. F.
LINCOLN: Johnson, Max.
OMAHA: Davis, Clyde E.
Omaha Credit Women's Breakfast Club.

MONTANA
FORSYTH: Allison, J.
Century Club.
NEW JERSEY
ARCOLA: Corrison, Eddie.
White, Joseph.
ASSBURY PARK: Richardson, Harry.
White, William.
ATLANTIC CITY: Atlantic City Art League.
Jones, J. Paul.
Larson, Tony.
ATLANTIC HIGHLANDS: Kaiser, Walter.
BLOOMFIELD: Brown, Grant.
ROSELAND: Towers Ballroom, Pearson Lessy and Victor Potamkin, Managers.
CLIFTON: Silberstein, Joseph L., and Etelson, Samuel.
EATONTOWN: Seherl, Anthony, Owner, Duquette Room.
LONG BRANCH: Shapiro, Mrs. Louis.
Hotel Scarborough.
NEWARK: Clark, Fred R.
Kruvant, Norman.
N. A. A. C. P.
Robinson, Oliver, Mummies Club.
Royal, Ernest.
Santoro, V.
Skyway Restaurant, Newark Airport Highway.
Smith, Frank.
Stewart, Mrs. Rosamond.
ORANGE: Schlesinger, M. S.
PRINCETON: Lawrence, Paul.
SOMERS POINT: Bay Shore Cafe.
Dean, Mrs. Jeannette.
Gateway Casino.
Leidy, Stockton.
TRENTON: Laramore, J. Dory.
Laws, Oscar A.
UNION CITY: Head, John E., Owner, and Mr. Scott, Manager, Back Stage Club.
WEST COLLINGSWOOD HEIGHTS: Conway, Frank, Owner, Frankie Conway's Tavern, Black Horse Pike.

NEW MEXICO
ALBUQUERQUE: Maertz, Otis.

Metro Amusement Co.
Norris, Elmer, Jr., Palomar Ballroom.
Tholen, Garry.
Wilson, L. E.
McMILLAN: Bodelto, Clarence, Manager, Jeff's.
MEMPHIS: Doran, Francis, Jordon College.
NORWAY: Valencia Ballroom, Louis Zadra, Manager.
ROUND LAKE: Gordon, Don S., Manager, Round Lake Casino.

NEW YORK
ALBANY: Bradt, John.
Flood, Gordon A.
Kessler, Sam.
Lang, Arthur.
New Abbey Hotel.
New Goblet, The.
AMHURST: Embassy Associates.
BINGHAMTON: Bentley, Bert.
BONAVENTURE: Carlson, D. L.
St. Bonaventure College.
BROOKLYN: Graymont A. C.
Inland Productions Corp.
Luma, James.
BUFFALO: Erickson, J. M.
Kaplan, Ken., Mgr., Buffalo Swing Club.
King, Geo., Productions Co.
Michaels, Max.
Shultz, E. H.
Watts, Charles J.
CAROGA LAKE: Christiano, Frank, Hollywood Cafe.
CONOES: Fine, Raymond.
EASTCHESTER: Starlight Terrace, Carlo Del Cuda and Vincent Formicella, Props.
ELLENVILLE: Cohen, Mrs. A., Manager, Central Hotel.
ELMIRA: Goodwin, Madalyn.
GLENS FALLS: Tilden, Harry, Manager, Twin Tree Inn.
KIAMONA LAKE: Mayfair, The.
LACKAWANNA: Chic's Tavern, Louis Clearrell, Proprietor.
LARCHMONT: Morris, Donald.
Theta Kappa Omega Fraternity.
LOCH SHELDRAKE: Club Riviera, Felix Amstel, Proprietor.
NEWBURGH: Matthews, Bernard H.
NEW LEANON: Donlon, Eleanor.
NEW YORK CITY: Baldwin, C. Paul.
Henson, Edgar A.
Callicchio, Dominick.
Carestia, A.
Chiassari & Co.
Cotton Club.
Curry, Robert W., formerly held Booker's License No. 2595.
MEXICO: Gilbert, Jules.
Denton Boys.
Diener & Dorakind, Inc.
Dodge, Wendell P.
Hyrull, Nicholas.
Imbroe, Mrs. Mabel K.
Evans & Lee.
Fine Plays, Inc.
Fosman, Jean.
Fotoshop, Inc.
Fur Dressing & Dyeing Salesmen's Union.
Glyde Oil Products.
Grant & Wadsworth and Casmir, Inc.
Grisman, Sam.
Herik, I. H., Theatrical Promoter.
Immerman, George.
Joseph, Alfred.
Katz, George, Theatrical Promoter.
Koch, Fred G.
Koren, Aaron.
Leigh, Stockton.
Levy, Al. and Nat, Former Owners of the Merry-Go-Round (Brooklyn).
Lowe, Emil (Bookers' License No. 802).
Makler, Harry, Manager, Folley Theatre (Brooklyn).
Masconi, Charles.
Maybuh, Col. Fedor.
Miller, James.
Montello, R.
Moore, Al.
Murphy, David.
Pearl, Harry.
Phi Rho Pi Fraternity.
Regan, Jack.
"Right This Way," Carl Reed, Manager.
Rosenoer, Adolph and Sykes, Operators, Royal Tours of Mexico Agency.
Russell, Alfred.
Seldner, Charles.
Shayne, Tony, Promoter.
Solomonoff, Henry.
"SO" Shampoo Company.
Spencer, Lou.
Stein, Ben.
Stein, Norman.
Superior 25 Club, Inc.
Wade, Frank.
Weinstock, Joe.
Wildner Operating Co.
Wisotsky, S.

NEW YORK (continued)
PORT KENT: Klages, Henry C., Owner, the Mountain View House.
ROCHESTER: Genesee Electric Products Co.
Golin, Arthur.
Lloyd, George.
Publisher, E. H.
SCHENECTADY: Gibbons, John F.
BUFFERS: Armitage, Walter, President, County Theatre.
SYRACUSE: Feinglos, Norman.
Horton, Don.
Syracuse Musical Club.
TONAWANDA: Shuman, George, Operator, Hollywood Restaurant.
TROY: DeSina, Manuel.
TUCKAHOE: Birnbaum, Murray.
Rosen, Walter.
UTICA: McIntosh, Alex.
WHITE PLAINS: Hechtis Corporation.
Reis, Les.
WHITESBORO: Guido, Lawrence.

LONG ISLAND, N. Y.
HICKSVILLE: Seever, Mgr., Hicksville Theatre.

NORTH CAROLINA
ASHEVILLE: Pitmon, Earl.
DURNAM: Alston, L. W.
Ferrell, George.
Mills, J. N.
Pratt, Fred.
FAVETTEVILLE: Bethune, C. B.
HIGH POINT: Trumpeters' Club, The, J. W. Bennett, President.
KINSTON: Courlo, E. F.
DALETON: Charles T. Norwood Post, American Legion.
WILKINSON: Grey, A.
WINSTON-SALEM: Payne, Miss L.

NORTH DAKOTA
BISMARCK: Coman, L. R. Coman's Court.
OHIO
AKRON: Brady Lake Dance Pavilion.
Millard, Jack, Manager and Lessee, Merry-Go-Round.
CANTON: Bender, Harvey.
CHILLICOTHE: Rutherford, C. E., Manager, Club Bavarian.
Scott, Richard.
CINCINNATI: Black Floyd.
Carpenter, Richard.
Jones, John.
Kolb, Matt.
Lantz, Myer (Blackie).
Lee, Eugene.
Overton, Harold.
Rafferty, Leo.
Williamson, Horace G., Manager, Williamson Entertainment Bureau.
CLEVELAND: Tutstone, Velma.
Welsberg, Nate, Mgr., Mayfair or Euclid Casino.
COLUMBUS: Ankus, Lane.
Ankins, Mary.
Bellinger, C. Robert.
DAYTON: Stapp, Phillip B.
Victor Hugo Restaurant.
DELAWARE: Bellinger, C. Robert.
ELYRIA: Cornish, D. H.
Elyria Hotel.
FINLAY: Bellinger, C. Robert.
KENT: Sophomore Class of Kent State University, James Ruback, President.
MARIETTA: Morris, H. W.
MARIION: Anderson, Walter.
MEDINA: Brandow, Paul.
OKFORD: Dayton-Miami Association, Wm. F. Drees, President.
PORTSMOUTH: Smith, Phil.
SANDUSKY: Boulevard Sidewalk Cafe, The.
Burnett, John.
Wonderbar Cafe.
SPRINGFIELD: Prince Hunley Lodge No. 469, A. B. P. O. E.
TOLEDO: Cavender, E. S.
Dutch Village, A. J. Hand, Operator.
Frank, Steve, and Mike, Owners, and Manager, Frank Bros. Cafe.
Huntley, Lucius.
Johnson, Clem.
WARREN: Windom, Chester.
Young, Lin.
YOUNGSTOWN: Lombard, Edward.
ZANESVILLE: Venner, Merre.

OKLAHOMA
ADA: Hamilton, Herman.
TULSA: Angel, Alfred.
Continental Terrace.
Goltry, Charles.
Mayfair Club, John Old, Manager.
McInt, Arthur.
Moana Company, The.
Randazzo, Jack.
Tate, W. J.

PENNSYLVANIA
ALLEGANY: Cannon, Robert.
Young Republican Club.
ALLENTOWN: Connors, Earl.
Sedley, Roy.
BRADFORD: Elzel, Francis A.
La Solette des 40 Hommes & Chevaux (the 40 & 8 Club).
BROWNSVILLE: Hill, Clifford, President.
Triangle Amusement.
BRYN MAWR: Foad, Mrs. H. J. M.
CHESTER: Rending, Albert A.
COLUMBIA: Hardy, Ed.
CONNEAUT LAKE: McGuire, T.
Yara, Max.
CONNELLSVILLE: A. B. C. Club, John Ross, Manager.
Ross, John, Manager, A. B. C. Club.
DRUMS: Green Gables.
EASTON: Brugler, Harold, operator of Lafayette Hotel Restaurant and Bar.
ELMHURST: Walro, John, Mgr., Showboat Grill.

NEW YORK (continued)
ALBANY: Bradt, John.
Flood, Gordon A.
Kessler, Sam.
Lang, Arthur.
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New Goblet, The.
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Dodge, Wendell P.
Hyrull, Nicholas.
Imbroe, Mrs. Mabel K.
Evans & Lee.
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Fosman, Jean.
Fotoshop, Inc.
Fur Dressing & Dyeing Salesmen's Union.
Glyde Oil Products.
Grant & Wadsworth and Casmir, Inc.
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Immerman, George.
Joseph, Alfred.
Katz, George, Theatrical Promoter.
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Koren, Aaron.
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Moore, Al.
Murphy, David.
Pearl, Harry.
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Regan, Jack.
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Seldner, Charles.
Shayne, Tony, Promoter.
Solomonoff, Henry.
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Reis, Les.
WHITESBORO: Guido, Lawrence.

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Ferrell, George.
Mills, J. N.
Pratt, Fred.
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CINCINNATI: Black Floyd.
Carpenter, Richard.
Jones, John.
Kolb, Matt.
Lantz, Myer (Blackie).
Lee, Eugene.
Overton, Harold.
Rafferty, Leo.
Williamson, Horace G., Manager, Williamson Entertainment Bureau.
CLEVELAND: Tutstone, Velma.
Welsberg, Nate, Mgr., Mayfair or Euclid Casino.
COLUMBUS: Ankus, Lane.
Ankins, Mary.
Bellinger, C. Robert.
DAYTON: Stapp, Phillip B.
Victor Hugo Restaurant.
DELAWARE: Bellinger, C. Robert.
ELYRIA: Cornish, D. H.
Elyria Hotel.
FINLAY: Bellinger, C. Robert.
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MARIION: Anderson, Walter.
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Burnett, John.
Wonderbar Cafe.
SPRINGFIELD: Prince Hunley Lodge No. 469, A. B. P. O. E.
TOLEDO: Cavender, E. S.
Dutch Village, A. J. Hand, Operator.
Frank, Steve, and Mike, Owners, and Manager, Frank Bros. Cafe.
Huntley, Lucius.
Johnson, Clem.
WARREN: Windom, Chester.
Young, Lin.
YOUNGSTOWN: Lombard, Edward.
ZANESVILLE: Venner, Merre.

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Goltry, Charles.
Mayfair Club, John Old, Manager.
McInt, Arthur.
Moana Company, The.
Randazzo, Jack.
Tate, W. J.

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Triangle Amusement.
BRYN MAWR: Foad, Mrs. H. J. M.
CHESTER: Rending, Albert A.
COLUMBIA: Hardy, Ed.
CONNEAUT LAKE: McGuire, T.
Yara, Max.
CONNELLSVILLE: A. B. C. Club, John Ross, Manager.
Ross, John, Manager, A. B. C. Club.
DRUMS: Green Gables.
EASTON: Brugler, Harold, operator of Lafayette Hotel Restaurant and Bar.
ELMHURST: Walro, John, Mgr., Showboat Grill.

EMPORIUM: McNarney, W. S.
ERIE: Oliver, Edward.
HARRISBURG: Waters, B. N.
HUSTON: Trilanon Club, Tom Vlachos, Op. Editor.
LANCASTER: Parker, A. R.
 Weinbrom, Joe., Manager, Rocky Springs Park.
LATROBE: Yinsling, Charles M.
LEBANON: Fishman, Harry K.
MARSHALLTOWN: Willard, Weldon D.
MT. CARMEL: Mayfair Club, John Pogesky and John Ballant, Mgrs.
NEW OXFORD: Shutz, H. W., Proprietor, Cross Keys Hotel.
PHILADELPHIA: Arcadia, The International Restaurant, Reg. Phil. Garcia, Lou, formerly held Booker's License 2620 Glass, Davey Hirst, Izzy Philadelphia Federation of the Blind.
ROCHESTER: Rothe, Otto Street, Benny Willner, Mr. and Mrs. Max.
PITTSBURGH: Anania, Flores, Bland's Night Club, Moteski, Frank Pittsburgh Automobile Dealers' Association.
READING: Nally, Bernard
RIDGEWAY: Benigni, Silvio
SHARON: Marino & Cohn, former Operators, Clover Club.
STRAFFORD: McClain, R. K., Spread Eagle Inn, Poinsett, Walter.
UPPER DARBY: Abmeyer, Gustave K.
WEST LAZARUS: Johnson, Edward.
WILKES-BARRE: Cohen, Harry, Kozley, William, McKone, James.
WYOMISSING: Lunine, Samuel M.
YATESVILLE: Blanco, Joseph, Operator, Club Mayfair.
YORK: Weinbrom, Joe.
RHODE ISLAND
NORWOOD: D'Antuono, Joe, D'Antuono, Mike.
PROVIDENCE: Goldsmith, John, Promoter, Kromson, Charles, Promoter, Moore, Al.
WARWICK: D'Antuono, Joe, D'Antuono, Mike.
SOUTH CAROLINA
CHARLESTON: Hamilton, E. A. and James, Hamilton, William.
GREENVILLE: Allen, E. W., Fields, Charles B., Goodman, H. E., Manager, The Pines Jackson, Rufus
ROCK HILLS: Rolax, Kid, Wright, Willford.
SOUTH DAKOTA
BERESFORD: Muhlentort, Mike.
LEBANON: Schneider, Joseph M.
TRIPP: Maxwell, J. E.
YANKTON: Kosta, Oscar, Manager, Red Rooster Club.
TENNESSEE
BRISTOL: Pinehurst Country Club, J. C. Bates, Manager.
CHATTANOOGA: Duddy, Nathan, Reeves, Harry A.
JACKSON: Clark, Dave.
JOHNSON CITY: Watkins, W. M., Mgr., The Lark Club.
MEMPHIS: Atkinson Elmer, Hulbert, Maurice.
NASHVILLE: Carter, Robert T., Eakle, J. C.
TEXAS
ABILENE: Sphinx Club.
AMARILLO: Cox, Milton.
AUSTIN: Franks, Tony, Casa Loma Club, Franks, Tony, Cassanova Supper Club, Rowlett, Henry.
CLARKSVILLE: Dickson, Robert G.
DALLAS: Carnahan, R. H., Goldberg, Bernard, Carnahan, Clarence M.
FORT WORTH: Bowers, J. W., Carnahan, Robert, Coo Coo Club, Merritt, Morris John, Smith, J. F.
SALVESTON: Page, Alex, Purple Circle Social Club.
HOUSTON: Grigg, J. B., Merritt, Morris John, Orchestra Service of America, Richards, O. K., Robinowitz, Paul.
LONGVIEW: Ryan, A. L.
PORT ARTHUR: Lighthouse, The, Jack Meyers, Manager.

Silver Slipper Night Club, V. B. Berwick, Manager.
TEXARKANA: Gant, Arthur.
TYLER: Mayfair Ballroom, Tyler Entertainment Co.
WACO: Williams, J. B.
WICHITA FALLS: Malone, Eddie, Mgr., The Barn.
UTAH
SALT LAKE CITY: Allan, George A.
VERMONT
DURLINGTON: Thomas, Ray
VIRGINIA
NORFOLK: LeWitt Music Corporation, U. H. Maxey, president, C. Coates, vice-president.
NORTON: Ingram, Mrs. Erma.
ROANOKE: Harris, Stanley, Morris, Robert F., Manager, Radio Artists' Service, Wilson, Sol., Mgr., Royal Casino.
WASHINGTON
WOODLAND: Martin, Mrs. Edith.
WEST VIRGINIA
BLUEFIELD: Brooks, Lawson, Florence, C. A., Thompson, Charles G.
CHARLESTON: Hammond, William, Hatzeave, Paul, White, R. L., Capitol Booking Agency, White, Ernest B.
FAIRMONT: Carpenter, Samuel H.
PARKERSBURG: Club Nightingale, Mrs. Ida McGlumphy, Manager, Edwin Miller, Proprietor.
WHEELING: Lindelof, Mike, Proprietor, Old Heidelberg Inn.
WISCONSIN
ALBION: Bernatos, George, Two Lakes Pavilion.
APPLETON: Konzelman, E., Miller, Earl.
ARCADIA: Schade, Cyril.
SARASOTA: Dunham, Paul L.
DAKOTA: Passarelli, Arthur.
HEAFFORD JUNCTION: Killinski, Phil, Prop., Phil's Lake Nakomis Resort.
JUMP RIVER: Erickson, John, Manager, Community Hall.
KESHENA: American Legion Auxiliary, Long, Matilda.
LA CROSSE: Muesel, Otto.
MALONE: Kramer, Gale.
MERRILL: Battery "F," 120th Field Artillery, Goetsch's Nite Club, Ben Goetsch, Owner.
MILWAUKEE: Cubie, Iva, Thomas, James.
MT. CALVARY: Slijack, Steve.
RHINELANDER: Khoury, Tony.
ROYMECHIL: Rhyner, Lawrence.
SHEBOYGAN: Bahr, August W.
SLINGER: Hue, Andy, alias Ruege, Andy.
SPLIT ROCK: Faltz, Joe., Manager, Split Rock Ballroom.
STRAFFORD: Kraus, L. A., Manager, Roselville Dance Hall.
STURGEON BAY: DeFoe, F. O.
TIGERTON: Mieschke, Ed., Manager, Tigerton Delis Resort.
TOMAN: Gamm, E. L.
WAUSAU: Vogt, Charles.
WAUWATONA: Passarelli, Arthur
WEYAUWEGA: Waupaca County Fair Association.
WYOMING
CASPER: Schmitt, A. E.
DISTRICT OF COLUMBIA
WASHINGTON: Berenquer, A. C., Burroughs, H. F., Jr., Flagship, Inc., Furedy, E. S., Manager, Trans Lux Hour Glass, Hayden, Phil, Hodges, Edwin A., Hule, Tim, Mgr., Casino Royal, formerly known as La Patee, Lynch, Ruford, Melody Club, O'Brien, John T., Reich, Eddie, Trans Lux Hour Glass, E. S. Furedy, Manager.
CANADA
ALBERTA
CALGARY: Dowley, C. L.
ONTARIO
CORUNNA: Pier, William Richardson, Proprietor.
NAMATON: Dumbells Amusement Co.

TORONTO: Andrews, J. Brock, Central Toronto Liberal Social Club, Chin Up Producers, Ltd., Roly Young, Manager, Clarke, David, Cockerill, W. H., Eden, Leonard, Henderson, W. J., LaSalle, Fred, LaSalle, Attractions, Urban, Mrs. Marie.
QUEBEC
MONTREAL: Aeger, Henry, Desautels, C. R., Sourkes, Irving.
QUEBEC CITY: Sourkes, Irving
VERDUN: Senecal, Leo
MISCELLANEOUS
 American Negro Ballet, Azarki, Larry, Bigley, Mel. O., Blake, Milton (also known as Manuel Blanke and Tom Kent), Blanke, Manuel (also known as Milton Blake and Tom Kent), Haulfox, Paul, Manager, The Bee Gee Production Co., Inc., Itrau, Dr. Max, Wagnerian Opera Co., Bruce, Howard, Hollywood Star Doubles, Carr, June, and Her Parisienne Creations, Carla & Fernando, Dance Team, Currie, Mr. and Mrs. R. C., Promoters of Fashion Shows, Curry, R. C., DeShon, Mr., Edmonds, E. E., and His Enterprises, Farrance, E. F., Fitzkee, Darrel, Foley, W. R., Freeman, Jack, Manager, Follies Gay Patee, Gardner, Ed., Owner, Uncle Ezra Smith's Barn Dance Follies, Hanover, M. L., Promoter, Hendershott, G. B., Fair Promoter, HYMAN, Seymour, International Magicians, Producers of "Magic in the Air", Kane, Lew, Theatrical Promoter, Katz, George, Kaununga Operating Corp., F. A. Schiefel, Secretary, Kent, Tom (also known as Manuel Blanke and Milton Blake), Kenslar, Sam, Promoter, Keyes, Ray, Kovaz, King, Wild West Rodeo, Circus & Thrill Show, Lasky, Andre, Owner and Manager, Andre Lasky's French Revue, Lawton, Miss Judith, Lester, Ann, London Intimate Opera Co., McFryer, William, Promoter, McKinley, N. M., Monmouth County Firemen's Association, Monoff, Yvonne, Mosher, Woody (Paul Woody), Nash, L. J., Platinum Blond Revue, Plumley, L. D., Richardson, Vaughn, Pine Ridge Follies, Robinson, Paul, Russell, Ross, Manager, "Shanghai Nights Revue," Shavitch, Vladimir, Snyder, Sam, Owner, International Water Follies, Sponsler, Les, Sunbrook, Larry, Wild West Rodeo, Circus & Thrill Show, Taffan, Mathew, Temptations of 1941, The Great Raymond (Maurice F. Raymond), Thompson, J. Nelson, Promoter, Todd, Jack, Promoter, "Uncle Ezra Smith Barn Dance Follies Co.," Welesh, Finn and Jack Schenck, Theatrical Promoters, White, Jack, Promoter of Style Shows, Wiley, Walter C., Promoter of the "Jitterbug Jam-boree," Wolfe, Dr. J. A., Woody, Paul (Woody Mosher), Tokel, Alex, Theatrical Promoter, "Zorline and Her Nudlats."

THEATRES AND PICTURE HOUSES
 Arranged alphabetically as to States and Canada
MICHIGAN
DETROIT: Downtown Theatre.
NEW YORK
NEW YORK CITY: Apollo Theatre (42nd St.), Playhouse Theatre, Inc., Niagara Falls: Capitol Theatre, operated by Basil Bros.
LONG ISLAND, N. Y.
HICKSVILLE: Hicksville Theatre.
PENNSYLVANIA
HAZLETON: Capitol Theatre, Bud Irwin, Manager.
NEW CASTLE: Cathedral Theatre.
PHILADELPHIA: Apollo Theatre, Bijou Theatre, Lincoln Theatre.

Unfair List OF THE AMERICAN FEDERATION OF MUSICIANS

BANDS ON THE UNFAIR LIST
 Akbar Band, Dunkirk, N. Y., Argonaut Alumni Band, Toronto, Ont., Canada, Barrington Band, Camden, N. J., Brian Boru Pipe Band, Harrison, N. J., Cameron Pipe and Drum Band, Montclair, N. J., Cincinnati Gas and Electric Band, Cincinnati, Ohio, Convention City Band, Kings-ton, N. Y., Conway, Everett, Band, Seat-tle, Wash., Crowell Publishing Co. Band, Springfield, Ohio, Drake, Bob, Band, Kalamazoo, Mich., East Syracuse Boys' Band, Syracuse, N. Y., Firemen's and Policemen's Band, Niagara Falls, N. Y., Gay, Jimmie, Band, Avenel, N. J., German-American Musicians' Star Doubles, Buffalo, N. Y., Liberty Band, Emaus, Pa., Lincoln-Logan Legion Band, Lincoln, Illinois, Los Gatos Union High School Band and Orchestra, Chas. Gatos, Calif., Mackert, Frank, and His Lorain City Band, Lorain, O., Sokol Band, Cleveland, Ohio, Varel, Joseph, and His Juvenile Band, Breese, Ill.
PARKS, BEACHES and GARDENS
 Bob James' New Savoy Gardens, Pensacola, Fla., Caroca Gardens, Warren, Ohio, Casino Gardens, Windsor, Ontario, Canada, Edgewood Park, Manager Howard, Bloomington, Ill., Forest Amusement Park, Memphis, Tenn., Green River Gardens, J. W. Poling, Mgr., Henderson, Ky., Japanese Gardens, Salina, Kan., Jefferson Gardens, The, South Bend, Ind., Kowin's Beach, Jhu Kor-de-win, Owner, Modesto, Calif., Maryland Club Gardens, E. C. Stamm, Owner and Prop., Washington, D. C., Midway Gardens, Tony Rollo, Manager, Mishawaka, Ind., Palm Gardens, Five Corners, Iowa, W. A. Gardens, Mr. and Mrs. R. L. Fresh, Proprietors, Ottumwa, Iowa, Western Catholic Union Roof Garden and Ballroom, Quincy, Ill., Woodland Amusement Park, Mrs. Edith Martin, Manager, Woodland, Wash.
ORCHESTRAS
 Ambassador Orchestra, Kingston, N. Y., Andrews, Mickey, Orchestra, Henderson, Ky., Army & Navy Veterans' Dance Orchestra, Stratford, Ont., Canada, Baer, Stephen S., Orchestra, Reading, Pa., Banks, Toug, and His Evening Stars Orchestra, Plain-field, N. J., Berkes, Bela, and His Royal Hungarian Gypsy Orchestras, New York, N. Y., Boris, Al., Orchestra, Kohler, Wis., Boston Symphony Orchestra, Boston, Mass., Cairns, Cy, and His Orchestras, Saskatoon, Sask., Canada, Canadian Cowboys' Dance Orchestra, London, Ont., Canada, Clark, Juanita Mountaineers Orchestra, Spokane, Wash., Cornelius, Paul, and His Dance Orchestra, Dayton, Ohio, Cosello, Edward, and His Rhode Islanders Orchestra, Syracuse, N. Y., Downeasters Orchestra, Port-land, Maine, Dunbar, Wayne, Orchestra, Poughkeepsie, N. Y., Duren, Frank, Orchestra, Cazenovia, Wis., Ernestine's Orchestra, Han-overs, Pa., Flanders, Hugh, Orchestra, Concord, N. H., Fox River Valley Boys Or-chestra, Phil Edwards, Manager, Fairville, Wis., Gindu's International Orchestras, Kuhlmont, Pa., Gilbert, Ten Brock, and His Orchestra, New Brunswick, N. J., Givens, Jimmie, Orchestra, Red Bluff, Calif., Gouldner, Rene, Orchestra, Wichita, Kan., Graff, Karl, Orchestra, Fair-field, Conn., Griffith, Chet, and His Or-chestra, Spokane, Wash., Hawkins, Lem, and His Hill Billies, Fargo, N. D., Hoffman, Monk, Orchestra, Quincy, Illinois, Holt's, Evelyn, Orchestra, Victoria, B. C., Canada, Hopkins Old-Time Orchestra, Calgary, Alta., Canada,

Howard, James H. (Jimmy), Orchestra, Port Arthur, Texas, Imperial Orchestra, Earle M. Freiburger, Manager, Bart-lesville, Okla., Kepp, Karl, and his Orchestra, Edgerton, Wis., Kneeland, Jack, Orchestra, Kiang, Kneel, and his Iowa Gamblers Orchestra, Oel-wein, Iowa, Lattanzi, Moxe, and His Mel-ody Kings Orchestra, Vir-ginia, Minn., Leone, Bud, and Orchestra, Akron, Ohio, Lusey, Frank O., Jr., and Her Orchestra, San Diego, Calif., Los Gatos Union High School Band and Orchestra, Chas. Hayward, Director, Los Gatos, Calif., Ludwig, Zaza, Orchestra, Manchester, N. H., Merle, Marilyn, and Her Or-chestra, Berkeley, Calif., Milosovich, Charles, and Or-chestra, Stockton, Calif., Mott, John, and His Orchestra, New Brunswick, N. J., Myers, Lowell, Orchestra, Port Wayne, Ind., NBC Ambassadors Orchestra, Roanoke, Va., O'Brien's, Del. Collegians, San Luis Obispo, Calif., Oliver, Al., and His In-wallians, Edmonton, Alta., Canada, Peddycord, John, Orchestra Leader, Winston - Salem, N. C., Porcella, George, Orchestra, Gilroy, Calif., Quackenbush (Randall), Ray and His Orchestra, King-ston, N. Y., Ryerson's Orchestra, Stough-ton, Wis., Shank, Jimmy, Orchestra, Columbia, Pa., Shultise, Walter, and his Orchestra, Highland Park, N. J., Simmons, Sammy (Sestito), Orchestra, Stamford, Conn., Sturbens, Stan, Orchestra, Valparaiso, Ind., Stevens, Larry, and His Old Kentucky Serenaders, Paducah, Ky., Stone, Leo N., Orchestra, Hartford, Conn., Terrace Club Orchestra, Peter Wanat, Leader, Eliz-abeth, N. J., Uncle Lem and His Moun-tain Boys' Orchestra, Port-land, Maine, Verthein, Arthur, Orchestra, Ableman, Wis., Williams' Orchestra, Mt. Pleasant, Iowa, Woodards, Jimmy, Orchestra, Wilson, N. C., Zembruski Polish Orchestra, Nnugatuck, Conn.
INDIVIDUALS, CLUBS HOTELS, Etc.
 This list is alphabetically arranged in States, Canada and Miscellaneous
ALABAMA
MOBILE: Fort Whiting Armory.
ARIZONA
TUCSON: Tucson Drive-In Theatre.
ARKANSAS
LITTLE ROCK: Fair Grounds.
TEXARKANA: Marshall, Eugene Municipal Auditorium, Texas High School Audi-torium.
CALIFORNIA
BERKELEY: Anger, Maurice
COTTONWOOD: Cottonwood Dance Hall.
LOS ANGELES: Howard Orchestra Service, W. H. Howard, Manager, Hayward, Charles, Direc-tor, Los Gatos High School Band and Orchestra, Modesto: Rendezvous Club, Ed. Davis, Owner, OAKLAND: Lerch, Hermie, ORLAND: Veterans' Memorial Hall, SAN FRANCISCO: Century Club of California, Mrs. R. N. Lynch, Busi-ness Secretary, SAN JOSE: Hively, Kenneth, Triana, Philip, VISALIA: Sierra Park Dance Hall, William Hendricks, Own-er and Manager.
COLORADO
DENVER: Hi-Hat Night Club, Mike Seganti, Prop.-Mgr.
CONNECTICUT
BRIDGEPORT: Hotel Barnum,

Klein, George.
BRISTOL: LeBrun, Alfred J.
MARTFORD: Doyle, Dan, Lobster Restaurant, Inc.
MERIDEN: Green Lantern Grill, Mich-ael Krupa, Owner.
NEW LONDON: Palmer Auditorium, Con-necticut College for Women.
SOUTHINGTON: Connecticut Inn, John Ian-nini, Prop.
SOUTH NORWALK: Evans, Greek.
TORRINGTON: Hollywood Restaurant.
FLORIDA
MIAMI: Fenias, Otto.
PALM BEACH: Pelican Club, Berlin Griff-in, Owner; Douglas Boyle, Manager.
ST. PETERSBURG: Radio Station WTSF.
ILLINOIS
AURORA: Rex Cafe.
BLOOMINGTON: Abraham Lincoln School, Bent School, Bloomington High School Auditorium, Edwards School, Emerson School, Franklin School, Irving School, Jefferson School, Raymond School, Sheridan School, Washington School.
CHAMPAIGN: Tau Kappa Epsilon Frater-nity and House.
CHICAGO: Amusement Service Co., Associated Radio Artists' Bureau, Al. A. Travers, Proprietor, Bernet, Sunny, Frost Show, Century of Progress Exposition, Duke Mills, Proprietor, Opera Club, Sherman, E. G., Zenith Radio Corporation
DECATUR: Chaps Roller Rink, Dancing Pavilion
FOX LAKE: Lincoln Hotel.
MERRILL: Williamson County Fair.
KANKAKEE: Devlyn, Frank, Booking Agent.
MATTOON: Mattoon Golf & Country Club, Iyle, Silas, U. S. Grant Hotel.
MOLINE: Rendezvous Nite Club.
NORTH CHICAGO: Dewey, James, Promoter of Expositions.
PATTON: Green Lantern.
PRINCETON: Bureau County Fair.
QUINCY: Eagles Hall (including upper and lower ball-rooms), Quincy High School Audi-torium, Three Pigs, M. Powers, Manager, Ursa Dance Hall, William Korvis, Manager, Vic's Tavern, Western Catholic Union Roof Garden and Ball-room, Faust Hotel.
INDIANA
BICKNELL: Knox County Fair Assn.
EVANSVILLE: Adams, Frank, Fox, Ben
GARY: Young Women's Christian Association.
INDIANAPOLIS: Marrot Hotel, Riviera Club, Spink Arms Hotel.
KOKOMO: Kokomo Senior Hi-Y Club, Y. M. C. A.
MUNCIE: Crane Tavern, Muncie Lodge No. 33, Muncie Central High School Offers Muncie Athletic Club, A. A. Moore, Mgr., Southern Grill
NEW ALBANY: New Albany Country Club.
SOUTH BEND: Green Lantern, The.
TERRA HAUTE: Housier Ensemble, Ulmer Trio.
VALPARAISO: I. O. O. F. Ballroom
IOWA
BOONE: Dorman, Laurence.
CASCADE: Durkin's Hall.
CEDAR RAPIDS: Jurgensen, F. H.
DES MOINES: Reed, Harley, Mgr., Avon Lake, Rits Night Club, Al Rosen-berg, Manager, Young, Eugene R.
DUBUQUE: Julien Dubuque Hotel.

PORT DOGUE: Yetmar, George. IOWA CITY: Burkley Ballroom. OELWEIN: Moonlite Pavilion. ROCHESTER: Casey, Eugene. Casey, Wm. E. WATERLOO: K. C. Hall (also known as Reichert Hall). Moose Hall.

KANSAS

JUNCTION CITY: Geary County Labor Union SALINA: Cottage Inn Dance Pavilion. Dreamland Dance Pavilion. Eagles' Hall. TOPEKA: Twin Gables Night Club. Egyptian Dance Halls. Henry, M. A. Kellams Hall. Washburn Field House. White Lakes Clubhouse and Breezy Terrace. Women's Club Auditorium.

KENTUCKY

JEFFERSONTOWN: Terrace Gardens Club. Robert Heister, Manager. LOUISVILLE: Blue Nite Club, John Longo, Manager. Elks' Club. Offutt, L. A., Jr. Seelbach Hotel. Trianon Nite Club, C. O. Allen, Proprietor. PADUCAH: Trickey, Pat (Booker). Dixie Orchestra Service. LOUISIANA: NEW ORLEANS: Ches Paree. Coconut Grove. Happy Landing Club.

MAINE

NORTH KENNESBUNKPORT: Log Cabin Ballroom, Roy Tibbetts, Proprietor. OLD ORCHARD: Palace Ballroom, Charles Usen, Proprietor.

MARYLAND

GLADENSBURG: Del Rio Restaurant, Herbert Sacha, Prop. FROSTBURG: Shields, Jim, Promoter.

MASSACHUSETTS

BOSTON: Fisher, Samuel. DUDLEY: Nichols College. NEW BEDFORD: Cook School. New Bedford High School Auditorium. WALTHAM: Eaton, Frank, Booking Agent. WESTFIELD: White Horse Inn.

MICHIGAN

BATTLE CREEK: Battle Creek College Library Auditorium. BAY CITY: Niedeiselski, Harry. DETROIT: Collins, Charles T. Fischer's Alt Heidelberg. WWJ Detroit News Auditorium. FLINT: Central High School Auditorium. High School Auditorium. Town Club, The. GLADSTONE: Klondyke Tavern, Mrs. Wilfred LaFavo, Operator. ISABELLA: Nepper's Inn, John Nepper, Prop. LANSING: Lansing Central High School Auditorium. Walter French Junior High School Auditorium. West Junior High School Auditorium. Wilson, L. E. LONG LAKE: Dykstra, Jack. MUSKOGEE: Curvcrest NILES: Four Flags Hotel, The. Powell's Cafe. PINE CITY: Star Pavilion. SABINAW: DeMolay Fraternity. Fox, Eddie. Lambda Tau Sorority. Phi Sigma Phi Fraternity. WAMPLERS LAKE: Niles Resort.

MINNESOTA

HIBBING: Hibbing Fair. MINNEAPOLIS: Borchardt, Charles. NEW ULM: Becker, Jess, Prop. Nightingale Night Club. ROCHESTER: Denoyers & Son. WITOKA: Witoka Hall.

MISSISSIPPI

MERIDIAN: D. D. D. Sorority. DeMolay Fraternity. Phi Kappa Fraternity. T. K. O. Fraternity. Tri O Sorority.

MISSOURI

JEOPIN: Central High School Auditorium.

ST. JOSEPH: Delta Sigma Fraternity. Wm. Miller, President. SPRINGFIELD: High School Auditorium.

MONTANA

BILLINGS: Billings High School Auditorium. Tavern Beer Hall, Ray Hamilton, Manager. ROMAN: Shamrock.

NEBRASKA

EMERALD: Sunset Party House, H. E. Nourse and J. L. Stroud, Managers. FAIRBURY: Bonham. LINCOLN: Avalon Dance Hall, C. W. Hoke, Manager. Garden Dance Hall, Lyle Jewett, Manager. OMAHA: United Orchestras, Booking Agency.

NEW JERSEY

ATLANTIC CITY: Imhof, Frank. Knickerbocker Hotel. Morton Hotel. Savoy Bar. BUDD LAKE: Club Fordham, Morris Reidy, Prop. NEWARK: Illue Hird Dance Hall. Club Miami. Pat & Don's. NEW BRUNSWICK: Block's Grove, Morris Block, Proprietor. TRENTON: Stacy Trent Hotel. Tysowski, Joseph S. (Joe Tye). WILDWOOD: Bernard's Hofbrau. Club Avalon, Joseph Totarella, Manager.

NEW MEXICO

ALBUQUERQUE: Blue Ribbon Nite Club.

NEW YORK

ALLEGANY: Park Hotel. BEACON: The Mt. Beacon, L. D. Lodge, Prop., The Casino. The Mt. Beacon, L. B. Lodge, Prop. BUFFALO: German-American Musicians' Association. McVan's, Mrs. Lillian McVan, Proprietor. Miller, Robert. Nelson, Art. CARTMAGE: Gaffney, Anna. CATSKILL: the Hudson Valley Volunteer Firemen's Ass'n. 50th Annual Convention of ELMIRA: Rock Springs Dance Pavilion. FALLSBURGH: Flagler Hotel. GREENFIELD PARK: Grand Mountain Hotel and Camp, Abe and M. Steinhorn, Mgrs. LIBERTY: Young's Gap Hotel. NEWBURGH: Roxy Restaurant, Dominick Ferraro, Prop. NEW ROCHELLE: Alms Bar and Grill. NEW YORK CITY: Albin, Jack. Blythe, Arthur, Booking Agent. Harris, Bud. Hotel New Yorker, The. Jermon, John J., Theatrical Promoter. New York Coliseum. Palais Royale Cabaret. Royal Tours of Mexico Agency. Sonkin, James. OLEAN: Young Ladies' Sodality of the Church of the Transfiguration. ONEONTA: Goodyear Lake Pavilion, Earl Walsh, Proprietor. OWEGO: Woodland Palace, Joe Ci-notti, Prop. POTSDAM: Clarkson College of Technology. Poughkeepsie: Poughkeepsie High School Auditorium. PURLING: Clover Club. ROCHESTER: McWan, Barney. ROSENDALE: Howie, Ernest. Clinton Ford Casino. RYE: Coveleigh Club. STEVENSVILLE: President Hotel. STONE RIDGE: DeGraft, Walter A. TROY: Circle Inn, Lathams Corner, In Jurisdiction of Troy. WHITE PLAINS NORTH: Charlie's Rustic Lodge. WINDSOR BEACH: Windsor Dance Hall.

NORTH CAROLINA

CAROLINA BEACH: Carolina Club and Management. CHARLOTTE: Associated Orchestra Corporation, Al A. Travers, Proprietor. DURHAM: Duke Gymnasiums, Duke University. WINSTON-SALEM: Piedmont Park Association Fair.

NORTH DAKOTA: GRAND FORKS: Point Pavilion.

OHIO

AKRON: Akron Saengerbund. ALLIANCE: Castle Night Club, Charles Naines, Manager. Curtis, Warren. AVON: North Ridge Tavern. Paster, Bill, Mgr., North Ridge Tavern. CAMBRIDGE: Lash, Frankie (Frank Lashinsky). CANTON: Heck, L. O., Booking Agent. CELINA: Mercer County Fair. CINCINNATI: Cincinnati Club, Milnor, Manager. Cincinnati Country Club, Miller, Manager. Elks' Club No. 5. Hartwell Club. Kenwood Country Club, Thompson, Manager. Lawndale Country Club, Hutch Ross, Owner. Maketawah Country Club, Worburtor, Manager. Queen City Club, Clemen, Manager. Spat and Slipper Club. Western Hills Country Club, Waxman, Manager. CLEVELAND: Hanna, Rudolph. Ohio Music Corporation. Sindelar, E. J. COLUMBUS: Gyro Grill. Veterans of Foreign Wars and all its Auxiliaries. DAYTON: Dayton Art Institute. GREENVILLE: Darke County Fair. LEAVITTSPURG: Caroe City Dance Hall. LOGAN: Eagle Hall. MARIETTA: Eagles' Lodge. Mullen, James, Mgr., Canoe City Dance Hall in Leavittsburg, Ohio. BANDUSKY: Crystal Rock Nite Club. Alva Halt, Operator. Fountain Terrace Nite Club. Alva Halt, Manager. Roberts, Homer. SPRINGFIELD: Lord Landown's Bar, Pat Fizekian, Manager. WEST PORTSMOUTH: Raven Rock Country Club.

OKLAHOMA

OKLAHOMA CITY: Buttrick, L. E. Walters, Jules, Jr., Manager and Promoter. YULSA: Rainbow Inn.

PENNSYLVANIA

ALTOONA: Wray, Eric. AMBRIDGE: Colonial Inn. Klemick, Vaclaw (Victor). Director, Community Band. BERNVILLE: Snyder, C. L. BETHLEHEM: Reagan, Thomas. BOYERTOWN: Hirtman, Robert R. BRADFORD: Bradford Senior High School. BROWNVILLE: Hill, Clifford, President. Triangle Amusement Co. CHESTER: Falls, William, Proprietor. Golden Slipper Cafe and Adjacent Picnic Grounds. Reading, Albert A. ERIE: LaConga Club, Jack Narry, Manager. Masonic Ballroom and Grill. FRACKVILLE: Casa Loma Hall. Rev. Father Gartaka. St. Ann's Church. GIRARDVILLE: Girardville Hose Co. GLEN LYON: Gronka's Hall. GREENVILLE: Moose Hall and Club. HAMBURG: Schlenker's Ballroom. HAZLETON: Smith, Stuart Andy. IRWIN: Crest Hotel The. Jacktown Hotel, The. KELAYRES: Condors, Joseph. KULPMONT: Liberty Hall. Midway Ballroom. LAKE WINOLA: Frear's Pavilion. LANCASTER: Wheatland Tavern Palm-room, located in the Miller Hotel; Paul Heine, Sr., Operator. LENIHGTON: Reiss, A. Henry. LEWISTOWN: Smith, O. Foster, Proprietor. Log Cabin Inn. NANTUCKET: Knights of Columbus Dance Hall. St. Mary's Dance Hall, St. Joseph's Hall, John Renka, Manager. NANANOH CITY: Palestra Ballroom, Thomas Greiner, Owner. NEARVILLE: Italian Civic Club. OIL CITY: Belles Lettres Club. PHILADELPHIA: Deauville Casino. Kappa Alpha Fraternity of the University of Penna. Nixon Ballroom. Temple Ballroom.

PITTSBURGH: New Penn Inn, Louis, Alex and Jim Passarella, Proprietors. READING: Andy's Night Club, Andrew Ernesto, Proprietor. Spartaco Society, The. SHAMOKIN: American Legion Ballroom. Soback, John. St. Stephen's Ballroom. Shamokin Moose Lodge Grill. SHARON: Williams' Place, George. SNEHAN'TON: Slovak Hall. Polish National Church. Polish National Church Hall. Rev. F. W. Swietek. Riz Cafe. SIMPSON: Albert Boclanski Post, The. Slovak Hall. SUNBURY: Sober, Melvin A. YANIMONT: Camp Taniment. WERNERSVILLE: South Mountain Manor Hotel, Mr. Berman, Manager. WILKESBARRE: Flat Iron Hotel, Sam Salvi, Proprietor. WILLIAMSPORT: Park Ballroom. Smith, Stuart Andy.

RHODE ISLAND

BRISTOL: Bristol Casino, Wm. Viens, Manager. PROVIDENCE: Bangor, Rubes. WOODSBOCKET: Kornstein, Thomas.

SOUTH CAROLINA

GREENVILLE: Greenville Women's College Auditorium. SPARTANBURG: Spartanburg County Fair Association.

SOUTH DAKOTA

BLACK HILLS: Josef Meier's Passion Play of the Black Hills. SIOUX FALLS: Old Fellows Temple. Plaza (Night Club). Yellow Lantern. YABOR: Beseda Hall.

TENNESSEE

BRENTWOOD: Plains Night Club. KNOXVILLE: Tower Hall Supper Club.

TEXAS

AUSTIN: Gregory Auditorium. Hoge Memorial Auditorium. DENTON: North Texas State Teachers' Auditorium. Texas Women's College Auditorium. FORT WORTH: Plantation Club. FREDERICKSBURG: Hilltop Night Club. MARLINGEN: Municipal Auditorium. MERRITT, MORRIS JOHN. TEXARKANA: Marshall, Eugene. Texarkana, Texas, High School Auditorium. WICHITA FALLS: Malone, Eddie, Operator. Klub Trocadero.

UTAH

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

VIRGINIA

ALEXANDRIA: Boulevard Farms, R. K. Richards, Manager. Nightingale Nite Club. HOPEWELL: Hopewell Cotillion Club. LYNCHBURG: Happy Landing Lake, Caswell Beverly, Manager. MARTINSVILLE: Forrest Park Country Club. RICHMOND: Capitol City Elks Social and Beneficial Club Ballroom. Julian's Ballroom. VIRGINIA BEACH: Gardner Hotel. Links Club.

WASHINGTON

SEATTLE: Meany Hall. West States Circus. WOODLAND: Martin, Mrs. Edith, Woodland Amusement Park. WEST VIRGINIA: HUNTINGTON: Epperson, Tiny, and Hewett, Tiny, Promoters. Marathon Dances. MORGANTOWN: Elks' Club. RICHWOOD: Smith, Stuart Andy.

WISCONSIN

BATAVIA: Batavia Firemen's Hall. KENOSHA: Emerald Tavern. Shangri-La Nite Club. SPLITSMAN'S CAFE. LANGASTER: Roller Rink. MILWAUKEE: Caldwell, James. Mount Mary College. REESEVILLE: Firemen's Park Pavilion. SHEBOYGAN: Kohler Recreation Hall.

STEVENS POINT: Midway Dance Hall. St. Peter's Auditorium. STOUGHTON: Barber Club, Barber Brothers, Proprietors. SUPERIOR: Willett, John. VALDEMI: Mallman, Joseph. WAUKESHA: Clover Club. WAUTOMA: Passarelli, Arthur. WHITEWATER: Whitewater State Teachers College, Hamilton Gymnasium and the Women's Gymnasium. WISCONSIN VETERANS' HOME: Grand Army Home for Veterans.

WYOMING

CASPER: Whinnery, C. I., Booking Agent. CHEYENNE: Wyoming Consistory.

DISTRICT OF COLUMBIA

WASHINGTON: Alvis, Ray, C. Ambassador Hotel. Columbian Musicians' Guild W. M. Lynch, Manager. Constitution Hall. D. A. R. Building. Dude Ranch. Kavakos Cafe, Wm. Kavakos, Manager. Kipnis, Benjamin, Booker.

CANADA

BRITISH COLUMBIA: VICTORIA: Shrine Temple.

MANITOBA

WASSAGAMING: Pedlar, C. T., Dance Hall. Clear Lake. WINNIPEG: Dance Pavilion at Winnipeg Beach.

ONTARIO

LAKEFIELD: Yacht Club Dance Pavilion, Russel Brooks, Mgr. LONDON: Hotel London. Palm Grove. NIAGARA FALLS: Saunders, Chas. E. PETERBOROUGH: Peterborough Exhibition. PORT STANLEY: Casino-on-the-Lake Dance Floor. TORONTO: Chez Moi Hotel, Mr. H. Broder, Proprietor. Holden, Waldo. O'Byrne, Margaret. Savarin Hotel.

QUEBEC

MONTREAL: Weber, Al. SHENBROOKE: Eastern Township Agriculture Association.

SASKATCHEWAN

SASKATOON: Cuthbert, H. G.

MISCELLANEOUS

Bogacs, William. Bowley, Itay. Barragh, Don. Del Monte, J. P. Ellis, Robert W., Dance Promoter. Fiesta Company, George H. Boles, Manager. Ginsburg, Max, Theatrical Promoter. Godfrey Brothers, including Eldon A. Godfrey. Gonla, George F. Hot Cha Revue (known as Moonlight Revue), Prather & Maley, Owners. Hoxie Circus, Jack. Jazmania Co., 1934. Kinsey Players Co. (Kinsey Comedy Co.). Kirby Memorial, The. McKay, Gall B., Promoter. Miller's Rodeo. National Speedathon Co. N. K. Antrim, Manager. Opera-on-Tour, Inc. Rudnick, Max, Burlesque Promoter. Santoro, William, Steamship Booker. Scottish Musical Players (travelling). Siebrand Brothers' 3-Ring Circus. Smith, Stuart Andy, also known as Andy Smith, S. A. Smith, S. Andy Smith, Al Swartz, Al Schwartz. Steamship Lines: American Export Line. Savannah Line. Walkathon, "Moon" Mullins, Proprietor. Watson's Hill-Billies.

THEATRES AND PICTURE HOUSES

Arranged alphabetically as to States and Canada

ARIZONA

YUMA: Lyric Theatre. Yuma Theatre.

ARKANSAS

GLYNEVILLE: Ritz Theatre. ROYALTY: Ritz Theatre. PARIS: Wiggins Theatre.

CALIFORNIA

BRAWLEY: Brawley Theatre. CARMEL: Filmart Theatre. CRONA: Crona Theatre. DINUBA: Strand Theatre. EUREKA: Eureka Theatre. GILROY: Strand Theatre. GRIDLEY: Butte Theatre. LOS ANGELES: Ambassador Theatre. Folies Theatre. LEVELAND: Rialto Theatre. MARYSVILLE: Liberty Theatre. State Theatre. MODESTO: Lyric Theatre. Princess Theatre. State Theatre. STRAND THEATRE. YUBA CITY: Smith's Theatre.

CONNECTICUT

BRIDGEPORT: Park Theatre. EAST HARTFORD: Astor Theatre. HARTFORD: Crown Theatre. Liberty Theatre. Proven Pictures Theatre. Rivoli Theatre. Webster Theatre. MIDDLETOWN: Capitol Theatre. NEW HAVEN: White Way Theatre. NEW LONDON: Capitol Theatre. STAMFORD: Palace Theatre. WINDSOR: Strand Theatre.

DELAWARE

MIDDLETOWN: Everett Theatre.

ILLINOIS

LINCOLN: Grand Theatre. Lincoln Theatre. ROCK ISLAND: Riviera Theatre. STREATOR: Granada Theatre.

INDIANA

INDIANAPOLIS: Mutual Theatre. NEW ALBANY: Grand Picture House. Kerriqan House. TERRE HAUTE: Rex Theatre.

IOWA

DES MOINES: Casino Theatre.

KANSAS

INDEPENDENCE: Redford Theatre. PARSONS: Ritz Theatre. WICHITA: Crawford Theatre. WINFIELD: Ritz Theatre.

MARYLAND

BALTIMORE: Belnord Theatre. Boulevard Theatre. Community Theatre. Grand Theatre. Palace Picture House. Regent Theatre. State Theatre. Temple Amusement Co. ELKTON: New Theatre.

MASSACHUSETTS

ATTLEBORO: Bates Theatre. Union Theatre. BOSTON: Casino Theatre. Park Theatre. TRUMONT THEATRE. BROCKTON: Majestic Theatre. Modern Theatre. FITCHBURG: Majestic Theatre. Strand Theatre. HAVERHILL: Lafayette Theatre. HOLYOKE: Holyoke Theatre. Inca Theatre. LOWELL: Capitol Theatre. Gates Theatre. MERRIFORD: Merriford Theatre. Riverdale Theatre. NEW BEDFORD: Bayliss Square Theatre. ROXBURY: Liberty Theatre. SOMERVILLE: Somerville Theatre. STOUGHTON: State Theatre.

MICHIGAN

BAY CITY: Washington Theatre. OOWAGIAC: Century Theatre. GRAND HAVEN: Crescent Theatre. LANSING: Garden Theatre. Orpheum Theatre. Plaza Theatre. MIDLAND: Frolic Theatre. NILES: Riviera Theatre.

MISSISSIPPI

LAUREL: Arabian Theatre. Jean Theatre. Strand Theatre.

PASS CHRISTIAN:
Avalon Theatre.
Yasoo Theatre.

MISSOURI:
American Theatre.
Liberty Theatre.

ST. LOUIS:
Ambassador Theatre.
Lewy's State Theatre.

SIXKSTON:
Malone Theatre.
Rex Theatre.

WEBB CITY:
Civic Theatre.
Webster Groves.
Osark Theatre.

NEBRASKA:
Orango Island.
Empress Theatre.
Island Theatre.

KEARNEY:
Kearney Opera House.

NEW HAMPSHIRE:
Colonial Theatre.

NEW JERSEY:
Atlantic City.
Royal Theatre.

BOBOTA:
Queen Ann Theatre.

BOULEVARD:
Lyric Theatre.

BUTLER:
New Butler Theatre.

CARTERET:
Ritz Theatre.

FRENCHTOWN:
Gem Theatre.

JERSEY CITY:
Palace Theatre.

LAKEWOOD:
Palace Theatre.
Strand Theatre.

LITTLE FALLS:
Oxford Theatre.

LYNDHURST:
Ritz Theatre.

NEYCOG:
Palace Theatre.

PATERSON:
Capitol Theatre.
Plaza Theatre.
State Theatre.

POMPTON LAKES:
Pompton Lakes Theatre.

TOM RIVER:
Traco Theatre.

WESTWOOD:
Westwood Theatre.

NEW YORK:
Beacon Theatre.
Roosevelt Theatre.

BROOKLYN:
Bronx Opera House.
President Theatre.
Tremont Theatre.
Winona Theatre.

BROOKLYN:
Borough Hall Theatre.
Brooklyn Little Theatre.
Classic Theatre.
Liberty Theatre.
Mapleton Theatre.
Star Theatre.
Verba's Brooklyn Theatre.

BUFFALO:
Eagle Theatre.

CATSKILL:
Community Theatre.

DOBBS FERRY:
Embassy Theatre.

DOLBEVILLE:
Strand Theatre.

FALCONER:
State Theatre.

GLENS FALLS:
State Theatre.

GOUGH:
Coehen Theatre.

IGNIGHTOWN:
Electric Theatre.

NEW YORK CITY:
Arcade Theatre.
Irving Place Theatre.
Loonia Theatre.
Olympia Theatre.
People's Theatre (Bowery).
Schwartz, A. H., Century Circuit, Inc.
West End Theatre.

PAWLING:
Starlight Theatre.

POUGHKEEPSIE:
Rialto Theatre.

SAUGERTIES:
Orpheum Theatre.

TROY:
Bijou Theatre.

LONG ISLAND, N. Y.:
FREEPORT: Freeport Theatre.
HUNTINGTON: Huntington Theatre.
LOCUST VALLEY: Red Barn Theatre.
MINEOLA: Mineola Theatre.

NORTH CAROLINA:
DAVIDSON: Davidson Theatre.
DURHAM: New Duke Auditorium.
Old Duke Auditorium.
HENDERSON: Moon Theatre.
LENOIR: Avon Theatre.
NEWTON: Catawba Theatre.
WINSTON-SALEM: Colonial Theatre.
Hollywood Theatre.

NORTH DAKOTA:
FARGO: Princess Theatre.

OHIO:
AKRON: DeLuxe Theatres.
FREMONT: Paramount Theatre.
LIMA: Lyric Theatre.
Majestic Theatre.
MARIETTA: Hippodrome Theatre.
Putnam Theatre.
MARION: Ohio Theatre.
MARTINS FERRY: Feury Theatre.
SPRINGFIELD: Liberty Theatre.

OKLAHOMA:
BLACKWELL: Baya Theatre.
Midwest Theatre.
Palace Theatre.
Rivoli Theatre.
ENID: Aztec Theatre.
Criterion Theatre.
New Mecca Theatre.
NORMAN: Summer Theatre.
University Theatre.
Varsity Theatre.
OKMULGEE: Orpheum Theatre.
Yale Theatre.
PICHEN: Winter Garden Theatre.

OREGON:
PORTLAND: Broadway Theatre.
Moreland Theatre.
Oriental Theatre.
Playhouse Theatre.
Studio Theatre.
Third Avenue Theatre.
Venetian Theatre.

PENNSYLVANIA:
BELLEFONTE: Plaza Theatre.
State Theatre.
ERIE: Colonial Theatre.
FRACKVILLE: Garden Theatre.
Victoria Theatre.
HUNTINGTON: Clifton Theatre.
Grand Theatre.
GIRARDVILLE: Girard Theatre.
PALMERTON: Colonial Theatre.
PHILADELPHIA: Breese Theatre.
PITTSBURGH: Pittsburgh Playhouse.
READING: Berman, Low, United Chain Theatres, Inc.
YORK: York Theatre.

RHODE ISLAND:
PAWTUCKET: Strand Theatre.
PROVIDENCE: Bomes Liberty Theatre.

SOUTH CAROLINA:
COLUMBIA: Town Theatre.

TENNESSEE:
MEMPHIS: Princess Theatre.
Susore Theatre, 869 Jack-son Ave.
Susore Theatre, 279 North Main St.

TEXAS:
BROWNSVILLE: Capitol Theatre.
Dittman Theatre.
Dreamland Theatre.
Queen Theatre.
EDINBURGH: Valley Theatre.
LA FERIA: Bijou Theatre.
LA MARQUE: La Marr Theatre
LUBBOCK: Lindsay Theatre.
Inlay Theatre.
MISSION: Mission Theatre.
PARRIS: Texas Theatre.
RAYMONDVILLE: Ramon Theatre.
SAN BENITO: Palace Theatre.
Rivoli Theatre.

VIRGINIA:
ROANOKE: American Theatre.
Rialto Theatre.
Roanoke Theatre.

WEST VIRGINIA:
CHARLESTON: Capitol Theatre.
Keage Theatre.
CLARKSBURG: Opera House.
Robinson Grand Theatre.
HOLIDAYSCOVE: Lincoln Theatre.
Strand Theatre.
HUNTINGTON: Palace Theatre.
NEW CUMBERLAND: Manos Theatre.
WEIRTON: Manos Theatre.
State Theatre.
WELLSBURG: Palace Theatre.
Strand Theatre.

WISCONSIN:
ANTIGO: Home Theatre.

DISTRICT OF COLUMBIA:
WASHINGTON: Universal Chain Theatrical Enterprises.

CANADA:
MANITOBA:
WINNIPEG: Beacon Theatre.
Garrick Theatre.
Rialto Theatre.

ONTARIO:
HAMILTON: Granada Theatre.
Lyric Theatre.

OTTAWA:
Little Theatre.

ST. CATHARINES:
Catharine Theatre.

ST. THOMAS:
Granada Theatre.

TORONTO:
Capital Theatre.

QUEBEC:
MONTREAL: Capitol Theatre.
Imperial Theatre.
Palace Theatre.
Princess Theatre.

SASKATCHEWAN:
REGINA: Grand Theatre.
SASKATOON: Capitol Theatre.
Daylight Theatre.

FIFE AND DRUM CORPS:
Perth Amboy Post 45, Amer-ican Legion Fife, Drum and Bugle Corps, Perth Amboy, N. J.

Laurence, Carroll Lee, John G. Magolan, Sam McCant, Jr., Monette Moore, Joe Moxley, Ben Rich, Anthony Russo, Edward Stachyra, Albert Stava, Frank Trumbauer, Thomas Wigle, James J. Austin, Othello Collins, Duncan Gilles, John D. Lawton, James Caldwell, Emmett Geor, Clarence Grimes, Fred Marks, Walter H. Robertson, George C. Rogers, Clyde R. Root, Harry W. Smith, William J. Spencer, Albert L. Strain, Cass Weil, Paul A. Zook, Frank Temple Brown, Raymond J. Castello, Mayo Gillard, Donald Hooper, Theodore Hubert, William Kader, William Kirby.

Houston, Texas, Local No. 69—O. B. Johnson.

Seattle, Wash., Local No. 76—Robert Mueller, Thelma Oith, Edna Jacobs, James L. Lynch, Sulo Maki.

Wauson, Wis., Local No. 629—Lloyd Matheson, George Bruun, Carlton Johnson.

REINSTATEMENTS:
Belleville, Ill., Local No. 29—Harry M. Ackerman, Jr.
Buffalo, N. Y., Local No. 43—Burton W. Smith, Ralph Martino.
Baltimore, Md., Local No. 40—Louis Krulvitz, Leo McConville, John D. White.
Greer Falls, Pa., Local No. 82—Eugene Drott.
Boston, Mass., Local No. 9—Fred J. Bohner, Domete A. Gerardi, Henry H. Hebert, Maurice Macard, Louis Pasucci, John Razo, Clifton E. Seaman, Jack Sherman, Leo O. Luukkainen, Louis Honick, Edward J. Cotter, James HeVita, Jacob S. Fishgal, E. Edward Galliano, Joseph Galo, Skyle Gerstein, Salvatore Girolamo, Waiter A. Hockway, Emma V. Kelly, Samuel Klarfain, A. S. Lang, William McFaden, Robert V. Nesha, George R. Nichols, Reuben Osafsky, Don A. Polvere, Wilma W. Pratt, Walter F. Rogers, Gerald T. Rolfe, George Stettergen, Nathan Sizer, Sydney Sulman, H. E. Silk, Lester F. Williams, Vincent R. Panlo, Chester A. Brigham, Charles Dittigano, Herbert Lockwood, Walter V. Burke.
Binghamton, N. Y., Local No. 386—James Booth, Henry Konecny.
Bloomington, Ill., Local No. 162—Gerald Plank, Wm. Fox.
Cleveland, Ohio, Local No. 4—David Erstein, Andrew Rosati, Harry (Hun) Kroesen.
Chicago, Ill., Local No. 10—Harold A. Hoyer, Jr., Jack Pina, Wm. H. Dalton, J. P. (Phil) Jorgensen, Ramon Navedo, Victor E. Giannotti, Kenneth Churchill Davis, Harriet Pippenkott, Harry (Wally) Gordan, Douglas Zito, Fred Wiecke, Ray Paul Palubicki, Gene Skidlon, Raymond Buehik, Dave Niese Stutland, Verne E. Anlies, Fern Dale, Philip Ostrow, Howard E. Bradtke, Edw. Tom, Neilaur, Bill Kitchip Kamana, John Malinovsky, J. Buddy Rogers, Leon Skulshik, Richard John Harkins (Hacker), J. Wm. Poulson, E. LeRoy Olliger, Jr., Carmen Haber.
Champaign, Ill., Local No. 196—Robert Sterenson, Paul Hohmstedt.
Columbus, Ohio, Local No. 589—Edw. Jackson, Wm. Carter, Harry Cobb, Christopher Perkins, Norman Alston, Ellard Dueson.
Corpus Christi, Texas, Local No. 644—Alphonso Cortez.
Chicago, Ill., Local No. 208—Clarence Mason.
Dallas, Texas, Local No. 147—Archie Tallaferro.
Detroit, Mich., Local No. 5—Norman Baehner, Lester R. Current, Friedrick C. Hadelick, Raymond J. Shulters, Alfonso Chico Lens, Richard P. Suenzler, Albert Zukowski (Hob Zurke), Paul Clark, Ted Terentjak, Maude E. Crawford, John J. Melise, Johnnie Williams.
Denver, Colo., Local No. 20—Phil Starkovich.
Davenport, Iowa, Local No. 67—Mrs. Martin McCarthy.
Evanston, Mich., Local No. 683—Frank Bender, Jr., David Charland, Charles Thacker, Earl Harris.
Ely, Nev., Local No. 212—Arthur Smith, LaMar Madson, Henry Preciado.
Hammond, Ind., Local No. 203—Manuel Millan, Robert C. Young.
Indianapolis, Ind., Local No. 3—Kenneth Mason.
Jacksonville, Fla., Local No. 44—Dwain Coxe.
Memphis, Tenn., Local No. 71—Thomas D. Hawkins, Paul A. Hoench, Lawrence Cooney, Mrs. Peter F. Mar-chialo.
Montreal, Que., Canada, Local No. 406—Alex Coral.
ML Verona, N. Y., Local No. 663—Ben R. Mirabella.
Milwaukee, Wis., Local No. 2—Eugene Kerra, Ralph Schellenberg, Ben Shockey.
Miami, Fla., Local No. 635—Edw. Macdowell, Rex A. Grillo.
Newark, N. J., Local No. 16—Arthur Dieker, Carl Bur-gesser, Gerald Quinlan, Philip Hiche, William Lang, J. Count Lowell Hastings, Paul Ringenbach.
Oklahoma City, Okla., Local No. 375—Joseph C. Strand, Robert D'Andrie, H. L. Henn, Vasilios A. Pristos, Robert H. Beardsley, Clyde Boston, W. L. Henson, Fred H. Loveland, Lloyd D. Payne, Mrs. Fred R. Loveland, Nelson E. Perkins.
Pittsburgh, Pa., Local No. 60—Hermet B. Carothers, Mildred Hugo, Abraham Litov.
Philadelphia, Pa., Local No. 77—John J. Hove, Ellis F. "Jonny" Graf, Lawrence Hertz.
Southbridge, Mass., Local No. 484—Paul McGeary.
Seaham, Wash., Local No. 103—Lynn Bainsbury, John Green.
San Diego, Calif., Local No. 325—Mike Aranda, Rich-ard Swink.
Syracuse, Ill., Local No. 131—Carl Britz.
St. Petersburg, Fla., Local No. 427—Peter Dominick.
St. Paul, Minn., Local No. 30—Del H. Weibel.
San Francisco, Calif., Local No. 6—J. L. Coala.
San Antonio, Texas, Local No. 23—Andrew Gonzalez, Art Francis (Sweeney), Teddy Skiles.
Seattle, Wash., Local No. 78—Dorothy M. Sampson.
Tulsa, Okla., Local No. 15—Thos. Renfro, John Dunham.
Taunton, Mass., Local No. 231—Albert A. Cyr, James Dovers.
Toronto, Ont., Canada, Local No. 148—Gerald Hale, Walter Bromby, Jr., Miss F. Cadieux, Leslie Collins, Douglas Fisher, A. Ruston, A. C. Jewitt, Vir Leah, E. Remardson, Harvey Robb, Chas. T. Rinaldar, Maurice Turk.
Worcester, Mass., Local No. 143—Henry D. Monroe.

AT LIBERTY—Guitarist (Spanish), vocalist, arranger; good read, excellent fake; solid rhythm, good at jamming, solos; locate or travel; single, young, sober, neat, Union, Gerald Gerwin, 221 South Patterson, Gibson-burg, Ohio.

AT LIBERTY—For all occasions, concert, show and dance; will consider reliable road show and ocean liner; played on the Ameri-can Export and Grace lines. Harry Forman, 24 Marcy Place, Bronx, New York, N. Y.

AT LIBERTY—Drummer, colored, open for steady engagements; Union, Local 802, A. F. of M.; road, experienced in all lines, latest outfit, George Petty, 943 St. Nicholas Ave., at 157th St., New York, N. Y.

AT LIBERTY—Violinist, doubling Trumpet; Union; experienced dancer, concert, show; have practical concert library; available for summer engagement; prefer mountain or sea-shore job, but will take anything worthwhile elsewhere. Louis Brown, 22 College St., Brockport, N. Y.

AT LIBERTY—Colored Hammond organist, experienced, good references; would like to locate anywhere; preferably hotels; just finished eight months at hotel; don't own organ; Union, LeRoy R. Smith, 593 Water St., Bridgeport, Conn.

AT LIBERTY—Tenor Sax, doubling Clarinet; age 19; experienced, sober, neat, reliable; read and fake; sweet and hot; travel or lo-cate; have car; member, Local 118, Don Stephenson, Y. M. C. A., Warren, Ohio.

AT LIBERTY—Hookers please note, excel-lent 8 to 12-piece unit available for single social plan engagements, about June 20th. Wally Wagener and the Sultans of Swing, Owego, N. Y. Phone Mexico 106-F-6.

AT LIBERTY—Trombonist, wide variety of experience; young; good tone, large range; fine reader; wants steady work; Thomas C. Burris, 11 Preston Ave., Hornell, N. Y.

AT LIBERTY—Hammond Organist and Pian-ist, over draft age; open for summer or fall and winter engagement; alone or with orchestra. Fred A. Wohlforth, Spring Lake, N. J. Phone Spring Lake 1704.

AT LIBERTY—String Bass player, age 24, experienced; married, no children; desires connection with good dance orchestra; can fake or read; neat appearance; available im-mediate, member Local 261, Vickburg, Miss. Billy West, 1210 Magnolia St., Vicks-burg, Miss.

AT LIBERTY

AT LIBERTY—Guitarist (Spanish), vocalist, arranger; good read, excellent fake; solid rhythm, good at jamming, solos; locate or travel; single, young, sober, neat, Union, Gerald Gerwin, 221 South Patterson, Gibson-burg, Ohio.

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FOR SALE OR EXCHANGE

FOR SALE—Music Studio-Store, best loca-tion in Brooklyn; full equipment, instru-ments, accessories; ideal for couple; apart-ment same floor; reason, death in family. F. Perry, 866 Flatbush Ave., Brooklyn, N. Y. Phone BU. 7-0210.

FOR SALE—Huffel Full Boehm Bb Clari-net, no cracks, \$55; Db Metal Piccolo, \$25; both just overhauled; Back Trumpet, Stradi-varius Model, used one year, \$85; fine cases included. Musician, 97 Brook St., Carbon-dale, Pa.

FOR SALE—Alto Sax, gold, buffet, French, imported, excellent condition, sell for \$70, cost \$265; fine case. L. K., 14109 Savannah Ave., East Cleveland, Ohio. Phone Potomac 3321.

FOR SALE—Erat Harp, rebuilt by Lyon & Healy, 5 feet, 7 inches; double-action; ready for use; \$100. Bower, 33 McClean Ave., Rosebank, S. L., N. Y.

FOR SALE—Used Wm. S. Haynes Silver Flute, closed G sharp, in new condition, \$25; also Wm. S. Haynes Sterling Silver Flute, conical bore, closed G sharp, \$85. Musician, 1351 Fteley Ave., New York, N. Y.

FOR SALE—Selmer Mouthpiece Refacing Outfit, like new, \$18, drafted in army reason for selling, will send C. O. D. Pvt. Dolson, Battery D, 6th Btn., Fort Eustis, Va.

WANTED

WANTED—Grl Musicians, accordion, violin, string bass; Union; must sing or double. Musician, 3945 Camp St., New Orleans, La.

WANTED—Lyon & Healy Harp; will pay cash. Kujetan Attl, 1030 Bush St., San Francisco, Calif.

WANTED—Oboe and English Horn, Loree or other good make; also Aboe Reed Gouging Machine. Andre A. Andraud, National Music Camp, Interlochen, Mich.

WANTED—Collections of Chamber Music, quartets, trios, etc., opera and orchestral scores; old and modern editions; describe and give lowest cash price. R. Surasky, 2349 Eutaw Place, Baltimore, Md.

WANTED—For the New Jersey State Hos-pital at Greystone Park, one Sax player, alto or tenor, doubling on Clarinet, one who doubles on piano will be preferred; appli-cants must be United States citizens; ward duty is expected; salary \$55 per month with board, room and laundry; state experience and age. Otto Novak, Greystone Park, N. J.

SUSPENSIONS, EXPULSIONS REINSTATEMENTS

SUSPENSIONS:
Atlantic City, N. J., Local No. 661—Sisto Martino, Ben-amin V. Morgan, James P. Murphy, Charles McGary, John J. McGeary, Jr., Marcus Pascoe, Samuel Portway, Walter Plametter, Morton Reisman, James Reynolds, Pin-nus Roseburt, Albert Rosenthal, Israel Sefren, Ralph Buckley, William Hullock, Henry Cahen, Joseph Cerma-nara, Benjamin Cohen, Gloria D. Andros, Harry Dobbins, Clarkson Edwards, Arnet Francesow, Fred Fry, Angelo Gaudino, Albert W. Gold, Mele M. Gottl, Lawrence Smith, Myer Silverman, Samuel Mayer, Vincent Travacolo, Melvin Weisberger, Joseph Gornetzer, Johnny Graf, John Haber, Irvin LeWine, Bernard Lowenthal, Ettore Mar-chetti.

Greer Falls, Pa., Local No. 82—Ranuel P. Bruce, Albert Corndt, Donald Delphia H. C. Hilberg, Anthony Jerome, Joseph Kemper, Franklin Shingler, Ernie Zarala, Robert Wood.

Belleville, Ill., Local No. 29—Emil W. Reyer, Mrs. M. R. Riethoff, Gene Jumper, Russell Kastel, Wm. E. Hertz, Phil Schopp.

Boston, Mass., Local No. 9—Joseph Spers, Mariti Takki, Louis Comshan.

Binghamton, N. Y., Local No. 386—Donald Juckette, Joseph Callahan, John Gaudwin, Howard Collins.

Columbus, Ohio, Local No. 589—Art Colman, Gerald Morgan, Frank Greer, Herbert Marks, Wm. Smith, Geo. L. Hogg, Geo. Lewis, Oomer Loring, Mahler Rader, Chas. James, J. D. Bird.

Dallas, Texas, Local No. 147—George Bolin, R. N. Brown, Mac Ferguson, Catherine Hughes, Grace Long, R. P. McClelland.

Denver, Colo., Local No. 20—Gordon Hungerford.

Houston, Texas, Local No. 65—Herman Vernon, Louis T. Dalgle, Nathan Wright.

Jacksonville, Fla., Local No. 44—Rover Graham, Wm. J. Parner, H. L. Springer, John P. Giraud.

Meridian, Miss., Local No. 152—R. V. Brand, Charles

Meport, R. I., Local No. 529—Frank L. Pierre.

Newwood, Mass., Local No. 343—G. Brown, D. Franzer.

Oklahoma City, Okla., Local No. 373—Eugene D. Beson, Richard E. Heedle, Myers Cornelius, Danny Daniel, Fred W. Ford, Charles W. Gentry, Scott Hamilton, Wayne E. Harbord, James A. Huser, Jack Kane, Leonard A. May-berry, Lewis W. Mack, Joseph A. Staudin, Oliver Smith, Charles B. Stewart.

Pittsburgh, Pa., Local No. 60—Freda Lazler, Orlando Bernard Inottti, Emma E. Lykens, Jos. A. McDonnell, Edwin M. Myers, E. J. Simendinger, Wm. H. Burger, Robert F. James, Virginia Hutter, Wm. Frank Abarte, John A. Erandellist, Harry J. Frye, Geo. W. Geary, John D. Glover, John E. Hough, Ray Katrn, Jr., Russell E. Nowlander, Wm. A. Renner, Ellen Aranton, Jos. Scherer, A. Evelyn Kenney, Walter R. Smith, Robert Swanson, Erbes Vaglas, Louis M. Yednak, Richard E. Ziegel.

Pittsburgh, Kan., Local No. 452—Harold Kutz, Ralf Ford, Mike Catauzaro, Jay Jones, Jr., James E. Ryan, Alfred Tull, Geo. E. Hensen, Julius Grossetto, Donald R. McFarland, Brian Thomas.

Reading, Calif., Local No. 119—Floyd L. Summers, Frank Robinson, Alton St. John, George Smith, Ted Van Winkle, Thomas Portson, Charles James Hall, Vic-tor McFarlan, Elmer Hill, Mac Cransoy.

Greer Falls, Pa., Local No. 131—Lorraine Mohler, Charles G. Arnold, Ione Smith, Paul Lester.

St. Petersburg, Fla., Local No. 427—Thomas Y. Sher-burne, Gus Horin, Edna McClane Davis, Bertha Mitchell, Ann Joyce Welch, Russell Woodard, Denman Jeech, Babe Barnes, Charles Scala.

Syracuse, N. Y., Local No. 78—D. T. Brown, Charles O. Hunt.

Toledo, Ohio, Local No. 15—Grace Alken, Edward Church, Jas. Del Calio, Miles Dunn, Elliott Horst, Billy Lougal, Mitchell Liberman, Waldemar Lindstrom, Doris Myers, Thos. McGroery, Louis Nagel, Harry Newall, Del Osterman, Adolph Pizari, Julius Sennosto, Harry Wide-man.

White Plains, N. Y., Local No. 235—Water Knapf, Peter Higgins.

EXPULSIONS:
Boston, Mass., Local No. 9—Patrick Corcio (D'Evozi).
Detroit, Mich., Local No. 8—Al Karinsch, Chester Man-ley Krinicki, George Ku, Clarence Lazaris, Robert K

Answers to MUSICAL QUIZ

(Questions on Page Twenty)

- George Gershwin.
- a. Minneapolis Symphony Orchestra.
b. Philadelphia Orchestra.
c. Indianapolis Symphony Orchestra.
d. Cleveland Orchestra.
- From the final movement of Beetho-ven's Symphony No. 3, the "Eroica".
- Dimitri Shostakovitch.
Igor Stravinsky.
Richard Strauss.
- Seven full octaves and four half-tones over.

Report of the Treasurer

FINES PAID DURING MAY, 1941

Apple, Eddie	\$ 31.00
Bindon, Fred	2.00
Bowden, Len	10.00
Black, Ted	16.75
Brown, Roy	12.50
Brown, Tom	12.50
Bahem, John	25.00
Bartee, John	5.00
Beers, James T.	10.00
Balotin, Carmen	50.00
Bennett, Belle	12.50
Brown, Pud	5.00
Barrett, Lee	10.37
Cacigatti, Henry	5.00
Carr, Walter	2.50
Churchill, Roy E.	10.00
Coyne, Gerald	10.00
Callano, Ralph	5.00
Carson, Eddie	4.71
Clark, Oscar	4.02
Collin, Victor	10.00
Dawe, Ralph	5.00
Dawe, Ray	6.54
Dawe, Stan	5.00
Day, Jack	25.18
Dehnicke, Paul	10.00
Deffe, Anthony	10.91
Ehill, Hyman	4.00
Gonzales, Gus A.	20.00
Gross, Mitchell	5.00
Garcia, Andrea	10.00
Gelger, Don	5.00
Grunewald, Henry	25.00
Green, Wm. H.	2.00
Green, Don	10.00
Gray, Henry	4.92
Hanson, Edwin T.	15.00
Hudson, Glenn	11.60
Heath, Andy	10.00
Imperatore, Albert	10.91
Imperatore, Bernard	10.91
Johnson, L. Werner	25.00
Kuxhausen, Leo	25.00
Kelly, Joe	5.00
Koert, Dorothy	3.00
Kahn, Art	5.00
Kirsch, Arnold	10.00
Kaloski, Anthony	10.00
Local 389	5.00
LaFleur, Edw.	10.00
Leonard, Clarence	10.00
Local 360	5.00
Leo, Hugh	20.00
Local 461	5.00
Mensch, Nellie	1.00
Myers, Keith	1.06
Maule, Geo.	10.00
Melvin, Jack Mattis	5.01
Mazzeri, Don Kelly	10.00
Morgan, Evan	51.53
Migliorino, Matty	25.00
Morrill, Marshall J.	10.00
Morgan, Elvin	25.00
Morgan, Harold	25.00
Mitchini, Salvatore	10.00
Maxie, Fred	4.02
Mondragon, Jose	4.02
McCain, Charles	10.00
McCarthy, Edw. J. (Red)	10.00
McRae, Wm.	10.00
McMillan, Cecil R.	25.00
McCoy, Arnold	5.00
Oehmer, Joe C.	5.00
Oldale, Wilfred	50.00
Polikoff, Herman	5.00
Power, Wm. A.	10.00
Palmer, Richard	2.50
Riehn, Harry	25.00
Russo, Joe	10.00
Roberts, L. C.	59.53
Robinson, Roscoe	4.02
Siegist, Bob	20.00
Swalls, Duane	5.00
Skinner, Ralph	15.00
Steeper, Clayton	5.00
Sayas, Tony	25.00
Slavin, Estelle	2.00
Smith, Chas. S., Jr.	25.00
Spurnberg, Ruth	5.00
Sattow, Abraham	5.00
Schnittser, Benj.	5.00
Scott, Ilee	2.00
Stephens, Geo.	10.00
Smith, Letroy (Stuff)	7.78
Tafarella, Santi	1.00
Tribulato, Anthony	10.00
Tripp, Willard	10.00
Tilman, Dennis	15.00
Travis, Glen W.	10.00
Vielra, Manuel	24.00
Vagabond, Charles	1.00
Wharto, Jas. (Step)	5.00
Whittemore, Earl	10.00
Wood, Walter J.	20.00
Wehber, Milton	25.00
Weber, George	1.59
Walker, Franklin E.	5.00
Werner, Bernard	10.00
Wicken, R. nald	.72
Yohs, C. Russell	5.00
Zwerdowski, Lillian	2.00

\$1,294.09



Between solos on his Conn alto sax, Charlie gets a pick-up from a cup of hot coffee.



Charlie taking one of those hot tenor sax choruses which have made him famous.



Charlie and Ford Leary before the "mike." Charlie plays his Conn Bb Soprano Sax and Ford Leary, famous singer and trombonist, plays his Conn 32H Trombone.

Charlie Barnet

RECORDING ANOTHER

Best Seller!

Here we see Charlie Barnet, caught by our candid cameraman at a recent Victor Bluebird recording session, no doubt recording another hit like his "I Hear a Rhapsody."

The terrific music you hear on Victor Bluebird Records, transcriptions, on the radio chains or in person, doesn't "just happen." Charlie works hard to achieve success but is richly rewarded for his efforts.

"The New King of the Saxophone," as Charlie is featured, has played Conns exclusively for many years. Right now he is using an 18M Soprano, a 10M Tenor and a 26M Conn-queror Alto in all his work.

Charlie Barnet's acclaim, and that of Conn band instruments, are "naturals." Both have what it takes for leadership. Ask any Conn dealer to show you the same models that Barnet is using. Or write us now for free literature, mentioning instruments that interest you.

C. G. CONN, Ltd., 623CONN BUILDING, ELKHART, IND.



CONN

BAND INSTRUMENTS



Looks like a dust by Charlie and his vocalist.

CLAIMS PAID DURING MAY, 1941

Allen, Stuart	\$ 10.00
Andra, Mildred	10.00
Akdar Temple Bodies	10.00
Ayres, Mitchell	12.59
Berigan, Bunny	50.00
Black, Ted	1.39
Barnet, Charlie	150.00
Cathcart, Tom	3.00
Chernack, Arnie	10.00
Coburn, Jolly	25.00
Craft, Charles	41.50
Candullo, Joe	25.00
Camden, Eddie	20.00
Cross, Maury	22.50
Contreras, Manuel	10.00
Cameron, Scott and Orchestra	11.90
DeLange, Eddie	5.77
Donny, Jack	30.00
Dewsay, Pat	.63
Dawe, Ray	3.46
Daly, Duke	2.73
Fisher, Buddy	1.53
Froment, Wilmer, Jr.	5.00
Healy, Bruce	3.00
Hite, Les	70.50
Hopkins, Claude	25.00
Hendricks, Dick	10.00
Hopkins, Ramona	27.50

Hammer, Joe	17.00
Johnson, William	10.00
Lyons, M. M.	75.00
Local 45	10.00
Migan, Paul	5.00
Mitchell, Albon	10.00
Myers, Charles D., Jr.	17.00
Musso, Vido	50.00
Maxfield, Red	53.00
Mills, Jay	25.57
Molina, Carlos	20.00
McKinley, Earl (Red)	10.00
Parks, Hobuy	47.42
Pope, Bob	60.00
Providence-Biltmore	391.72
Ravassa, Carl	40.00
Rey, Alvino	35.00
Reichman, Joe	30.00
Shelley, Lee	11.00
Schenk, Frankie	12.00
Spratt, Jack	5.00
Schaevits, Sam	2.00
Tanillo, Wm., Jr.	3.20
Wells, Henry	15.00
Ward, Rex	30.00
Weddle, J. L., Jr.	1.20
Wilson, Teddy	22.77
Waterfall, Franklin	3.00
Weiss, Arthur	2.25
Young, Sterling	31.70

Respectfully submitted,
 HARRY E. BRENTON,
 Financial Secretary-Treasurer.

METAL WORKERS' PAY RAISED

SHREVEPORT, La. (ILNS).—An agreement has been reached between the employees and the J. B. Baird Corporation as to wages and hours and there will be no strike. The 200 employees, machinists, molders and iron workers, received a wage increase of 10 cents an hour.

NEW JOB PLACEMENT RECORD

ALBANY, N. Y. (ILNS).—The New York State Employment Service filled a total of 48,596 jobs during April, setting a new high record for the month, it was announced by Industrial Commissioner Frieda S. Miller. Of the placements, 15,490 were in manufacturing, 12,102 were in household jobs, and 21,004 were in other employment.

STEEL COMPANY EMPLOYEES

GIVE A. F. OF L. MAJORITY VOTE EAST CHICAGO, Ind.—The employees of the Continental Steel Roll Company, of East Chicago, rolled up a good majority for Federal Union No. 22636, A. F. of L. affiliate, in the National Labor Relations Board election to choose a collective bargaining representative, in which 1,115 workers voted.

INJURED WORKERS GET SMALL COMPENSATION

PHILADELPHIA, Pa.—In a series of articles criticizing the inadequate remuneration for workers injured in industry under the Pennsylvania workmen's compensation laws the Philadelphia Record charges that "victims of industrial accidents in this State get only 54 cents compensation out of every dollar their employers pay for workmen's compensation insurance. The rest—46 cents—is chalked up by the private insurance companies as profit, administrative expense, costs and rebates."

A. F. OF L. AGREEMENT SIGNED BY FOUR CHARLESTON FIRMS

CHARLESTON, S. C.—The L. D. Long Company, the Dawson Engineering Company, the Simons-Myrant Company and the Charleston Shipbuilding and Dry Dock Company have signed agreements with the A. F. of L. unions covering their employees, thus abolishing a non-union policy that had endured for 20 years. Organized labor in Charleston assisted the international representatives of the A. F. of L. unions in negotiating the agreements.

