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NO. 4

JOSEPH AND GISELA WEBER OBSERVE GOLDEN WEDDING

Friends Honor Couple at Celebration

On September 22, 1891, two young musicians, a clarinetist and a violinist, Joe Weber and Gisela Liebhold, were married at house number 721 Lincoln Street, Denver, Colorado. The house still stands.

Joe was playing at the Tabor Grand Opera House in Denver and was in the midst of the organization of the Denver Musical Union. Gisela was a violinist in a ladies' orchestra. From this modest beginning grew the great personality of the man who later became President of the American Federation of Musicians in 1900, a position which he held for forty years before his retirement, caused by ill health. In that period the Federation grew from a swaddling-clothes organization to one of the greatest and most influential unions in the entire American Federation of Labor.

In those early years the salary of the President was \$100.00 per year; then \$250.00; then \$500.00. During this period the organization of the Federation was made possible by the monetary assistance of Gisela Weber, whose violin virtuosity was well known here and abroad.

On September 15, 1941, a preliminary celebration was held in Los Angeles, California, at which time Vice-President C. L. Bagley presented Joe and Gisela with a photostatic copy of their marriage license and certificate and a framed photograph of the house in which they were married. He also presented, on behalf of the Denver Local, a resolution of appreciation and congratulation.

At the Astor Hotel in New York City on September 23, 1941, the formal celebration of the Golden Wedding took place. The hotel's beautiful College Room was appropriately decorated, and when the curtains were drawn, Phil Spitalny and his All-Girl Orchestra opened the festivities by playing the Mendelssohn "Wedding March". The girls' choir sang "O Promise Me", and the orchestra then played the "Lohengrin Wedding March."

Following a sumptuous banquet, James C. Petrillo, now President of the Federation, acted as toastmaster and introduced the many friends who extended their congratulations in well-turned phrases. Pat Casey, in his inimitable manner, gave some of the impressions of the couple that he had gained through many years of friendship. Joe and Gisela responded in splendid fashion in words that left no doubts in the minds of their friends that their fifty years together have been fifty years of happiness.

Mrs. Weber concluded her remarks with the following:

A TRIBUTE TO MY DEAR HUSBAND JOSEPH N. WEBER

*If one has lived as you and I
The happy years pass quickly by,
If one has lived as you and I.*

*If one has lived as you and I
Life's darkest clouds may gather,
But the storm passes by,
If one has lived as you and I.*

*If one has loved as you and I
Even death cannot us part,
With so much love in our heart.*

*So when we come to the parting of
the way
And one of us alone here must stay,
Cry not, lonely one, but forward look
To the day when you, too, will close
life's book.*

*I know that we will meet again
In the realm above, in our Father's
home,
Where we can enjoy eternal love.*

(Continued on Page Fourteen)

FAMOUS LEADERS TO DIRECT CONCERTS

N. B. C. Names Eleven Well-Known Symphonic Conductors to Direct Radio Concerts.

Headed by Leopold Stokowski, 11 of the best known symphonic conductors of the western hemisphere, including a distinguished Canadian and a Latin American, will lead the NBC Symphony Orchestra in its Tuesday night series of radio concerts beginning October 7th.

Stokowski, as previously announced, will conduct eight of the 28 scheduled weekly concerts, to be broadcast each Tuesday from 9:30 to 10:30 P. M., E. S. T., and by shortwave to the rest of the world.

The complete roster of conductors, in order of their appearance with the orchestra, consists of Dimitri Mitropoulos, con-

LABOR MEN PREDICT ALL-OUT DEFENSE AID

A. F. of L. Conclave in Seattle, Oct. 6th, Reviews Labor's Problems and Charts Future Program.

SEATTLE, Wash.—A truly historic convention in the annals of the American Federation of Labor opened here October 6th at a time of national crisis.

Labor leaders predicted the convention will go on record unanimously for all-out aid to the national defense program and for all-out support of President Roosevelt's defense policies.

The sixty-first annual convention of the American Federation of Labor will review the course of the defense program to date and chart policies for the future. These policies will seek to obtain greater cooperation between labor and the government and better teamwork with industry to the end that defense production can proceed without interruption to ever higher levels.

In addition to the problems of national defense and foreign policy, the convention will consider and act upon labor's own problems.

It is expected that the convention will direct the initiation of an intensified organizing drive in all branches of industry so that millions of unorganized workers can secure the benefits of trade union affiliation.

Plans also will be drafted for an unremitting fight against anti-labor legislation sponsored by selfish interests who are trying to take advantage of the defense emergency to undermine the gains of American workers and their standards of living.

Steps to prevent defense unemployment resulting from the application of priorities to essential materials will be earnestly recommended by the convention.

Another progressive move slated to be taken by the convention will be the exertion of pressure for a greatly expanded defense housing program to alleviate shocking conditions under which many defense workers are now forced to live and to provide jobs for thousands of building trades workers.

Immediate adoption of a post-war program of peace production to prevent another depression after the present emergency is over will be considered by the delegates.

Another post-war problem of great importance to labor will be discussed by representatives of foreign labor organizations from Europe and the Americas.

President William Green disclosed he has invited a large number of exiled and visiting labor leaders from other countries to come to the convention and help the convention formulate a labor plank for the eventual peace treaty.

Among the distinguished speakers who already have accepted invitations to address the convention are Secretary of Labor Frances Perkins and Assistant Secretary Dan W. Tracy; Chairman Arthur J. Altmeyer of the Social Security Board; Governor Harold E. Stassen of Minnesota; Acting Director Edward J. Phelan of the International Labor Office; Walter Schevenels, secretary of the International Federation of Trade Unions; Commander Lynn U. Stambaugh of the American Legion; Administrator Phillip B. Fleming of the Wage-Hour Administration; Jan Stencsyk, Polish Minister of Labor and the two British fraternal delegates, George Thomson and Edward Hough.

As usual, three of the A. F. of L. departments will hold their annual meetings the week before the main convention opens. The Metal Trades Department convention started here on September 29th and the Building and Construction Trades Department convention followed on October 1st. The Union Label Trades Department met October 3rd.



MR. AND MRS. JOSEPH N. WEBER

ductor of the Minneapolis Symphony Orchestra, who will direct the first two concerts; Efrem Kurtz, musical director of the Ballet Russe and other famous orchestras; Leopold Stokowski, former head of the Philadelphia Orchestra; Juan Jose Castro, conductor of the Teatro Colon in Buenos Aires, and one of the foremost conductor-composers in South America; Sir Ernest MacMillan, director of the Toronto Conservatory of Music; George Szell, new leader of the New Friends of Music Orchestra; Dean Dixon, sensational young Negro conductor; Dr. Frank Black, general music director of the National Broadcasting Company, and conductor of the NBC String Symphony; Alfred Wallenstein, distinguished radio conductor;

(Continued on Page Three)

International Musician

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Vol. XXXX. No. 4



CONDITIONAL MEMBERSHIP ISSUED

- 1477—Basil Lambert (Lambert) (renewal).
- 1478—Joseph DeGregory.
- 1479—Irene St. Claire (renewal).
- 1480—Alexander Hilo (renewal).
- 1481—Ray Vaughn (renewal).
- 1482—Olin Walker.
- 1483—Kenneth Bowers.
- 1484—Hilmer Eugene Olson.
- 1485—Yvonne St. Claire.
- 1486—Bob White.
- 1487—Michael Amador.
- 1488—Juanita Ricardo.
- 1489—Richard A. Wolever.
- 1490—Herman G. Bell.
- 1491—John Church.
- 1492—John Robert Graham.
- 1493—Pauline Shaffer (renewal).

CONDITIONAL TRANSFERS ISSUED

- 412—Mrs. Ruby Leggett (Daniel).
- 413—Norman Sutton.

WANTED TO LOCATE

Information as to the locals in which DICK WILLIAMSON and TED MATTUM hold membership is requested by the National Secretary's office. These men were located for a while in Rome, Illinois. Kindly forward reply to Fred W. Birnbach, 39 Division St., Newark, N. J.

Transfer No. E31810, issued to HARRY GRASS, has been cancelled, since he has been dropped from membership in Local 358. Any Secretary knowing the whereabouts of above member please notify Roy E. Williams, Secretary, Local 358, at 123 South 10th Street, Livingston, Mont.

NEW ENGLAND CONFERENCE

The next meeting of the New England Conference will be Sunday, October 19, 1941, at Town Hall, Southbridge, Mass. A representative of the National Office will be present.

The Committee on Reference and Procedure will meet at 10:00 A. M. the day of said Conference. Any suggestion or subject of importance to your local, individual, or Conference you may wish discussed must be submitted to this Committee, notifying the Secretary of such matter.

An assessment of \$2.00 per delegate is levied to meet expense. Dinner will be served about 1:00 P. M.

Do not fail to send Secretary the number of delegates, with names and addresses. The Secretary requests that the report of delegates be submitted in writing and handed to him. Reservations at hotel may be made through Edgar J. Caron, 20 Caron St., Southbridge, Mass.

Fraternally yours,

- CHESTER S. YOUNG, President.
- EDWIN H. LYMAN, Vice-President.
- WILLIAM A. SMITH, Secretary.
- FRANK B. FIELD.
- J. EDWARD KURTH.

Secretary's Address:

84 Jerome Street, West Medford, Mass.

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

Kindly advise me immediately if the following hold membership in any local of the A. F. of M.:

- Charles Carter
- Henry Green
- Lawrence Randall
- William Schoonmaker

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

COMMUNICATIONS FROM

The President

JAMES C. PETRILLO

FORBIDDEN TERRITORY

The Mid-South Fair, Inc., Memphis, Tenn., is declared to be Forbidden Territory to all members of the A. F. of M. except members of Local 71, Memphis, Tenn., until October 18, 1941, at which time the Fair closes.

JAMES C. PETRILLO, President, A. F. of M.

Stamp's Cafe and the Embassy Club, Philadelphia, Pa., are declared to be Forbidden Territory to all members of the A. F. of M. except members of Local 77, Philadelphia, Pa.

JAMES C. PETRILLO, President, A. F. of M.

Hopkins' Rathskeller and Frank Palumbo's Restaurant, Philadelphia, Pa., are declared to be Forbidden Territory to all members of the A. F. of M. except members of Local 77, Philadelphia, Pa.

JAMES C. PETRILLO, President, A. F. of M.

Dave's Cafe, Chicago, Ill., is declared to be Forbidden Territory to all members of the A. F. of M. except members of Locals 10 and 208, Chicago, Illinois.

JAMES C. PETRILLO, President, A. F. of M.

Parker's Pavilion and the Maltby Community Club Hall, Seattle, Wash., are declared to be Forbidden Territory to all members of the A. F. of M. except members of Local 76, Seattle, Wash.

JAMES C. PETRILLO, President, A. F. of M.

The Copacabana, Hollywood, Calif., is declared to be Forbidden Territory to all members of the A. F. of M. except members of Local 47, Los Angeles, Calif.

JAMES C. PETRILLO, President, A. F. of M.

REMOVED FROM FORBIDDEN TERRITORY LIST

- Mark Twain Hotel, St. Louis, Mo.
- LaLonde Ballroom, Center Avenue Road, Bay City, Mich.
- Tennessee State Fair, Nashville, Tenn.

TO ALL LOCALS AND MEMBERS OF THE A. F. OF M.

Your attention is again called to the fact that on every engagement where a contract is signed, the Federation Form B Contract AND NONE OTHER must be used. This covers all types of engagements including theatres and radio engagements. Members who violate this rule will be prosecuted to the fullest extent of the laws of the Federation.

JAMES C. PETRILLO, President, A. F. of M.

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

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

The following letter has been sent to all booking agencies licensed by the Federation:

"It has come to the attention of this office that occasionally foreign combinations consisting of dancers and instrumentalists are brought into the United States where they enter into competition with members of the American Federation of Musicians.

"They are sometimes called acts; but whether called acts or not, instrumentalists come under the jurisdiction of the American Federation of Musicians.

"Since the license issued by this organization to booking agencies provides:

"The licensee shall not act for any musician, including or involving any musical performance, who is not a member in good standing of the Federation."

such combinations cannot be booked by such agencies without first obtaining permission from the Federation."

Kindly cooperate in the enforcement of the above.

Fraternally yours,

JAMES C. PETRILLO, President, A. F. of M.

\$UCCE\$\$ \$TORY



"I, too, used to sit around and mope," says Spotlight Sam. "because I seemed doomed to *obscure*. But everything changed the day I showed up with my Deagan IMPERIAL. People began to *take notice*. The boss slipped me more and more *solo spots*. Radio folks asked about *dates* and *terms*. '42, my friend, is up to you. Better wish yourself a Happy New Year now by writing the Deagan folks for a folder on the Deagan Imperial. . . ."

J. C. DEAGAN, INC., Dept. IM-10, 1770 Berneau Ave., Chicago
DEAGAN IMPERIAL
THE CHOICE OF THE MASTERS

Statement of the Ownership, Management, Circulation, Etc., Required by the Acts of Congress of August 24, 1912, and March 3, 1933,

Of International Musician, published monthly at 39 Division Street, Newark, N. J., for October 1, 1941.

State of New Jersey, County of Essex, ss.

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

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

Publisher: Fred W. Birnbach, Newark, N. J.
Editor: Fred W. Birnbach, Newark, N. J.
Managing Editor: None.
Business Managers: None.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.) American Federation of Musicians, James C. Petrillo, president, 1450 Broadway, New York, N. Y.; C. L. Bagley, vice-president, 900 Continental Building, 408 South Spring St., Los Angeles, Calif.; Fred W. Birnbach, secretary, 39 Division St., Newark, N. J.; Harry E. Brenton, treasurer, Box B, Astor Station, Boston, Mass.

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

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

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the twelve months preceding the date shown above is 128,000.

FRED W. BIRNBACH,

Sworn to and subscribed before me this 26th day of September, 1941.

W. R. M. CUNNISON,

(SEAL) Notary Public of New Jersey.

My commission expires August 21, 1944.

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- New York, N. Y., Local 802—Charles W. Beakler, Anthony "Bus" Etri, Domenico Granito, August Kuntz, Frederick M. La Croix, Charles George Salomon, Joe Shapiro (trombone), Max Weissman, Clarence A. Young.
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- Seattle, Wash., Local 76—Erwin Gastel.
- Toronto, Ont., Can., Local 149—Earl Estelle.
- York, Pa., Local 472—Lind Walter, Jr.

DEFAULTERS

Whack Frazier, Auburn, Ala., is in default of payment in the sum of \$300.00 due members of the A. F. of M.

Chester Alexander, Miami, Fla., is in default of payment in the sum of \$124.29 due members of the A. F. of M.

Wit's End Club, R. R. Reid, manager; Charles Leveson, owner, Miami Beach, Fla., is in default of payment in the sum of \$114.40 due members of the A. F. of M.

Charles Herren, Herren's Evergreen Farms Supper Club, Atlanta, Ga., is in default of payment in the sum of \$669.00 due members of the A. F. of M.

C. M. Davis, owner Club Royale, Belleville, Ill., is in default of payment in the sum of \$490.00 due members of the A. F. of M.

Charles Bostick, Peoria, Ill., is in default of payment in the sum of \$300.00 due members of the A. F. of M.

Peter Sullivan, owner Piping Rock Restaurant, Saratoga, N. Y., is in default of payment in the sum of \$1,872.00 due members of the A. F. of M.

Pullman Cafe, George Subrin, owner and manager, Akron, Ohio, is in default of payment in the sum of \$26.00 due members of the A. F. of M.

G. Hodges Bryant, Philadelphia, Pa., and Greenville, S. C., and the National Home Show, Greenville, S. C., are in default of payment in the sum of \$286.00 due members of the A. F. of M.

Earl H. McDonald, Washington, D. C., is in default of payment in the sum of \$350.00 due members of the A. F. of M.

Mickey Ferris, owner and manager, "American Beauties on Parade", is in default of payment in the sum of \$16.45 due members of the A. F. of M.

CHANGE OF OFFICERS

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Local 529, Newport, R. I.—Secretary, Frank D. Curtin, 48 Bedlow Ave.

FAMOUS LEADERS TO DIRECT CONCERTS

(Continued from Page One)

Fritz Reiser, renowned conductor of the Pittsburgh Symphony Orchestra, and Saul Caston, associate conductor of the Philadelphia Orchestra.

In keeping with its efforts to promote cultural ties between the republics of the western hemisphere, NBC is bringing to this country Juan Jose Castro, great Argentinian maestro, to conduct the NBC

Symphony in three December concerts. He has never before conducted a symphonic organization in this country.

Other conductors who will be making their first appearance with the NBC Symphony this year are Stokowski, MacMillan, Reiner and Caston. The others have all previously appeared with the orchestra.

Following is the complete schedule of the 28 concerts, with the names of conductors and the dates of their appearance:

- Dimitri Mitropoulos, October 7 and 14.
- Efrem Kurtz, October 21 and 28.
- Leopold Stokowski, November 4, 11, 18 and 25.
- Juan Jose Castro, December 2, 9 and 16.
- Sir Ernest MacMillan, December 23 and 30.
- George Szell, January 6 and 13.
- Dean Dixon, January 20 and 27.
- Dr. Frank Black, February 3 and 10.
- Alfred Wallenstein, February 17 and 24.
- Fritz Reiner, March 3 and 10.
- Saul Caston, March 17.
- Leopold Stokowski, March 24 and 31; April 7 and 14.

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Symphony Orchestras

CONDUCTORS of late have been burning the midnight oil, thumbing through old manuscripts, pouring over dusty program notes, deciphering scrawled scores of novices, all with the purpose of arranging programs that will conform to their own musical tastes while they pleasure and profit the music public as well. Not to appear the carping critic nor yet the stern lawgiver, we still would like to offer our humble opinion regarding the Perfect Program.

The Perfect Program, first, is one that is not trite, has no musical commonplaces, no hackneyed time-fillers. Each new offering is a revelation, not a rehash.

Secondly, the Perfect Program is not top-heavy, does not balance Beethoven with Brahms with Mahler, but judiciously mingles the fantastic with the grave, the delicate with the sonorous.

Thirdly, the Perfect Program is not dated, that is, not based on the assumption that all composers died before the turn of this century. Instead, it includes a modern composition, with all this implies of novelty, exotism and even dissonance.

Finally, the Perfect Program adds the tang of patriotism. It includes a composition by a composer born, bred or blossomed in the United States. This work may be of newer or older vintage, but it will serve its purpose twice as well if it speaks of contemporary times, the struggles and hopes of America today.

This, conductors of the United States, is the humble opinion of at least one concert-goer in regard to programs. We strongly suspect that there are enough others of like mind to sway perhaps even your august judgment.

Master of Moods

TO appear with major symphony orchestras in eight different cities during a single season is in itself a feat; but Sergei Rachmaninoff during 1941-42 will accomplish this and, during the next six months, will also present throughout the United States his own revision of his Fourth Concerto. The thematic material of this work has been little altered, but the orchestration has been changed and the final movement practically rewritten. There is a third facet to this pianist-composer's genius: he is a conductor of marked ability.

Rachmaninoff, who now makes his home in New York City, occupies a high place among contemporary composers for the expressiveness and masterly development of his themes and for the unmistakable stamp of individuality in his music. Though he is capable of innumerable mood transitions, he excels in the portrayal of the noble and the tragic. Fortunate indeed it is for us Americans that his artistic destiny has become intertwined with ours.

New York Philharmonic

THE featuring of Beethoven's Fifth, at the opening concert October 9th of the New York Philharmonic directed by Leopold Stokowski was a suitable beginning for the 100th anniversary season of this organization. For not only is this the "V" Symphony of the present Victory campaign but it also was one of the compositions played at the very first concert of the Society 100 years ago (December 7, 1842). To picture that day in its proper setting, the following may not come amiss:

Our Civil War was on its way,
In England Victoria held sway,
Beethoven dead but fifteen years,
Brahms was a boy of nine. Careers
Of Verdi, Wagner and of Liszt
Were what gave Europe its rare twist,
Four hundred thousand were the most
New York's total mass could boast,
When an event important, quite,
As deaths and births and peace and fight
Took place—a date mnemonic,
First concert of the Philharmonic.

In the course of his remaining six concerts (the last on October 19th), Mr. Stokowski includes the Beethoven Seventh, the Brahms First, the Franck Symphony and three American works new to the city: Roy Harris's "Folk Dance Symphony"; Paul Creston's "With Humor"; and Morton Gould's "Guaracho". During the third and fourth weeks of the season, John Barbirolli will be on the podium; during the fifth and sixth, Bruno Walter; during the seventh through the tenth, Artur Rodzinski; and, during the eleventh and twelfth, Dimitri Mitropoulos.

The first American composition to receive its world premiere in this centennial season will be William Grant Still's "Plain Chant for America" for orchestra and baritone solo, based on a poem about

Americans, their freedom, their responsibilities, their high calling, by Katherine Garrison Chapin, in private life Mrs. Francis Biddle, wife of the Attorney General of the United States. The poet's statement of faith rings true in the music:

"Let them remember that here, on the western
Horizon a star, once acclaimed, has not set;
And the strength of a hope, and the shape of a vision
Died for and sung for and fought for,
And worked for,
Is living yet."

"Plain Chant for America" will be given at the concerts conducted by John Barbirolli on October 23rd and 24th.

Interesting it is to note that this Centennial season of the New York Philharmonic Symphony Orchestra may be honored by a special United States stamp. So far the only time music has come in for its share of honor in American stamp-making has been when the heads of Nevin, MacDowell, Foster, Sousa and Herbert were included in the "Famous Americans" series.

Philadelphia

THE Philadelphia Orchestra was off to a good start with its concerts of October 3rd and 4th, centering around the "three B's", in accordance with their plans for

10th and 11th, commemorated the centenary of Antonin Dvorak's birth (September 8, 1841), presenting compositions of this master. On October 17th and 18th Sergei Rachmaninoff will appear as both soloist and composer, reintroducing his Fourth Piano Concerto which he but lately revised. The Concerto in its original form was given its world premiere by the Philadelphia Orchestra in a con-

Included among the "made in Philadelphia" scores will be "Three Colors" by Robert Elmore.

During the week beginning October 26th the orchestra will go on tour, playing on successive nights in Cleveland, Columbus, Chicago, Toledo, Cincinnati, Pittsburgh and Youngstown.

Eugene Ormandy is scheduled to conduct the whole season, with the exception of four weeks, when Sir Thomas Beecham, Sir Ernest MacMillan, conductor of the Toronto Symphony, and Saul Caston, associate conductor of the orchestra, will direct.

During the coming season the Pennsylvania WPA Symphony Orchestra, led by Guglielmo Sabatini, plans to include at least one American work in each of its programs. Composers are invited to present scores which will be given trial readings, if considered suitable.

New York WPA

SIR THOMAS BEECHAM is to conduct six concerts of the WPA Symphony Orchestra of New York. His sensational success with this same orchestra in the past season is still fresh in our minds, and we look forward to his next appearance with this group. Other conductors for the season will be Reginald Stewart, Fritz Reiner, Jean Paul Morel, Valter Poole, Maurice Abravanel and Henri Pensis.

A feature of the series will be the performance in its entirety of Ernest Bloch's "Baal Shem", a suite for violin and orchestra, to be played at the opening concert on October 19th. At least ten works by Americans will be presented during the season.

Orchestral Vacancies

THE City Amateur Symphony Orchestra of New York, conducted by Judge Leopold Prince, has openings for new instrumentalists. Information may be obtained from the secretary, Helen Gould, the Grand Street Boys' Association Clubhouse, 106 West 55th Street, New York, N. Y.

The Midtown Symphony Orchestra of New York, under Zoltan Fekete, is considering applications for membership. Those desiring auditions should write to the address of the organization, 2 West 64th Street.

The Long Island Symphony Orchestra, which will give four concerts during the coming season, began rehearsals September 4th with several chairs in the string sections vacant. To fill these, Benjamin Van Praag, the conductor, is holding auditions for suitable instrumentalists. The first concert is to be given toward the end of October.

The Young Men's Symphony Orchestra of New York, Max Jacobs, conductor, resumed rehearsals October 5th at 10:00 A. M. at 210 East 86th Street, New York City.

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making Bach, Beethoven and Brahms the cornerstone of this season's series. Other concerts accentuating this motif will be given November 7th and 8th, January 2nd and 3rd and February 6th and 7th. Among the works which Mr. Ormandy has scheduled are the First, Third and Fifth Symphonies of Beethoven, the First, Second and Fourth Symphonies of Brahms, the Third Suite and the Fifth Brandenburg Concerto of Bach and two transcriptions by Ormandy of the latter composer's works.

The second pair of concerts, October

cert in that city on March 18, 1927.

Composers of both North and South America will be given prominent places on the programs of the orchestra. At an early concert Mr. Ormandy will present "The Birth of Brazil", a symphonic poem by Brazilian Heitor Villa-Lobos, whose "Preludio" for eight cellos delighted last year's audiences. Another composition which Mr. Ormandy is sure will be received enthusiastically is the Symphony No. 1 by Robert J. Farnon, young Canadian composer, which will be given its first performance in the United States.

to young aspirants for the major orchestras.

N. B. C.

THE two final concerts of the N. B. C. summer season, September 20th and 27th, were conducted by that versatile young pianist and director, Fritz Kitzinger.

Two magnificent concerts, October 7th and 14th, under the directorship of Dimitri Mitropoulos, marked the opening of the N. B. C. winter series.

Washington

INAUGURATING the first series of "pop" concerts in the history of that organization, the National Symphony Orchestra on September 22nd gave a concert under the conductorship of Hans Kindler.

Utica

THE Utica Civic Symphony Orchestra, an organization nurtured from modest beginnings by small endowments and numerous personal contributions, is preparing for its tenth season.

Buffalo

EIGHT summer concerts given by the Buffalo Philharmonic Orchestra, with local artists and guest soloists, drew a total attendance of 27,000.

Detroit

NINE distinguished conductors have been engaged for the forthcoming season of the Detroit Symphony Orchestra.



HELEN TRAUBEL

son will be Victor Kolar, Reginald Stewart, Sir Thomas Beecham, Tauno Hannikainen, Désiré Defauw and Herman Adler.

Helen Traubel, stellar soprano of the Metropolitan, has been engaged as guest artist to replace Kirsten Flagstad.

Cleveland

WHEN the members of the Cleveland Orchestra took their places on the platform of Severance Hall October 9th for the first concert of their twenty-fourth season, several new faces were visible.

cluded Sibelius' Fifth Symphony in E-flat major, and the great Fifth of Beethoven.

This season the orchestra will observe the 150th anniversary of Mozart's death with a mid-season concert of the works of this composer and with occasional selections of his on other programs during the year.

Other events of especial importance will be the first Cleveland performance of Rachmaninoff's Fourth Piano Concerto in G minor, Zino Francescatti's debut with the orchestra as soloist in Paganini's First Concerto, and Joseph Fuch's appearance as soloist in the Brahms' Violin Concerto.

Besides the regular conductor, Mr. Rodzinski, the Cleveland Orchestra will play under the batons of Rudolph Ringwall, associate conductor, and Efreim Kurtz.

Youngstown, Ohio

LAUNCHED on September 8th, the ticket-selling campaign of the Youngstown Symphony Society has by its success given a decided impetus to musical enthusiasm in that city whose inhabitants are proud that their orchestra's sole income is derived from the sale of tickets.

The orchestra this year, as in the past 15 years, is under the joint direction of the brothers Ficocelli (Carmine and Michael), who alternate over the seven concerts of the season, one conducting and one occupying the concertmaster's chair.

William Herald, manager of the orchestra, has made preparations to handle capacity houses at each concert. There is every indication that the Youngstown Symphony Orchestra will look upon this season as the Successful Sixteenth.

Chicago

Grant Park

EVEN after the temperature toppled and topcoats became the order of the day, there was no chill in the music at Grant Park. At the concert on September 1st, given by the Chicago Opera Orchestra, Leo Kopp, conductor, Tchaikovsky's "Romeo and Juliet", Mendelssohn's Overture to "Ruy Blas" and Strauss's "Vienna Blood" made the audience assembled realize anew that the best things in life are free.

On September 3rd, when Walter H. Steindl conducted his own symphony orchestra, a program of more delicate fibre was presented. It opened with Carrozini's "Fantasie Symphonique", the first performance of this work in America.

The Woman's Symphony Orchestra presided over by Izler Solomon did the honors on September 4th. Wanda Paul played the Polish Fantasy by Paderewski. Brahms' Symphony No. 4 was another offering worthy of so accomplished an orchestra.

Guest conductor with the Walter H. Steindl Symphony Orchestra on September 6th was Lorin Maazel, 11-year-old prodigy, who lately distinguished himself on the N. B. C. podium. His selections for the evening were Beethoven's Overture to "Egmont" and Tchaikovsky's "Marche Slave".

The Chicago Opera Orchestra played on September 7th with Rudolph Ganz directing compositions by Wagner, Haydn, Mozart, Leoncavallo, Korsakow, Flotow, Ganz and Gounod. Louisa Hoe, soprano, sang "Ach, Ich Fühl" from "The Magic Flute" and "Ballatella" from "Pagliacci".

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son, which will open October 16th. Thirty-one guest artists will be heard, four of whom will appear with the Swedish Choral Club in a performance of Bach's B minor Mass: Harriet Henders, Kerstin Thorborg, Jussil Bjoerling and Mark Love.

Frederick Stock will be the orchestra's conductor, his thirty-seventh season in that capacity. Hans Lange is the associate conductor. This is to be his sixth season in that capacity.

The first concert, on October 16th, will consist of Bach's "St. Anne's" Fugue and his Sonata for Violin in A minor, the latter played in memory of Charles H. Hamill. Tchaikovsky's Fantasia, "Fran-

cesca da Rimini" and Beethoven's "Eroica" will complete the program.

Minneapolis

DIMITRI MITROPOULOS, conductor of the Minneapolis Symphony Orchestra, has already given the newly constructed

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shell in Northrop Auditorium its first tryout (via rehearsals). In his opinion it gives greater sonority to his ensemble, obviating the need for "forcing" tone and has eliminated the hall's dead spots.

In addition to many of the standard symphonic works, Mr. Mitropoulos will offer this year a number of unusual compositions, among them Sibelius' Sixth Symphony, Mahler's "Das Lied von der Erde", Milhaud's "Suite Provençale", two works by Hindemith including a repetition of "Mathis Der Mahler" and at least two American works—a symphony by David Diamond and an overture by Samuel Barber.

The Borodin Second, the Prokofeff "Classical" Symphony, the double Brahms Concerto and the Schoenberg "Verklarte Nacht" are other numbers to be heard.

The season of 18 concerts will open October 24th.

Dallas

THE Dallas Symphony Orchestra, doing its bit in America's good-neighbor policy, has engaged a Mexican as guest artist during the coming season. Jacques Singer, the orchestra's conductor, went to Mexico especially to audition native pianists, violinists, singers and cellists. The Mexican Government, cooperating in the plan, has enlisted the services of three outstanding Mexican musical leaders to aid Mr. Singer in making his selection.

Portland, Oregon

MUSIC lovers of Portland, Oregon, are looking back with satisfaction on a successful season of summer concerts of high standard and popular appeal. Of the six open-air concerts given by the Portland Summer Symphony Orchestra, they remember with particular vividness a powerful portrayal of Moussorgsky's "Night on Bald Mountain"; an "All Victor Herbert" program, wherein Helen McCartney, soprano, and Walter Miesen, tenor, sang excerpts from that composer's operas; a featuring of the "V" Symphony of Beethoven; Helen Jepson's singing of Verdi and Bizet arias; the expert performance of duo-pianists Jacques Fray and Mario Braggiotti; and an excellent interpretation of that "sinister" symphony, Tchaikovsky's No. 4.

These summer concerts, organized through the efforts of Local 99, are now being sponsored by a group of citizens who guarantee salaries and other expenses.

Citizens of Portland give all credit for the fine development of their orchestra to conductor Paul Lemay who, they hope, may be engaged as conductor of the regular winter series.

Sacramento

THE Sacramento Municipal Symphony Orchestra, under the direction of Willem Van den Burg, gave a concert on September 2nd at the California State Fair, held in that city from August 29th through September 7th.

Los Angeles

WITH the last strains of the Hungarian March from "The Damnation of Faust" dying away on the breeze, the 20th season of the Symphony Under the Stars in Hollywood Bowl came to an end August 29th. Those attending during the eight-week season (over 285,000) were as one in proclaiming this one of the most sparkling musical series ever presented by the Southern California Symphony Association.

A total of 27 concerts was offered. The presentation of the Ballet Russe on July 29th drew the largest single audience of the season, 21,062. The concert at which Lily Pons was guest soloist registered the next highest attendance, 20,559.

The Los Angeles Symphony Orchestra is to operate again this year without a regular conductor. Guest conductors scheduled are John Barbirolli, Bruno Walter, Alfred Wallenstein and George Szell.

San Francisco

THIRTY years ago last December 8 the Musical Association of San Francisco presented the San Francisco Symphony Orchestra in its first concert. This season of 1941-1942 marks the orchestra's celebration of its Thirtieth Anniversary Season. Twelve pairs of Friday afternoon and Saturday night concerts make up the 18 weeks of the series, which opens December 5-6 and ends April 17-18. The season marks the seventh of Conductor Pierre Monteux as the orchestra's artistic head.

The guest conductors are Igor Stravinsky, famous Russian modernist composer who has previously conducted the orchestra, and Charles O'Connell, American composer of note and music director of RCA Victor.

Attracting particular attention among the guest attractions is a four-piano ensemble with the brilliant young Dalles Frantz and Eugene List sharing the platform with the older E. Robert Schmits and Rudolph Ganz. Vladimir Horowitz and Artur Schnabel will be the season's piano guest soloists.

Violinists to be heard with the orchestra are Zino Francescatti, who last season scored a sensational triumph at his premiere recital appearance here, and Miriam Solovieff, the young San Franciscan who is already on the road to fame. Concertmeister Naoum Blinder will be soloist at a January concert pair.

Toronto

GUEST conductor for the Promenade symphony concert of September 4th was Edwin McArthur who led the orchestra in a program dominated by the works of Wagner, Mendelssohn and the American composer, Samuel Barber, whose "Adagio for Strings" was played. The consistently high standard of Mr. Barber's works make it a cause for congratulation that they should be chosen by this orchestra as representative of the musical output of the United States. Soloist of the evening was Edmonton-born Mona Paulee, soprano.

The concerts of September 11th and 18th were under the distinguished conductorship of Sir Ernest MacMillan. Associated with him on the former program was Emma Boynet who played Schumann's Concerto in A minor for Piano and Orchestra. The program of this evening was rearranged in order to provide time for listening to the address of President Roosevelt, and The Star-Spangled Banner was played at the close of his speech.

Visiting soloist at the concert of September 18th was Thomas L. Thomas, baritone of the Metropolitan, who sang a group of songs including "Song of the Flea" by Moussorgsky, "None But the Lonely Heart" by Tchaikovsky, Cyfrir Giefr (traditional Welsh), Daniel in de Lion's Den" by MacGimsey, and arias by Mozart and Rossini.

Mexico

THE Mexican Symphony Orchestra concluded on August 31st its fourteenth season, one truly memorable in the annals of this organization. Conductor Carlos Chavez saw to it that the diplomats, business men, intellectuals, artists and politicians who make up his audiences should have something to talk about after each one of the concerts. He performed his own orchestrations of Mexico's National Hymn as well as his own composition "Sinfonia India". Works of other Mexican composers to be given a hearing were Silvestre Revueltas' "Janitzio" and Miguel Bernal Jimenez's "Noche en Morelia". There was moreover a program tracing the development of Mexican music from ancient days through the colonial period to modern times.

To stimulate young Mexican musicians to further creative effort, the orchestra held a contest this year for the best performance of the Chopin Concerto for Piano in E minor. The winner was Carlos Rivero, 24-year-old pupil of Joaquin Amaran, piano teacher in the National Conservatory.

During the season Igor Stravinsky conducted a program of his own works, and Sir Thomas Beecham, one of the works of Weber, Handel, Mozart and Sibelius. John Szigeti and Robert Casadesus as soloists made their first appearance with the orchestra.

News Nuggets

FRITZ KREISLER is turning over all royalties from his gramophone records to various British charitable organizations.

American Academy in Rome Offers Cash Prize of \$1,000 in Music

SINCE the American Academy in Rome cannot under present world conditions send fellows to Rome for study and travel no fellowships are to be awarded next spring. However, in order to carry on its policy of aiding and stimulating American music, the Academy will hold in 1942 a special competition for a cash prize of \$1,000 in musical composition. In addition, four or five prizes of \$25.00 each will, at the discretion of the jury, be awarded for outstanding compositions

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submitted by candidates other than the winner of the first prize.

Candidates must file application with the executive secretary of the Academy not later than February 1st, together with two compositions, one either for orchestra alone or in combination with a solo instrument; and one for string quartet or for some ensemble combination such as a sonata for violin and piano, a trio for violin, cello, and pianoforte, or possibly for some less usual combination of chamber instruments. The compositions must show facility in handling larger instrumental forms, such as the sonata form or free modification of it. A sonata for pianoforte or a fugue of large dimensions will be accepted, but not songs nor short pianoforte pieces.

The competition is open to unmarried men under 31 years of age who are citizens of the United States, but the Academy reserves the right to withhold a prize in case the jury decides that the music submitted is not of sufficient merit to justify an award.

It is expected that a performance of the prize winning music will be broadcast.

For circular of information and application blank, write to the Executive Secretary, American Academy in Rome, 101 Park Avenue, New York, N. Y.

Symphonic Recordings Review

By Dick Wolfe

Symphony No. 4 in F Minor, Tchaikovsky. Columbia Masterworks Album M-468. Five 12-inch records, ten sides played by the Minneapolis Symphony Orchestra under the direction of Dimitri Mitropoulos. This recording by the Minneapolis Symphony Orchestra is the first of this work in some years. The unorthodox treatment of the folk song themes, especially those in the second movement, will no doubt be the subject of much controversy. It is, however, a fine performance and is beautifully recorded. The climaxes are thoroughly dynamic. Collectors will enjoy this album.

Symphony No. 3 in E Flat Major ("Rhenish"), Schumann. Columbia Masterworks Album M-464. Four 12-inch records, played by the Philharmonic-Symphony Orchestra of New York under the direction of Bruno Walter. One either likes the Schumann Rhenish symphony or one does not. If you do like it, you will find this a delightful symphonic album.

Mr. Walter brings to this performance all the beauty and inspiration noted at his guest appearance with the New York Philharmonic last winter when he played it in Carnegie Hall. The symphony has been previously recorded in two albums, one for Victor and one for Columbia, but this performance and recording far surpass them.

Prelude to "Die Meistersinger", Wagner. Columbia Masterworks 12-inch record, 11580-D, played by the Pittsburgh Symphony Orchestra under Fritz Reiner who is an excellent Wagnerian conductor. The performance on this record is spirited and works up to great climaxes. The rapid progress that the Pittsburgh Orchestra has made under Reiner's direction is well evidenced on this splendid recording.

Songs from "Die Winterreise", Schubert. Columbia Masterworks Album M-466, sung by Lotte Lehmann with Paul Ulanowsky at the piano. Schubert wrote the 24 songs of his "Winterreise" cycle in the last year of his life, 1827. All are settings to words by the German poet, William Müller.

Lotte Lehmann is considered one of the foremost German Lieder singers, and in this album she gives a magnificent performance of seven of the songs from Schubert's great cycle. They are "Gute Nacht" ("Good Night"), "Letzte Hoffnung" ("Last Hope"), "Die Wetterfahne" ("The Weather-vane"), "Auf dem Flusse" ("On the River"), "Rast" ("Rest"), "Frühlingstraum" ("Spring Dream") and "Wasserflut" ("The Water-Course").

The accompaniment by Mr. Ulanowsky is adequately satisfying.

"Habanera" (from "Carmen" by Bizet) and "Connais-tu le pays?" (from "Mignon" by Thomas). Columbia Masterworks Record 71192-D, sung by Rise Stevens with orchestral accompaniment under the direction of Frieder Weissmann.

These recordings by Miss Stevens, her first, do not measure up to her performances with the Metropolitan Opera Company. Unfortunately they fail to reproduce faithfully the quality of her voice. We do not know whether this is caused by faulty performance or recording. Subsequent performances by Miss Stevens will no doubt have a greater degree of verity.

Voices of the Golden Age of Opera. Victor Red Seal Album M-816. Five 12-inch records, ten sides. Here is an album that fulfills a long-felt want. It is a collection of some of the most famous arias sung by Titta Ruffo, Marcella Sembrich, Geraldine Farrar, Charles Dalmores, Antonio Scotti, Johanna Gadski, Nellie Melba, Pol Placon, Emma Calvé and Mattia Battistini. These voices of the past are reproduced by the old recording methods and are therefore, of course, not as satisfactory as the electrical recordings. Nevertheless, this is a fine album and should not under any circumstances be overlooked by collectors.

Heart of the Piano Concerto, Victor Red Seal Album M-818. Four 12-inch records, eight sides. This album contains movements from Bach, Mozart, Schumann, Beethoven, Grieg, Tchaikovsky and Rachmaninoff concertos played by Jesus Maria Sanroma, pianist, accompanied by the Victor Symphony Orchestra under the direction of Charles O'Connell. This is an album which will be of inestimable value to piano students and lovers of piano concertos. Mr. Sanroma comes up with quite an accomplishment, which will be better realized when it is known that he recorded the entire eight sides in two four-hour sessions. This album is well worth your attention.

"The Wise Virgins—Ballet Suite", Bach-Walton, Victor Red Seal Album M-817.



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Two 12-inch records, four sides, played by the Sadler's Wells Orchestra under the direction of William Walton. As far as we can ascertain, this is the first recording of this portion of the Bach cantata which was produced at Sadler's Wells during the 1940 season. Mr. Walton's arrangement brings out the best in this Bach composition, and the recording is excellent.

"La Valse", Ravel, and "Bridal Procession", Rimsky-Korsakow. Victor Red Seal Album M-820. Two 12-inch records, four sides, played by the San Francisco Symphony Orchestra, Pierre Monteux, conductor. Mr. Monteux is an authority on modern music, especially that of France, the country of his birth. He has conducted many first performances of modern works, particularly those of Stravinsky and Ravel. His conducting of "The Waltz" in this album is superb and fills a long-felt need, replacing a former recording by the Boston Orchestra, which was none too satisfactory. "The Bridal Procession" is superbly played. This is its first American recording. It is also the first recording of the San Francisco Symphony Orchestra. The fine performances are well recorded and we shall await with anticipation future releases which have already been cut in the War Memorial Opera House in San Francisco.

Serenade No. 11, in E Flat Major, Mozart, Victor Red Seal Album M-826. Three 12-inch records, six sides, played by the

Alumni Orchestra of the National Orchestral Association conducted by Richard Korn. As far as we can discover this is the first recording of this suite for two oboes, two clarinets, two horns and two bassoons. It is typically Mozart, is well played and makes a very interesting album.

Rachmaninoff's Suite No. 2 for Two Pianos, Victor Red Seal Album M-822. Three 12-inch records, six sides, played by Vitya Vronsky and Victor Babin. The vogue for two-piano music is growing and the Rachmaninoff suite is therefore a most welcome replacement for a previous Victor recording played by the same artists. The rich, melodic music makes a perfect vehicle for this team and the result is a beautiful performance and a fine recording.

"Swing Low, Sweet Chariot" and "Ev'ry Time I Feel De Spirit", Victor Red Seal Record 2168, sung by John Charles Thomas, baritone, accompanied by the Victor Concert Orchestra, Nathaniel Shilkret, conductor. Mr. Thomas on these sides discloses a new phase of his musical talents. His spirited and faithful reproduction of the Negro spirituals is admirable.

Chorale: "Now Let Every Tongue Adore Thee", P. Nicolai-Bach, and "Herzliebster Jesu", Bach, Victor Red Seal Record 18166, played by the Philadelphia Orchestra under the direction of Eugene Or-

mandy, with the Nicolai Chorale sung by Dorothy Maynor, soprano. Miss Maynor's fine voice is well served in the Nicolai Chorale. The performance of the Philadelphia Orchestra in the Bach Chorale places on wax one of the orchestra's most successful features of last season's repertoire.

"Chanson Triste", Du Parc, and "Chere Nuit", Bachelet, Victor Red Seal Record 18088, sung by Eleanor Steber, soprano, with James Quillian at the piano. Miss Steber, brilliant young artist of the Metropolitan Opera Company, sings well on these sides. Mr. Quillian provides adequate piano accompaniment.

"The Dybbuk" ("Ecce, mia bella amica" and "Ma ora torno verso l'anima tua"), Simoni-Rocca, Victor Red Seal Record 13781, sung by Augusta Oltrabella, soprano, and Giuo Del Signore, tenor, with La Scala Orchestra conducted by G. Antonicelli. "The Dybbuk" has never been produced in America. The artists who sing these two selections are members of the Scala Opera Company, and their excellent performance of this little-known work makes this a very interesting record.

"Elegie", Henry Hadley, Victor Red Seal Record 18085, played by Dr. Charles M. Courboin, organist. Dr. Courboin has made a splendid transcription of Mr. (Continued on Page Eleven)

Band Concerts

AUDIENCES gathered for band concerts in various parks and stadiums from coast to coast this summer have shown by their attendance and enthusiasm that they appreciate the good fortune of Americans in being able not only to listen to excellent music ably rendered, but to congregate in a free land without fear of attack from land, air or sea, even in this world of chaos and destruction.

Don Bassett's Band

THE summer series of municipal concerts in Dayton, Ohio, under the joint sponsorship of the Music Committee of the Dayton Chamber of Commerce and the Dayton Musicians' Association, Local 101, was brought to a close Sunday night, August 31st, with the music of Tchaikovsky's Overture "1812" (which depicts Napoleon's disastrous retreat from Moscow) played by Don Bassett and his band. Twelve thousand people attended the concert. The accompanying photograph was taken during the performance of this masterwork.

Starting on June 8th, a series of 13 municipal concerts were given, ten of which were played by Don Bassett and his band. This second season of open-air concerts given in the new band shell lo-

play and thus extended valuable assistance.

The following message has been received from the management of these open-air concerts:

"We wish to take this opportunity to thank the INTERNATIONAL MUSICIAN for furnishing us with the incentive to strive for a bandshell of our own. Your publication has carried numerous front page stories and pictures of bandshells that were constructed through the help of the WPA in other cities.

"The Executive Board of Local 101, after discussing the possibility of a like project for Dayton, authorized their vice-president, Mr. Ralph Shellhouse, to contact the local Chamber of Commerce Music Committee and solicit their cooperation in this venture. The suggestion was unanimously adopted by that body and preparations were immediately



ISLAND PARK BAND SHELL, DAYTON, OHIO

ated at Island Park provided over 110,000 music lovers (the average weekly attendance was 8,000) with music of the highest order.

The summer concert committee was under the chairmanship of Mr. Ralph H. Shellhouse, vice-president of Local 101, ably assisted by Mr. Herbert Nonneman and Mr. Leslie Diehl, chairman and secretary, respectively, of the Dayton Chamber of Commerce Music Committee. Much credit is due this group for their splendid efforts in making these concerts a success. It is their intention to increase the number of concerts next season by at least three and to bring to the city some of the nation's outstanding soloists.

Starting in 1933, in the midst of the depression, under the sponsorship of the Chamber of Commerce Music Committee, Don Bassett and his band gave a series of open air concerts in the city. Some were given at the University of Dayton Stadium and some at the various city parks. While they were well attended, facilities for a satisfactory performance were lacking. The City Recreation Department constructed a temporary bandstand any place that the band desired to

made to carry this project through to a successful conclusion.

"Mr. Fred Eichelberger, Dayton's City Manager, gave his hearty support to the project and made it possible for us to include this as a part of the city's park program, then under consideration by the WPA authorities.

"Finally, after some delay, the project was approved and the ground broken in the fall of 1939. The cornerstone was laid in October, 1939, and was completed in May, 1940. The "Shell" was dedicated during the week of June 9th to 16th, inclusive, and concerts were played on successive Sunday nights during the rest of the summer season. Governor John W. Bricker of Ohio was the guest of honor on August 25, 1940.

"The Musicians' Association of Dayton wishes to thank the Dayton Chamber of Commerce Music Committee for their tireless efforts expended over the past several years in sponsoring free public concerts. They have done a noble service and deserve the applause of the community. It is with a great deal of satisfaction that the musicians can look upon

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"Individual thanks go to Paul Williams, managing director of the Chamber of Commerce; Mr. Charles M. Kelso, former president; Mr. John McMillan, president incumbent; Mr. Herbert Nonneman, general chairman; Mr. Ralph H. Shellhouse, chairman of the Summer Concert Committee, and Mr. George Becker, president of Local 101."

Accent On America

THE twentieth in the series of municipal band concerts sponsored by Mayor La Guardia and Local 802 was held at Inwood Hill, Manhattan, August 28th, and conducted by Gus Haenschen. Outstanding in its emphasis on patriotism, it presented not only "The Star Spangled Banner", but also "Sempre Fidelis" by Sousa, "All Out, America", by Lake and "American Fantasia" by Herbert.

Newark

THE success of the Park Concerts (sponsored by the City of Newark) this past summer must in large part be attributed to the newly appointed music supervisor, Danny Hope of Local 16, who planned and conducted concerts both novel and stimulating. Incidentally Mr. Hope is the first member of the Musicians' Union ever to receive the appointment, which was given him by Commissioner Ralph A. Villani, director of Parks and Public Property.

These concerts were held four nights a week throughout the summer and drew approximately 10,000 persons each.

Chicago

WITH September 7th came the end of the season of Grant Park summer concerts, a season wherein a particularly outstanding series of band concerts were given. Colonel Armin F. Hand and his American Legion Band presented, on September 1st, a representative program of works including compositions by Sousa, Rossini, Saint-Saëns, Elgar and Provoost. The soloists of the evening, Frances Garrick and Carlo Hatvary, sang respectively "My Heart at Thy Sweet Voice" by Saint-Saëns, and "Old Man River", by Kern.

On September 2nd Glenn Cliffe Balnum's band enriched its program with three soloists, John Neher, baritone, Mary Louis Kennedy, saxophone, and Reinhardt Elster, harpist.

On September 5th the band contingency paid homage to the theatre in a concert, "Echoes from Chicago's Auditorium", stressing highlights in that hall's 52 years. Among the selections played were:

- Overture to "A Midsummer Night's Dream" Mendelssohn
- Ballet from "Prince Igor" Borodin
- Selection from "Mefistofeles" Boito
- Prelude to Act III from "Lohengrin" Wagner
- March Slav Tchaikovsky

Thus did the band do justice in its closing concert (the two remaining ones were orchestral) to itself as a significant element in the summer season.

Goldman Cleanings

DURING the past season, the Goldman Band played the works of 31 American composers and Bach led Tchaikovsky in popularity with 62 performances as against Tchaikovsky's 38.

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Utica

THE Utica Civic Concert Band of 50 musicians, under the direction of William Schueler, closed its fifth season of summer concerts at the Parkway with the stirring strains of "The Star Spangled Banner", August 26, 1941. The attendance of these concerts was estimated at 10,000 persons at each performance. This augurs well for a resumption of the course next season. All agreed the programs were well selected, well balanced and diversified.

Johnson's Cowboy Band

EVERETT JOHNSON and his Cowboy Band is furnishing the music for the festivities in the arena at the Sixteenth Annual World Championship Rodeo in Madison Square Garden from October 8th through October 26th. This Cowboy Band, one of the outstanding units in the country, now appearing for its eighth consecutive year at the Garden, has recently added two feature drum majors and champion baton twirlers. Miss Florence Val-



EVERETT JOHNSON
Leader, Cowboy Band

lett holds the girls' national championship title as a band baton twirler and has won many other drum majorette awards. Ted Vallet is an American Legion band competition winner holding the Junior Championship Band Leader title and for the past four years, including 1940, has captured the National High School Band baton twirling contests.

4

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Top-Flight Bands

JUST as seashore and inland dates experienced a sharp upturn this summer, so it is expected that the coming season will be one of unprecedented success especially in the metropolitan areas. The best bands in the country are being lined up for top-notch jobs in city and suburban spots. New night clubs and dance halls are glimmering lights. There's a big year ahead and a big responsibility for top-flighters.

Atlantic Antics

CLAUDE THORNHILL opened at Glen Island Casino, New Rochelle, August 27th.

SAMMY EISEN opened at The Cabana, a new night club in Providence, Rhode Island, October 2nd. The Cabana features Latin and American name acts.

DUKE DALY had an October 3rd to 5th date at the Shubert Theatre, Providence, Rhode Island.

GEORGE MacFARLANE returned with his orchestra to the Wonderland Dog Track, Revere, Massachusetts, September 22nd, for the four weeks' Fall meeting there.

ELLA FITZGERALD played at the Ritz Ballroom, Bridgeport, Connecticut, September 28th.

SONNY DUNHAM played there October 5th, and

TONY PASTOR, November 2nd.

SAM DONAHUE'S band played its first theatre date September 22nd to 24th at the State Theatre, Hartford, Connecticut.

CARMAN CAVALLERO has located for the Autumn season at the Carlton Hotel, Washington, D. C.



BENNY MEROFF
With "Funzafire" Unit

Up New York Way

JACK TEAGARDEN followed Milt Herth Trio into Syracuse Hotel, Syracuse, New York, September 19th.

JOE VENUTI went into the Palace Theatre, Albany, New York, October 10th.

RUSS MORGAN'S orchestra opened in the Rainbow Room of the New Kenmore Hotel, Albany, September 27th.

LES BROWN made the rafters ring at Log Cabin, Armonk, New York, until September, then went into the Blackhawk, Chicago, to replace Art Jarrett.

BOB CHESTER took over at the Log Cabin, Armonk, New York, September 24th.

SHEP FIELDS remained at the Manhattan Beach, Brooklyn, until September 28th. (This resort had extended its season almost three weeks.) He replaced vocalist Dorothy Allen with Anny Perry October 3rd, when his band went into the Strand Theatre, Brooklyn.

AL POSTOL opened on September 28th at the Huron Club, Brooklyn, New York. This, incidentally, is a dance band on the up-and-up.

Merry Manhattan

FATS WALLER opened his usual Fall vaudeville tour on September 19th, appearing at the Apollo Theatre, New York City, with a show featuring his augmented orchestra. Fats will play theatres for the rest of the year.

WOODY HERMAN is set for three weeks at the New York Strand, with the opening November 20th.

SONNY KENDIS is rounding off a successful year in his sixth return engagement at the New York Stork Club.

TOMMY DORSEY will go back into the Astor Hotel Roof, New York, next Spring. It will be the band's third straight year there. The roof will be used for large convention dinners and parties throughout the winter.

Autumn Line-Ups in Manhattan With Opening Dates

Blue Barron, Edison, Sept. 4.
Andy Kirk, Famous Door, Sept. 5.
Johnny Messner, Hotel McAlpin, Sept. 9.
Count Basie, Uptown Cafe Society, Sept. 16.

Harry James, Lincoln Hotel, Sept. 18.
Guy Lombardo, Roosevelt Hotel, Sept. 25.
Art Jarrett, Biltmore Hotel, Sept. 27.
Eddy Duchin, Waldorf Hotel, Oct. 3.
Glenn Miller, Pennsylvania Hotel, Oct. 6.
Benny Goodman, New Yorker Hotel, Oct. 9.

Vaughn Monroe, Commodore Hotel, Oct. 9.
Sammy Kaye, Essex House, Oct. 20.
Vincent Lopez, Taft Hotel (current, and remains until Feb. 7).

Lani McIntire, Lexington Hotel, date not set.

Jersey Jive

JOHNNY LONG is booked for four weeks, beginning December 11th, at the Meadowbrook, Cedar Grove, New Jersey.

TEDDY POWELL, with his new Teddy Bear unit, checked out of the Rustic Cabin, Englewood Cliffs, New Jersey, toward the end of September.

TOMMY TUCKER began a date October 10th at the Colonial Inn, Singac, New Jersey.

MICHAEL LORING'S orchestra and the Harrison Sisters are being held over indefinitely at the Chatterbox, Mountain-side, New Jersey.

Bean-Town Bands

TERRY SHAND followed Ben Bernie at Boston's Ritz-Carlton. New vocalists in the band are Phil Barton and Louanne, maestro's fiancée.

OSCAR ELGART and his Ritz Salon orchestra have had their contract renewed into the winter season at the Ritz Carlton, Boston.

RUBY NEWMAN opened the new Oval Terrace of the Copley Plaza Hotel, Boston, Massachusetts, October 1st.

HARRY MORRISSEY and his orchestra have had their engagement extended at Boston's Beachcomber.

Quaker Quickies

HENRY KING opened a three-week engagement at Bill Green's, Pittsburgh, September 15th. Replaced the Everett Hoagland outfit.

TEDDY KING closed September 17th at Sky Vue Club, Pittsburgh, to open on the 19th at Odenbach's in Rochester, New York. Then on to Hotel Peter Stuyvesant, Buffalo, New York.

The **McFARLAND TWINS'** orchestra, after their record-breaking summer at the Boardwalk Cafe, Jones Beach, New York, opened at the Pelham Heath Inn, Westchester, Pennsylvania, September 16th.

ABE LYMAN finished a two-weeker at the Benjamin Franklin Hotel, Philadelphia, September 18th.

CLYDE LUCAS is taking a three-month date at the Benjamin Franklin Hotel, Philadelphia, to end December 19th.

Southward Swing

JOE CAPPO opened the New Edgewood Club at St. Joseph, Missouri, the spot which has recently been remodeled, re-decorated and renamed by Joe Howard.

DOLLY DAWN took her orchestra into the Chanticleer, Baltimore, September 12th, for a four-week run. Seems her group is shortly to be augmented by a male trio, a guitar and an extra trumpet.

Loop-a-Doopers

HENRY BUSSE and his orchestra at the present writing are at the Edgewater Beach Hotel, Chicago. He is set to follow Paul Whiteman at the Palace in San Francisco.

LOU BREESE orchestra returned to the Chez Paree, Chicago, October 3rd.

This orchestra has been a feature in that club for long engagements in each of the last several years.

RAY HERBECK went into O. Henry Ballroom, Chicago, September 25th. He will stay there until January 1st.

WILL BRADLEY began a four-weeker at Chicago's Hotel Sherman September 6th.

EARL HINES' band opened at the Grand Terrace Cafe, Chicago, for four weeks, October 3rd.

RAMON RAMOS returned to the Drake Hotel, Chicago, to open the Autumn season at the Camellia House, September 30th.

GRIFF WILLIAMS has drawn a hold-over at the Palmer House, Chicago.



GRIFF WILLIAMS

EMIL PETTI will stay on at the Ambassador East, Chicago, through November 13th.

DEL COURTNEY began an indefinite run at the Stevens Hotel, Chicago, September 13th.

RAYMOND SCOTT filled the week Jimmy Dorsey cancelled at the Chicago Theatre, Chicago, beginning September 19th.

ARTIE SHAW will open at the Chicago Theatre, Chicago, October 31st. He is booked solid through November.

Three bands, led by Don Pedro, Monchito and Fernando Canay respectively took over at the Rhumba Casino, Chicago, August 19th.

Mid-West Madcaps

DON STRICKLAND opened at the Van Cleve Hotel, Dayton, Ohio, September 11th for a month, with options.

BILL BARDO moved into Lowry, St. Paul, October 11th for a three-weeker, following this with a date at the Commodore Perry, Toledo, beginning November 3rd.

JOE REICHMAN opened a three-weeker at Schroeder, Milwaukee, September 20th.

FREDDY FISHER began a return date at the Blatz Palm Gardens, Milwaukee, September 12th.

EDDY ROGERS' orchestra went into the Hotel Utah, Salt Lake City, September 19th.

HAL MUNRO moved into the Washington Hotel, Indianapolis, November 14th, for an indefinite run.

Golden Gate Swingers

TED FIO RITO, after his date at Jimmy Contratto's Trianon in South Gate, California, is set for movie work for Sam Coslow.

CLYDE McCOY went into the Trianon at South Gate, California, September 18th, for a stay extending to October 29th. He will play, December 12th through 18th, at the Tower Theatre, Kansas City, Missouri, and December 19th through 31st at the Muehlebach Hotel in that city.

OZZIE NELSON opened at Casa Manana, Culver City, California, September 2nd.

TED WEEMS followed Ozzie Nelson at Casa Manana.

PAUL PENDARVIS opened at the St. Francis in San Francisco, September 9th.

WILL OSBORNE closed at the Palace Hotel, San Francisco, October 2nd to go on a tour of one-nighters.

California's State Fair, which closed September 7th, had top-flighters Kay Kyser, Freddy Martin, Ray Noble, Charlie

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Los Angelites

PAUL WHITEMAN will move into Flarentine Gardens, Hollywood, December 1st, following his stay at the Palace, San Francisco.

NAT BRANDYWINE is beginning a date at Ciro's, Hollywood, October 15th.

BOB CROSBY succeeded Clyde McCoy at the Trianon, Los Angeles, October 30th.

GENE KRUPA opened at the Palladium, Los Angeles, September 12th, after a tour of the Northwest. He has recently added Jimmy Millone as fifth sax.

JIMMY DORSEY followed Gene Krupa at the Palladium. Alvino Rey is next in line.

CARL RAVAZZA followed Chuck Foster at the Biltmore Bowl, Los Angeles.

FREDDY MARTIN, after his long run at the Coconut Grove of the Ambassador Hotel, Los Angeles, moved his band to the St. Francis Hotel, San Francisco, beginning October 12th.

RAY NOBLE followed Freddy Martin at the Coconut Grove, October 12th.

RUDY VALLEE played the Los Angeles Automobile Show October 11th to 19th.

Correction

Last month it was rumored
Of Tucker and Baker
That she would forsake him
Or he would forsake her.

That's an error, in short,
Our Bonnie and Orrin
With receipts a'soarin'
Have no wish to part.

Pack o' Dates

JIMMIE LUNCEFORD finds his October dates nicely packed. During the first nine days he played in auditoriums of Macon and Atlanta, Georgia; of Columbia, Spartanburg and Darlington, South Carolina; of Greensboro, North Carolina; and of Washington, D. C. On October 10th he began a weeker at the Stanley Theatre, Pittsburgh. The week beginning October 17th he will play at the Palace Theatre, Cleveland, and the week of October 31st at the R. K. O. Keiths, Boston, Massachusetts.

CLAUDE HOPKINS, during the last two weeks in September, had dates in fourteen cities of Florida, Louisiana, Arkansas, Texas and Mississippi, landing him on September 30th in Biloxi, Mississippi.

In Passing

CAB CALLOWAY continues to air his show over Mutual Coast-to-Coast every



CAB CALLOWAY at Age Two Years and Eight Months

Sunday. His "Quizzicale" hour is a great success with radio fans.

AL DONAHUE, convalescing, will be back in action around November.

FRED WARING finds the most popular song played (and sung) by himself and his Pennsylvanians is "Ave Maria". Stuart Churchill's tenor voice carries the words and music of this favorite over the air-waves.

DUKE ELLINGTON is set for another transcription session for Standard Radio.

PAUL SPECHT has written a book, "How They Become Name Bands", reviewed in this issue.

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Symphonic Recordings Review

(Continued from Page Seven)

Hadley's "Elegie" which was originally composed for cello and piano. His organ virtuosity needs no recommendation. This is a very good record.

"POP" RECORDINGS

VICTOR:

- "I See a Million People" and "La Cinquantaine", Jan Savitt and his orchestra.
- "Jim" and "You Can Depend on Me", Art Jarrett and his orchestra.
- "Blue Skies" and "Back Stage at the Ballet", Tommy Dorsey and his orchestra.
- "Wasn't It You" and "Minka", Sammy Kaye and his orchestra.
- "It Had to Be You" and "If I Had You", Artie Shaw and his orchestra.
- "Ay-Ay-Ay" and "Song of India", Enric Madriguera and his orchestra.
- "Blossoms of Bali" and "Aloha, Kuv Ipo Aloha", Ray Kinney and his orchestra.

BLUEBIRD:

- "Dream Dancing" and "So Near and Yet So Far", Tony Pastor and his orchestra.
- "Elmer's Tune" and "Delliah", Glenn Miller and his orchestra.
- "Fancy Meetin' You" and "Slowpoke", Dolly Dawn and her orchestra.
- "The Nickel Serenade" and "Hi, Neighbor", Sonny Dunham and his orchestra.
- "Call It Anything, It's Love" and "Cowboys and Indians", Mitchell Ayres and his orchestra.
- "Love Me or Leave Me" and "All Alone", Dinah Shore with orchestras conducted by Henry Levine and Paul Wetstein.
- "Swingin' On Nothin'" and "Harlem Speaks", Charles Barnet and his orchestra.

COLUMBIA:

- "From One Love to Another" and "Anything", Benny Goodman and his orchestra.
- "I'm a Little Teapot" and "My Heart Rung After You", Horace Heidt and his orchestra.

"I Can't Believe That You're in Love With Me" and "Don't Be That Way", Teddy Wilson and his orchestra.

"Yo Te Amo, Oh! Baby" and "It's You Again", Kay Kyser and his orchestra.

"Don't Take Your Love From Me" and "Duke's Mixture", Harry James and his orchestra.

"Call It Anything, It's Love" and "Basin Street Boogie", Will Bradley and his orchestra.

"St. Louis Blues" and "The Hour of Parting", Maxine Sullivan with orchestra under direction of John Kirby.

OKEH:

"Rockin' Chair" and "Tunin' Up", Gene Krupa and his orchestra.

"Jim" and "Shepherd Serenade", Tommy Tucker and his orchestra.

"Hey, Doc" and "Conchita", Cab Calloway and his orchestra.

"Yo Te Amo, Oh! Baby" and "Give Me Your Answer", Tommy Tucker and his orchestra.

"Diggin' for Dex" and "H and J", Count Basie and his orchestra.

"To Your Heart's Content" and "Let's Go Home", Charlie Spivak and his orchestra.

"Jim" and "Love Me or Leave Me", Billie Holiday with orchestra accompaniment.

ALBUMS

VICTOR:

Accordion a la Mode—Four records, 8 sides, played by Charles Magnante, Ace of the Accordion.

The Birth of the Blues—Four records, 8 sides, famous blues numbers played by the Dixieland Jazz Group of NBC's Chamber Music Society of Lower Basin Street, with Lena Horne.

Getting Sentimental with Tommy Dorsey—Four records, 8 sides, starring Tommy Dorsey's orchestra in eight of his most popular recordings.

Eight to the Bar (Two Piano Boogie Woogie for Dancing)—Four records, 8 sides, Pete Johnson and Albert Ammons at the pianos, with drum accompaniment.

Artie Shaw—Four records, 8 sides, Artie Shaw and his orchestra playing eight favorite tunes.

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See Hayden Shepard Article on Pedagogics Page

Grand Opera

THE Chicago Civic Opera, in its announcement that Giovanni Martinelli had been appointed artistic director, took another positive step forward in its campaign to bring opera in Chicago back to its former place in the sun.

Martinelli is a great artist and one who knows the tradition of opera as few singers do. Since he is to remain with the Metropolitan and San Francisco Opera Companies, his appointment to the Chicago position means closer cooperation between these three leading opera companies of America.

It is well-known that Oscar F. Hild, president of the Cincinnati Local and managing director of the Cincinnati Summer Opera, has close connections with Metropolitan artists; in fact some of them have sung premiere performances of roles in the Cincinnati Zoo. The St.



GIOVANNI MARTINELLI

Louis Grand Opera also engages many Metropolitan artists; so the tie-up between the five principal opera companies of America is becoming closer and closer. This cooperation will result in a better standard of opera for all America, about the only country where opera is presented unhampered by government restrictions. Congratulations to the Chicago Civic Opera and to Signor Martinelli!

A Briton Is Coming

SIR THOMAS BEECHAM, renowned British conductor, has been added to the distinguished roster of Metropolitan musical directors. This will be his initial appearance in the opera field in America. He will begin his engagement the second week of January and conduct for four consecutive weeks. After fulfilling engagements in Vancouver and Seattle he will return to the "Met" to conduct for the last two weeks in March.

Although the operas which he will conduct have not as yet been chosen, it is expected that they will include Bizet's "Carmen", with new settings and costumes, Rimsky-Korsakoff's "Coeur d'Or" and stage versions of Handel's oratorio "Hercules" and Bach's secular cantata, "Phoebus and Pan".

Children's Opera

THE Metropolitan Opera Association is planning a Christmas revival of the beloved children's opera, "Hansel and Gretel".

The work, which has not been given by the "Met" for several years, will have Jean Dickenson and Risé Stevens in the leads and Erich Leinsdorf in the pit. Another revival being planned for the coming season is "Elixir d'Amore", which has not been given since 1934. Cast will probably consist of Salvatore Baccaloni, Bruno Landi and Bidu Sayao.

"Tristan" Out

WORD has just been received from the "Met" of the possible omission of "Tristan und Isolde" from the coming season's repertory, due to the absence of Kirsten Flagstad. The reason given is that the great soprano was so successful in the role that the public may not take kindly to another Isolde. However, it is the belief of many that America is capable of producing singers as enjoyable as those found in Europe and see no reason why a renowned singer like Helen Traubel would not also do well in the role.

Cancelled Opera

THE New York Grand Opera Company cancelled performances of "Aida", "Barber of Seville" and "La Traviata", which were to have been given September 15th, 16th and 17th, respectively, because of the illness of Amedeo Passeri, musical and general director. "Il Trovatore" was given September 18th and "La Traviata", originally scheduled for September 17th, was heard two nights later.

Hippodrome Standards

WITH a pleasant return to Hippodrome standards and prices, the New York La Scala Grand Opera Company made its Autumn season debut on August 30th with a performance of "Rigoletto". The top price was 99 cents. A capable cast of singers included Robert Shilton in the title role, Mario Vero as Gilda and Rolf Gerard as the Duke. The orchestra was under the artistic direction of Miguel Sandoval.

New Season Opens

RHEHEARSALS for the productions of "Così fan tutte" and "Macbeth" to be given by the recently-formed New York Opera Company got under way with the arrival of conductor Fritz Busch on September 2nd from South America where he had conducted a series of concerts in Buenos Aires and two operas at the Teatro Colon. His son, Hans Busch, is stage director. The case of "Così fan tutte", which inaugurated the season October 14th, included Ina Souez, Pauline Pierce, Andzjal Kuzak, Eugene Conley and Waldeman Schroeder.

Talent Search

YOUNG singers interested in obtaining an audition with the Chicago Opera Company should address their applications to Opera Auditions Committee, Chicago Opera Company, 20 North Wacker Drive, Chicago.

Inaugurated in 1939, the Chicago Opera Company auditions are held each year to give newcomers, regardless of race, color or creed, a chance to be heard before an impartial committee on the basis of merit. At least one man and one woman will be chosen to appear with the opera company during the coming season. In addition to receiving an opera contract, winners will have the privilege of attending all stage rehearsals and regular performances. These hearings are an opportunity for unknown artists to be heard by representatives of all fields of music, concert, movies, radio and theatre as well as opera.

Chicago

THE Chicago Opera Company, with tenor Giovanni Martinelli replacing Henry Weber as artistic director, will open its season on November 8th at the Chicago Civic Opera House. A regular five-week subscription program will be given with performances scheduled for Monday, Wednesday, Friday and Saturday nights and Saturday afternoons from November 10th to December 13th. In line with these dates Fortune Gallo, general director, has announced that the San Carlo Opera Company will not make its regular October visit to Chicago this year.

Among the many stars to be heard in the coming season are Gladys Swarthout, Salvatore Baccaloni, Irra Petina, Richard Bonelli, Raoul Jobin, Mabley Lushanya, Elisabeth Rethberg, Bidu Sayao, Rose Bampton, Helen Jepson, Lauritz Melchior, James Melton, Lily Pons, Ezio Pinza, Grace Moore and John Charles Thomas.

The same youthful chorus that sang to such advantage last year will be heard again. William Wymetal, who directed Jeannette McDonald and Nelson Eddy in the opera sequences of their motion pictures, will be back this year as chief stage director. The Catherine Littlefield Ballet, with Miss Littlefield in the stellar roles, will be the official dance unit for the Chicago 1941 season.

The chorus will learn/teight new operas and review ten sung last year. Those to

go into production shortly are: "Aida", "Carmen", "Masked Ball", "Faust" and "Otello". Giovanni Martinelli, newly appointed artistic director, met with the group recently and termed them "a home team of singers destined to bring great honor and prestige to Chicago's own opera company".

Productions scheduled include: "Lohengrin", "Daughter of the Regiment", "Otello", "Faust", "La Boheme", "Masked Ball", "Mignon", "Barber of Seville", "The Tales of Hoffmann", "Aida", "Madame Butterfly", "Carmen", "Cavalleria Rusticana", "I Pagliacci", "Jewels of the Madonna", "Rigoletto", "Tannhäuser", "Tosca", "La Traviata" and "Il Trovatore" as well as the three operas in English: "Falstaff", "Martha", and "Hansel and Gretel".

San Francisco

THE San Francisco Opera season of 1941-1942 will offer a brilliant combination of famous artists, renowned works and eminent conductors. Among the latter who will direct are: Gennaro Papi, famed conductor of French and Italian works who will do podium honors for "Daughter of the Regiment", "Madame Butterfly", "Don Pasquale" and "Rigoletto". Erich Leinsdorf, 30-year-old musical director whose amazing success in Vienna led to his appointment as first conductor of German opera at the "Met" upon the death of Artur Bodansky, will conduct "Der Rosenkavalier", "Carmen", "Tannhäuser" and "Simon Boccanegra". This will be his fourth season in San Francisco. "The Love of Three Kings" will be conducted by its composer, Iralo Montemezzi. Last but far from least is conductor Gaetano Merola, artistic director and general head of the San Francisco Company since its founding 19 years ago. Through his efforts the company has gained a place among the great companies of the nation.

Trenton

FIVE operas will be given this season by the Trenton Opera Association, an organization founded last season. Productions anticipated are "Carmen", on November 20th with Carolina Segura, Raoul Jobin and Christine Johnson; "Barber of Seville" on December 18th with Bruno Landi, Grace Panvini, Lorenzo Alvary; "Traviata" on January 9th with Vivian della Chiesa and Carlo Morelli; "Butterfly" on February 26th with Licia Albanese, James Melton and Earl Wrightson; "Cavalleria Rusticana" and "Pagliacci" on April 9th with Segura and Francesco Naya in the first and Giovanni Martinelli, Jean Tennyson and Morelli in the second.

Philadelphia

THE Philadelphia Opera Company will open its fourth season on November 18, 1941, and will give seven performances in its home city between that date and March 17, 1942. Composed entirely

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of American singers the company will give all operas except "Faust" in English with such titles as "The Bat", "The Tales of Hoffmann", "The Bohemian", "The Rose Cavalier" and "They All Do It" (Mozart's "Così fan tutti"). Deems Taylor's most recent operatic work, "Ramuntcho", will also be given its premiere.

In addition to the season in Philadelphia, the company plans its first extensive tour beginning early in 1942. Although plans are not yet complete, it is hinted that a season of five performances at the Boston Opera House and a series of radio broadcasts will be featured.

Lake George Village

ANOTHER summer opera company has completed a successful season. The Wiklosco Barn Theatre, two miles north of Lake George Village, has for the past two months given operatic performances on Friday evenings; but it has also admitted the public to its dress rehearsals on Thursday afternoons. Averaging 22 years of age, the singers are all members of the Oscar Seagle Colony at Schroon Lake. By the present system, their work is so rotated that one week's star may be next week's stage manager or member of the chorus. Some of the productions of the past season were: "Così fan tutte", complete, and scenes from "Faust", "La Boheme" and "Carmen".

Montreal

A SEASON of opera was given at the St. Dennis Theatre in Montreal from September 26th to 30th under the joint direction of Wilfred Pelletier, "Met" conductor, and Desere Defrere, "Met" stage director. Singers included Anna Kaskas, Hilde Burke, Leonard Warren, Norman Cordon, Lansing Hatfield, Helen Jepson, Rose Bampton, and Giovanni Martinelli. Productions given were "Aida", "Manon", "Butterfly", "Boheme", "Faust" and "Carmen".

Cuba

DESPITE reports that opera in Cuba is waning, news has been received that a new company under the direction of Laszlo Halasz, musical director of the St. Louis Grand Opera Association, has been organized. The first season will open in October at which time five operas will be produced with singers from the United States. The chorus, ballet and orchestra will be Cuban.

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Los Angeles Frolic

LOCAL 47, Los Angeles, California, held its annual picnic at Barney Oldfield's Club, Ventura Boulevard, on Monday, August 18th. More than 1,800 members and their families attended the affair which provided food and refreshments free to all who had paid-up cards in the Local. The picnic featured concerts, athletic events, dancing and everything that goes to make up a delightful outing. Special entertainment included many stage show features.

Rocky Mountain Conference

THE Rocky Mountain Conference of Musicians held its annual conclave at the Whitman Hotel, Pueblo, Colorado, on August 24th and 25th. Thirteen delegates and three visitors represented the various Rocky Mountain locals.

The business sessions were given over to discussions of various problems of the locals. Because of the long distance that the delegates have to travel, it was unanimously decided to have future conferences just prior to or during the annual conventions of the A. F. of M.

Vice-President C. L. Bagley represented the Federation. In his formal address he touched upon the steps taken by the officers and Executive Board of the Federation to alleviate conditions in broadcasting and recording. He also gave an exhaustive explanation of the Social Security problem, the Federation Social Security Bureau and the Form B contracts. The next meeting of the conference will be held on Friday evening of the Dallas convention.

Miami Local Does Its Part

FROM the Local 655 *Commentator* we learn that the Miami Local has purchased \$6,600.00 worth of United States Defense Bonds. Congratulations!

Middletown Fire

LOCAL 499, Middletown, Connecticut, was one of the sufferers in the \$800,000 fire which swept Middletown on August 30th. Nine buildings were completely gutted. The local's headquarters were situated on the third floor of one of the buildings and were shared with the Old Guard Band. The local lost its furniture and piano but saved the records of the organization. The Old Guard Band lost all its equipment, uniforms and a library worth several thousand dollars. We offer our sincere sympathy.

South Norwalk Shore Dinner

IN place of its annual clambake, Local 52, South Norwalk, Connecticut, had a celebration and shore dinner at the Penguin Hotel, Saugatuck, Connecticut, on Sunday, August 31st. The morning was given over to athletic events, which included a baseball game, horseshoe pitching and golf driving. Vic Vaast's Penguin Belhops defeated Hughie Golden's College Swingsters in the baseball game by a score of 17 to 16. At the sumptuous shore dinner Anthony "Bix" Santella, now stationed at Fort McKinley, and Arthur Leemhuis, stationed at Fort Bragg, North Carolina, were the honored guests. Other guests included Rod Bartlett, president, and Martin Gordon, secretary of Local 626, Stamford, Connecticut; Samuel Davey, president, and John McClure, business agent of Local 63, Bridgeport, Connecticut; Rocco Mender, president, and Rocco Ruggiero, business agent of Local 275, Port Chester, New York. President Frank Field acted as toastmaster and introduced the foregoing, together with William Fiedler, secretary of the Norwalk local, Edward Fay, Cecil Bridge and National Secretary Fred W. Birnbach, who made brief addresses.

The local is to be congratulated on the splendid manner in which it entertains its members.

Local Officers Honored

MAYNARD BAIRD, president, and E. J. Smith, secretary of Local 546, Knoxville, Tennessee, were honored by the labor movement of Knoxville when they were nominated as Labor candidates for the offices of councilman-at-large and member of the school board. The labor delegates thought it especially fitting that the secretary of the Musicians' Union be elected to the school board in order to assist in eliminating the unfair competition of school musicians. We congratulate the brothers and trust that they will have no difficulty in being elected.

Pickled Porkers

BEFORE streets were paved and when garbage was simply thrown out of the window, New York's first street cleaners

were pigs—real pigs. They would devour almost all of the refuse. Whatever was distasteful even to a pig was left to rot in the road.

A law provided that pig owners must leave the doors of pig pens open, according to research workers; so pigs wandered about the city. They blocked roads, destroyed cornfields and dug ditches in the middle of the "streets" in which to lie down and rest when tired.

After a time the porkers became very bold. They chased people off the streets and fought fiercely with the dogs. On one occasion a mischievous herd of pigs raided a brewery, causing so much damage that the building almost collapsed. They consumed the brew—all of it—and got dizzy. One pig got so intoxicated that it attacked some horses tied to a hitching-post nearby.

The good people of New York had a hearty laugh; drunken pigs were something new.

Perhaps this was the origin of the saying: "Drunk as a pig".

Local 62 Picnic

LOCAL 62, Trenton, New Jersey, held its annual picnic at Plagg's Grove on Sunday, September 7th. The old-time members of the local were the guests of honor.

A meeting of the local was held in the morning, at which the delegates to the annual convention of the A. F. of M. submitted their report. In the afternoon athletic events and the serving of much food and refreshments became the order of the day. The soft-ball game resulted in the Local 62 All-Stars defeating the Trenton Elks Band by a score of 14 to 7, thereby winning the William Groom Music Shop trophy.

Guests included Harry J. Steeper, president, and John Firenze, secretary of Local 526, Jersey City, New Jersey; J. Gardner Hill, dean of Rider College; Walter Lockner, secretary of the Chamber of Commerce; Assemblyman Mario H. Volpe; Congressman D. Lane Powers; Township Committeeman John Belhl; Senator Crawford Jamieson; James Kerney, Jr., editor of the *Trenton Times*; Charles Gaudette, superintendent, War Memorial Building, and Fred W. Birnbach, Secretary of the Federation.

A good time was had by all.

Illinois State Conference

THE semi-annual conference of the Illinois State Musicians' Association was held in Champaign, Illinois, on Sunday, August 27th. Thirty delegates and 15 guests represented 11 locals of the State of Illinois. The entire day was given over to a business session which discussed among other things state band tax laws, uniform dues cards, hill-billy competition and the A. F. of L. organizing campaign.

Traveling Representative W. B. Hooper represented the Federation and in his address explained the various Federation rulings regarding radio, recordings, Social Security and the announcement of itineraries.

The Spring Conference will be held in Decatur, Illinois, the third Sunday of April, 1942.

JOHN GRELLA

John Grella, one of the organizers and charter members of Local 77, Philadelphia, Pennsylvania, passed away at Santa Catalina Island on July 26th at the age of 75. John was born in Italy and upon his arrival in the United States first settled in Philadelphia where he remained for many years, playing at the Academy of Music. Some 30 years ago he moved to Los Angeles and became a member of the local on May 19, 1911. For many years he played in the orchestra in Alexander Pantages' original vaudeville theatre; later he filled many other engagements and became a teacher.

Funeral services were held at St. Cecilia's Church on July 31st. Interment was in Calvary Cemetery. He is survived by his widow and one brother in Los Angeles, and another brother, Rocco Grella, president of Local 729, Clearwater, Florida.

ERWIN GASTEL

Erwin Gastel, treasurer of Local 76, Seattle, Washington, for 30 years, died on August 2nd after an extended illness. Mr. Gastel was born in Philadelphia 67

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years ago and received his musical training in Dresden, Germany. In 1903 he moved to Seattle where he helped to form the symphony orchestra in which he played cello. He also fulfilled engagements at the Orpheum Theatre, the American Cafe, the Butler Hotel and the old Rathskeller Cafe. Mr. Gastel had been secretary of the Daylight Lodge No. 232, F. & A. M., serving ever since it was organized in 1920. He was also a member of the Seattle Commandery, Knights Templar; Oriental Chapter, Royal Arch Masons; Nile Temple, Shrine, and past patron of Ionia Chapter, Order of Eastern Star.

Funeral services were held under the auspices of the Daylight Lodge with music furnished by a string quartet and organist from the local.

JAMES BEER

James Beer, president of Local 298, Niagara Falls, Ontario, and president and member of the Canadian Corps Band of Niagara Falls, died in that city on September 4th after a brief illness.

Mr. Beer was born in Devonshire, England, and came to Niagara Falls to make his home a quarter of a century ago. He was a member of Christ Church.

His wife, Alice Irene Beer; a daughter, Mrs. Glen Nive; three sons, James, Jr., William Henry and Jack LeRoy; and two sisters, Mrs. E. Lowe and Mrs. A. Adams, survive. Funeral services were held on Saturday, September 6th. Interment was in Fairview Cemetery.

W. J. COOK

W. J. Cook, popularly known as "Jerry", said to be the originator of the traveling band when he put the McEnelly Orchestra on a weekly salary and toured them through New England, died in Springfield, Massachusetts, on September 15th at the age of 77. Mr. Cook was also one of the owners of the Butterfly Ballroom, well-known to all New England musi-

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cians. He was one of the first men to realize the drawing power of name bands and brought many of them to his ballroom. One of these was Edward J. McEnelly's singing orchestra of Millford which he took under his management and brought to national prominence during his regime.

He is survived by his widow, a son, Dr. Walter William Cook, professor of archaeology in New York University, and a daughter, Miss Helen Cook, of St. Petersburg, Florida.

BOOKS of the DAY

HOPE STODDARD

OUR NEW MUSIC; Leading Composers in Europe and America, by Aaron Copland. 305 pages. Whittlesey House, McGraw-Hill Book Co., Inc. \$2.50.

Delineating one's own period is the almost impossible task attempted and in large part accomplished by the author. This entails his delving into the classic and romantic periods. The former period, with its objective attitude toward composition, its perfectionism, its concentration on exactitude of line, he presents as the proper forerunner of the modern school; the latter, with its accent on intense personal feeling, its subjectivism, its emotional display, he shows is foreign to both the classical and the modern.

The more immediate well-spring of the modern school, he states, is the folk songs of the various nations. Moussorgsky was the first to utilize those of his own country. Russian idioms are mentioned also as possibly having given Debussy courage to strike off on new lines. Atonality—Schoenberg's use of it especially—is discussed in its historical significance but with a full consciousness of its inadequacy to keep pace with expanding musical culture.

Further contributors to the modern scene—Ravel, Roussel, Satie, Honegger, Milhaud, Bloch—are traced in the general design. Jazz with its

*Moods two,
Wild and blue,*

comes in for illuminating discussion. Stravinsky's part in bringing modern rhythms to birth is brought out and he is designated likewise as the protagonist of the neoclassic movement, "bringing the latent objectivity of modern music to full consciousness by frankly adopting the ideals, forms and textures of the pre-romantic era". In this connection Shostakovich is accorded some rather faint praise.

The chapter most challenging and withal most comforting is that on "Composers without a Halo" wherein it is pointed out that music is served not alone by concert halls, symphony orchestras, conservatories, recording companies and "embalmed" masterworks, but rather by the still, small voice of living but little-known composers writing because they must. "The great young American composer," he says, "will not appear suddenly out of the West with an immortal masterpiece under his arm. He will come out of a long line of lesser men—half geniuses perhaps, each one of whom, in his own way and with his own qualities, will prepare the way for our mature music."

Despite the relish with which we absorb the refreshing material of the chapters relative to our American composers, the wish emerges that the author could have written in as keenly analytical a style of his own career as he has of others: Charles Ives, copier of nature; Roy Harris, he of the Whitmanesque "blobs and yawns"; Roger Session, perfectionist; Walter Piston, internationalist aesthete; Virgil Thomson, relaxed naturalist; Marc Blitzstein, passionate lover of design. However, there is a good matter-of-fact chapter regarding Copland that at least gives the facts and perhaps more if we are good at reading between the lines.

Carlos Chavez, Mexican, is described as a "thoroughly contemporary composer", who in his objectification of sentiment, use of folk material, and intricate rhythms, epitomizes composers of the modern world.

Copland, in his desire to improve the American composer's chance of survival, is not afraid to cast critical eye even upon those sacred precincts of radio and the movies. "Is it sheer daydreaming", he inquires, "to ask that each of our three largest networks employ ten men each as regular staff composers, very much in the way that Count Esterhazy employed Haydn—these men to be asked to write the finest music they are capable of for the greater enjoyment of radio listeners everywhere?"

Hollywood formulas—use of the leitmotif, "Mickey-Mousing", "dubbing"—all come in for their share of gentle ridicule, in which the author is justified, since he too suffered in the "composer's purgatory" during his scoring of the films "The City", "Of Mice and Men" and "Our Town".

WHY WE LOVE MUSIC, by Carl E. Seashore. 82 pages. Oliver Ditson Company. \$1.50.

The title of this book might just as well have been "Why We Are Musical", "Why We Go to Concerts", or simply "Why Music", since it is a collection of essays on the musical art, having little bearing on each other and almost none (precluding Chapter One) on the matter of love. However, this does not in the least de-

tract from the worth of the volume which assembles a mass of workable data such as may be gleaned only from the laboratory of one keenly aware of the mind's infinite complexities. Three chapters trace musical development through infancy, childhood and youth, not with the frenzied viewpoint of the musical protagonist, but rather with the cool gaze of the psychoanalyst bent on giving music its full due as a prophylactic but resolved meanwhile to present its dangers for developing conceit, unsociability and arrogance. Such sentences as the following offer a new slant on musical training: "Parents and teachers should shun the development of precocity as they shun disease" . . . "It is not so much how beautifully the mother sings as how sympathetically she responds to the beginning crooning of the infant" . . . "The function of the teacher is far more to motivate than to teach."

The chapter on "Musical Temperament" is the key to a musician's understanding of himself, his physiological irritability, his sensitivity, his moods, his exhibitionism, his tendency to daydream. "The Future of Musical Instruments" discusses with illuminating sidelights the perfect musical instrument" which in days to come will relay to the world a purer, fuller music. Modern developments in the science and art of music are given a final chapter, with such findings as will impart to the reader, if not a keener musical ear (he can gain that only through his own efforts), at least a truer sense of what are and what are not musical values.

ALL THESE GENIUSES, A Novel by John Freda. 332 pages. The Dial Press. \$2.50.

Although the lives of the immortals are an open book, to be perused in minute detail, pseudo-musicians travel their feverish way in comparative oblivion. The author of "All These Geniuses" (a title concocted, we trust, in satiric vein), sets about to correct this omission, painstakingly tracing the path of a motley of "would-be-if" musicians.

It is not a path where shouts of "excelsior" and paeans of triumph sound forth, but one wherein blusterings and boastings—a sort of whistling in the dark to ward off the bogey of failure—drown out many a sweeter sound. However, disillusioning and sordid though the description be, it is yet a too-true picture of that substratum of artistic society wherein all too often personal aggrandisement is the god worshipped in lieu of simple love of music.

HOW THEY BECOME NAME-BANDS, by Paul L. Specht. 176 pages. Fine Arts Publications. \$2.00.

In this guide and entrance key to the fabulous world of name bands, the author gives pointers on the art of being agreeable to music publishers and hotel managers; of breaking down that icy feeling of reserve among dinner guests (no sour-pusses need apply); of dealing tactfully with enamoured debutants and sedulous souses; and of according one's bandmen the respect due them. It is a book equally valuable to those who have the listener's curiosity about name bands and to those who would like to work their way into its actual personnel.

Following his own advice to mingle laughs with the driving drudgery of one's craft, the author livens his pages with zesty anecdotes: Fritz Kreisler wanders into a Reading (Pennsylvania) Grill Room after a concert performance. On listening to a number by the orchestra he strolls up to leader Specht and asks the title of the tune. Our author, in some embarrassment, gives it: "Oh How She Could Wleky Wackie Hieka Doola Doo". Kreisler is all smiles. "Thanks much!"

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he exclaims, "That's fine—play it again! See, I play jazz, too, sometimes."

Interspersed are grave warnings against becoming booze-hounds, big-heads or law-breakers. In this connection it might be well to mention, for those inclined to follow the directions literally, that on page 36 there are some on how to get a backing for your band, which, though containing interesting data, are now outmoded since a recent ruling of the American Federation of Musicians prohibits members from making agreements to assign a percentage of their earnings to sponsors or backers.

To sum up a book which is itself a terse summary, success in the name band field is attained by much the same tactics as success in any field, that is, by strict adherence to "the three D's": diligence, diplomacy and distinctiveness.

LYRICS FOR SONGS; edited by Poetry House, New York. 328 pages. \$4.00.

Poems composed to be sung lack the weighty content of those written for silent perusal. Yet such singable verses possess a lilt, a measure, which justifies their being assembled (400 strong) in the volume at hand. The fact that a few contained herein are of such calibre as to call for a Schubert or a Mendelssohn to set them adequately should not deter the amateur composer. Luckily most of them are simply good zesty rhymes with an unmistakable verve and pitch through which one may weave a melody without quail or quaver.

The book is divided into "Lyrics for Standard Music" and "Lyrics for Popular Songs". Verses in the two sections cover almost every mood with which popular fancy cares to dally.



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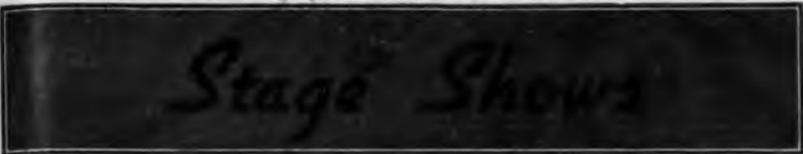
(Continued from Page One)

Besides President Petrillo and Pat Casey, the guests included Thomas F. Gamble, G. Bert Henderson, Mr. and Mrs. Edward Canavan, Leo Cluesmann, Mr. and Mrs. Fred W. Birnbach, John C. Murdock, J. W. Gillette, Mr. and Mrs. Henry Friedman, Phil Spitalny, Evelyn Kay, Mr. and Mrs. Leopold Spitalny, Henry Lowman, Frank Walters, Mr. and Mrs. Robert

Hamilton, Harry Green, Martin Friedman, Miss Sieglinde Hirschberg, Mr. and Mrs. Bennett Herman, Mrs. Belle Holzmänn, Mrs. Francis B. Bergmann, Miss Jean Bergmann, and Mr. and Mrs. Carl Nimeroff.

Harold Nagle and his Astor Hotel Orchestra played several Viennese selections during the evening. There were many appropriate gifts and telegrams from friends who were unable to be present.

It was another inspiring and beautiful experience in the lives of these two inestimable people.



NEW defense industries springing up in towns throughout the United States means pockets bulging with spending money, long-felt wants satisfied, new amusements and enjoyments made possible, theatres reopened. Boom towns which are speeding up bookings and opening new theatres are not only the larger cities such as Washington and Baltimore but also a myriad of smaller ones: Bridgeport, Hartford and New Haven in Connecticut; Albany and Schenectady in New York; Trenton in New Jersey; Reading in Pennsylvania; and, in the mid-west, Toledo, Cleveland, Akron, Youngstown and Dayton in Ohio; Gary and Bloomington in Indiana; Pittsburgh and Detroit.

Vaudeville Victories

THE vaudeville trend is proof that managers are banking heavily on the increase in local spending from national defense work.

Stage shows were revived in Canton, Ohio, September 5th, after an absence of nearly six years. Cab Calloway opened his revue at that time at the Palace. By agreement between the Palace and Loew, stage units play the respective houses alternate weeks on three-and-four-day stands. For the past few years the only stage entertainment available in the immediate territory has been at the Palace in nearby Akron.

Three-day-a-week vaudeville shows began September 18th at the Colonial Thea-



EDWINA BLADES
Featured in "It Happens on Ice"

tre in Lebanon, Pennsylvania. Earlier in the month the Capitol, Binghamton, New York, resumed its three-day-a-week stage shows. Other houses in Waverly and Towanda, Pennsylvania, and Endicott and Johnson City, New York, also resumed their one- and two-day vaudeville and unit policy.

With full-week stage shows at the RKO Boston Theatre (in Boston), the Metropolitan in that city also prepared to resume stage shows.

Earl Carroll's "Vanities", the first vaudeville attraction of the fall season in Toledo, was booked by the Rivoli Theatre, September 5th, 6th and 7th.

Downtown Detroit which had not had vaudeville since late spring now has two big houses playing top-flight shows. These are the Fox and the Michigan, with 5,500 and 4,500 seats respectively. The Broadway-Capitol and the Colonial opened in September, using units and vaudeville.

The Riverside, in Milwaukee, has been reopened on a vaudeville policy.

The National Theatre in Richmond, Virginia, resumed with a vaudeville-picture policy September 18th.

Vaudeville grosses already show that the stage show policy pays. At the Orpheum in Minneapolis, the week ending September 4th, George White's "Scandals" brought in a fine \$16,000. (The week before without a stage show the gross was \$6,000.) In Cleveland at the Palace, Earl Carroll's "Vanities", the first stage show of the season, piled up \$21,500, the week ending September 4th. In Louisville, Kentucky, at the National, where Bert Smith's stage show held sway the week

ending September 11th, a bumper crop added up to \$11,000.

TOP-FLIGHT LISTINGS

Manhattan

A LABOR DAY that broke all records along Broadway started off the autumn season with a bang. At the Paramount Tommy Dorsey's band in its second week, ending September 4th, took in \$72,500, highest the house has realized except in New Year weeks. His two subsequent weeks brought totals of \$50,000 and \$35,000. The week ending September 25th, Mitchell Ayres' band hauled in suitable profit of \$39,000.

At Radio City Music Hall, too, Labor Day zoomed grosses to unprecedented heights. The week ending September 4th, a gigantic \$117,000 was the total. Subsequent weeks, though they could not maintain such dizzy heights, had excellent showing: \$93,000, \$80,000 and \$100,000.

Sammy Kaye's orchestra at the Strand headed for a terrific \$50,000, the week ending September 4th. His second week there lined up \$37,000 and his third, \$30,000. Eddy Duchin was in for the week ending September 25th, hitting the high spots at \$47,000.

The State came in for its share of grosses, too. Stage shows the weeks ending September 4th, 11 and 18th rang up grosses of \$29,000, \$25,000 and \$26,000. Larry Clinton's orchestra in the week ending September 25th did good business at \$25,000.

The Roxy with excellent stage shows during the weeks ending September 4th, 11th, 18th and 25th, gathered \$49,000, \$50,000, \$41,500 and \$47,000.

Del Courtney sent receipts at the Lyric, the week ending September 4th, to a goodly \$11,000.

Brooklyn

THE Strand finds its policy of playing Friday through Monday with a billing of top-flighters and other stage talent sure-fire with Brooklynites. Vaughn Monroe's band playing over the Labor Day weekend brought in the handsome gross of \$13,500. Ella Fitzgerald's band, in the next week, made a splendid \$14,500, and Tony Pastor's ensemble, the week after that, \$13,500. Tommy Tucker and Cab Calloway followed.

Providence

THE three-day-run policy at the Metropolitan seems not a bad idea, either. Tommy Reynolds' orchestra took in a good \$5,500, the week ending September 4th, Sonny Dunham's \$5,000, the week ending September 11th, and Dick Stabile's \$7,500, the week ending September 25th.

Boston

GLENN MILLER'S stage show at the Boston on a five-a-day schedule over the week-end of September 6th brought in a terrific \$32,200.

Buffalo

AT the Buffalo Jimmy Dorsey was cock-of-the-walk with a swell rating of \$23,000, the week ending September 4th. In his second week he crashed through to a brilliant \$26,000. Brother Tommy didn't do so badly, either, the week ending September 25th, when he was there. The total was \$25,000.

Pittsburgh

FOUR top-flighters skyrocketed receipts at the Stanley during September. This is the way they lined up:

Week Ending		
September 4—	Frankie Masters	\$27,750.00
September 11—	Eddy Duchin	29,000.00
September 18—	Pinky Tomlin	18,500.00
September 25—	Vaughn Monroe	18,500.00

Philadelphia

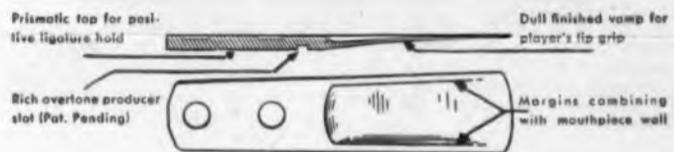
BEN BERNIE headed the stage show at the Earle, the week ending September 4th, and came through with a flying \$24,000. The following week, with Tony Pastor taking over, \$18,500 was the total. The Alvino Rey orchestra, the week end-

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ing September 18th, picked up an excellent \$21,500, and Glenn Miller's ensemble, the week ending September 25th, a juicy \$33,000.

Washington

WILL BRADLEY'S orchestra at the Capitol crossed the finish line, the week ending September 18th, with a good \$21,500.

Baltimore

STAGE layout built around Ciro Rimal's music brought totals at the Hippodrome, the week ending September 4th, to \$15,500.

Cincinnati

PHIL HARRIS at the Shubert proved a stellar headliner for the opening of the season, bringing in a dizzy \$15,500, the week ending September 11th. Horace Heidt's orchestra, the week ending September 18th, drew \$17,200.

Chicago

AT the Chicago, the week ending September 4th, the Alvino Rey orchestra hurred receipts to a fine \$35,400. Skinnay Ennis, there the two weeks ending September 11th and 18th, pounded out successively \$41,000 and \$33,300. Raymond Scott's orchestra, the week ending September 25th, finished with \$32,000.

Kansas City

DON BESTOR and his band on the stage of the Tower, the week ending September 11th, took in \$7,000; this is well above the house average.

Omaha

ORRIN TUCKER and Bonnie Baker at the Orpheum headed for a new high, \$21,000, the week ending September 18th.

Los Angeles

ERSKINE HAWKINS and his orchestra on the stage at the Orpheum, the week ending September 18th, jumped to \$10,200. The following week, with Charlie Barnet there, the figure was \$7,600.

Meanwhile at the Paramount, Clyde McCoy's orchestra realized a good \$17,000, the week ending September 18th, and Matty Malneck's \$11,000 the following week.

LEGITIMATE

New York

GROSSES are picking up healthfully along Broadway and plenty of new shows are popping up. For instance,

NEW!
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Scientific Piano Tuning and Servicing

— BY —
ALFRED H. HOWE

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"Newcomers of 1941", a variety revue, opened September 26th at the Ambassador Theatre. Max Gordon's musical, "New Orleans", began rehearsals October 6th, with the Shuberts interested as silent partners. George Jessel and Harry Conn are writing sketches for the Jack Curtis revue, "Take a Letter!", and Charles Tobias and Harry Sept are preparing the songs. This revue will open without a road try-out. Grosses for the week ending August 30th, September 6th, 13th and 20th were:

	Aug. 30	Sept. 6	Sept. 13	Sept. 20
Hellasopolis	\$16,800	\$21,000	\$23,000	\$22,000
It Happens on Ice	28,300	33,900	25,300	25,000
Lady in the Dark (resuming)	24,000	28,000	31,000	
Panama Battle	28,000	22,000	22,000	34,000
Pal Joey (resuming)	15,000	13,000	14,000	

Boston

AL JOLSON'S "Hold on to Your Hats" opened the season in Boston with a promising tempo, garnering \$16,000 the week ending September 6th. His second week eclipsed even that, with a total of over \$22,000. His third and final week held up remarkably with \$20,000.

"Mr. Big" came in from Hartford September 8th for a pre-Broadway shape-up. Its first week was not so big, with a gross of but \$9,000. The second week, it grossed only \$8,500.

"Candle in the Wind" at the Colonial built to standee calibre in its initial week (that ending September 20th) with \$24,500 garnered. "Native Son" opening at the Majestic the same week added up to around \$11,000.

New Haven

AN early season success at the Shubert was registered by George Abbott's "Best Foot Forward" musical which in four performances (September 11th-13th) drew \$10,300. However, the theatre hit the heights and the depths, the week end-

September 20th. The first half, September 15th-17th, jammed them in with the road break-in of "Arsenic and Old Lace", the comedy-thriller pulling a hefty \$8,500. The second half was filled with "Distant City" with Gladys George, a premiere which left plenty of vacant seats. Gross was a feather-light \$3,800.

Ballet Russe in one performance, September 22nd, brought \$2,500, despite Jewish holiday absentees.

Atlantic City

AL JOLSON in "Hold on to Your Hats" brought in only \$9,000 at Garden Pier Theatre, the week ending August 30th, having played four days, including one matinee. The theatre closed August 31st; \$65,000 was grossed during the season for nine productions.

Philadelphia

THE legitimate season in Philadelphia started off on the right foot September 8th with Katharine Cornell's revival of Shaw's "The Doctor's Dilemma" at the Forrest. A rousing \$23,000 was the first week's listing.

The Forrest offered the first musical show of the season September 15th when George Abbott's "Beat Foot Forward" started a two-week stay there. On the same evening the Locust relighted with "Johnny Belinda", also in for a fortnight.

Pittsburgh

KATHARINE CORNELL got the legitimate season at the Nixon off to a flying start the week ending September 20th when she rolled up a sensational \$27,000 in "The Doctor's Dilemma".

Washington, D. C.

FIGHTING Washington's August weather. In a non-air-cooled theatre, Frederick Hazlitt Brennan's "The Wookey" came through with approximately \$11,000 for eight performances, the week ending August 30th. The audience reaction was exceptionally enthusiastic.

"Cuckoos on the Hearth" took a lacing in its try-out week (September 1st-6th) at the National, managing no more than \$5,000.

Cool weather gave Ed Wynn's "Boys and Girls Together" a break, the week ending September 13th, making it the first legitimate hit of the season at the National. It drew \$20,000 for eight performances. The following week, "Separate Rooms" gathered \$9,000 into the till.

Baltimore

FRANK CRAVEN in "Village Green" at the Maryland measured out \$5,400, the week ending August 30th. "The More the Merrier" was in at the Maryland, the week ending September 6th. Count was less than \$4,000 for seven shows. The farce needs considerable pruning, but the cast is capable.

"The Wookey" at Fords, the week ending September 6th, attracted good notice and favorable comment. But heat held it back and the intake was only \$6,200. "Boys and Girls Together" at Ford's, the week ending September 20th, accumulated a pleasing \$16,800.

Buffalo

MR. NIKITAS D. DIPSON, operator of the 20th Century, recently took over the Erlanger. He plans besides the usual 20 or so bookings for the coming season independently booked attractions and also summer stock, the first in a decade.

Cornelia Otis Skinner teed off the local legitimate season at the Erlanger to the tune of \$7,000 for the last half of the week ending September 20th. It looks as though legitimate will get the cream of defense industry profit that is being spilled in this town.

Detroit

"MEET THE PEOPLE" after starting off coolly, with a gross the first week of \$12,000, warmed up to \$15,000 for the week ending September 13th, its second. Its third week topped the second with a total of \$15,500.

Milwaukee

THE Milwaukee theatre season opened September 28th with "My Sister Eileen". With 25 shows set for Milwaukee as against 12 last year and defense industries booming, the outlook is brightest the town has had in many a day.

Minneapolis

WITH 12 shows tentatively set, the Lyceum is looking forward to an unusually successful season.

Dallas

CROWDS attending the last offering, "The Chocolate Soldier", of the Schubert's operetta-under-the-stars season, brought the total attendance up to 238,000. The summer gross was around \$150,000.

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Portland, Oregon

WITH at least ten bookings already listed, Portland is looking forward to a good legitimate season.

Los Angeles

"TOBACCO ROAD" has dwindled to a mere footpath in this city. It wound up its fourth stay (third return) with slim takings. The two weeks ending August 30th and September 6th (with a special Sunday performance September 7th), rated it \$6,000 and \$7,000.

Duke Ellington's revue, "Jump for Joy", wavering on the black-red borderline, pulled \$6,500, the week ending August 30th, \$6,800 the following week and \$6,000 the week after that. It folded September 27th.

"Mamba's Daughter", starring Ethel Waters, pulled a good \$9,200 the week ending September 13th at the Billmore. The following week it slumped a bit to \$7,600, good enough, however.

The week ending September 20th "Ice Follies of 1942", at the Pan-Pacific Auditorium, grossed near capacity, \$28,000.

Chicago

LOOP theatres started slowly this autumn, but it looks as though they will gain momentum steadily and strongly. During the four weeks ending August 30th, September 6th, 13th and 20th, "My Sister Eileen" piled up successively \$11,500, \$12,300, \$12,000 and \$12,000. "Eileen" had a bang-up stay in Chicago



DOROTHY MCGUIRE
In the Production "Claudia"

(It left September 27th on finishing its thirty-second week), climbing back easily into the five-figure mark after having had a slightly difficult time in June and July.

"Claudia" in its first season at the Selwyn came through with a strong \$14,000, the week ending September 20th.

St. Louis

RECORDS were shattered right and left during the *al fresco* season of the St. Louis Municipal Theatre Association. The summer's gross of \$480,000 topped any previous season during the 23 years in which the entertainment has been presented in the Forest Park Theatre.

The American premiere of "Balalaika", the last show presented, carried off the blue ribbon for the biggest crowd attending a single performance, 11,232 having swarmed in on the last evening, August 31st. "Balalaika" copped \$47,000, which tied it with "Irene" for the best weekly take of the season.

The profit of this summer season wiped out deficits incurred during the 1939 and 1940 seasons, and members of the cast received as congratulatory bonus the equivalent of one week's salary.

San Francisco

"QUIET PLEASE" finished with a final stand of ten days, ending August 30th, and topping \$8,000. "The Male Animal", in its first week (five days), ending September 13th, got \$5,500. The following week it realized \$8,300.

A three-week stand of "Hellzapoppin'" at the Curran raked in the first week, \$27,900; the second, \$28,500; and the third, \$29,600.

» » TRADE TALK « «

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The accompanying photograph pictures Hank Bennett, manager of H. & A. Selmer's New York store, and Jack Feddersen, newly-elected secretary of H. & A. Selmer, Inc., while on a cruise. Jack is also advertising manager for Selmer.



Hank Bennett and Jack Feddersen

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This company, now occupying a modern three-floor brick manufacturing building at 1640 West Walnut Street, Chicago, asserts its claim of having one of the largest factories in the entire world, devoted exclusively to the manufacture of stringed instruments, with a yearly production of almost 100,000 instruments. For many years Kay has devoted most of its time to the manufacture of private brands for various sales organizations. It is now time for the hundreds of thousands of Kay users to know more about the organization of Kay itself; so an entirely new line of stringed instruments is being offered to the public: Bases, Cellos, Guitars—Hawaiian, Spanish and Electric—Mandolins and Banjos of all types.

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Gerald King 1936 47th Ave. S. W. SEATTLE, WASH.

Bessette Drum

In this column last month we carried a picture and article on the Old Drum. This drum is now on exhibition at the C. G. Conn Studios on West 18th Street, New York City. Any musician who cares to see it may call at these studios during business hours.

W. F. L.

The W. F. L. Drum Company has issued a series of drum solos and duets which are now available to drummers at a very low cost. Details may be secured from the W. F. L. Drum Company, Chicago, Ill.

Vibrator-Sound Wave Mouthpieces Available

Andrew Verville, president of the H. Chiron Co., Inc., distributors of the famous Vibrator Reed for the saxophone and clarinet, is pleased to announce that delivery of the Vibrator-Sound Wave Mouthpieces (Registered Trade Mark) is now being made to the jobbers. Mr. Verville designed this mouthpiece with the cooperation of popular NBC artists who now acclaim its success. The increasing demand for it among the professional



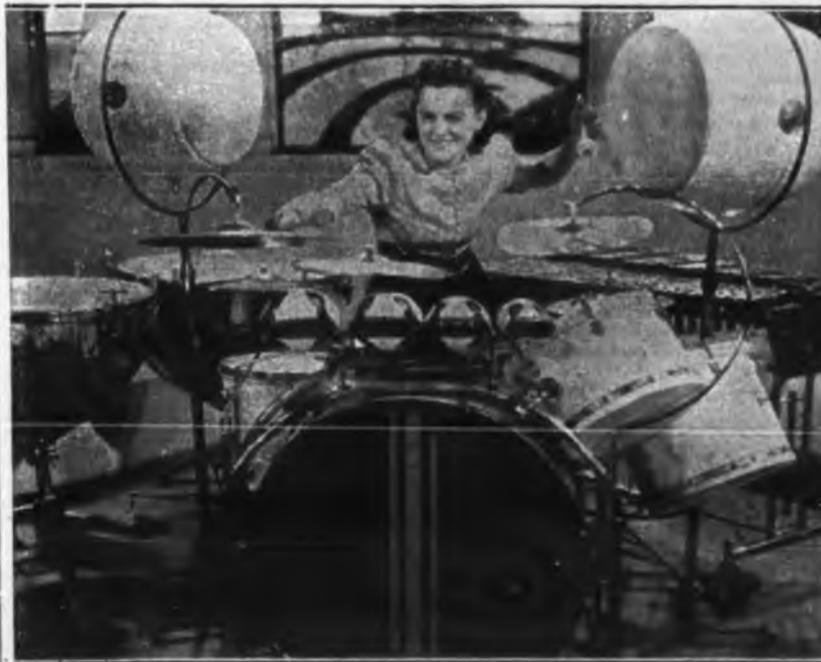
ANDREW VERVILLE

players proves that it is a mouthpiece of distinction and marked tonal effectiveness.

Mr. Verville also is glad to report that delivery of the Vibrator Reed is continuing in spite of limited quantities in view of the present foreign situation. "The standard of quality in our product will always be maintained regardless of its shortage", says Mr. Verville.

Viola Smith

The accompanying photograph pictures Viola Smith, member of Local 802, who claims to be the world's fastest girl drummer. Miss Smith was the founder and president of the original Coquettes Girl Band. At the present time she is considering several offers to join male bands.



VIOLA SMITH

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The Nicomede Music Company, popular Altoona, Pennsylvania, publishers of a complete line of methods, folios and collections for various instruments, advises us that Andy Arcari, well-known accordion virtuoso, has just completed writing his second year Piano Accordion Method and that it will soon be released through its publishers, the Nicomede Music Co.

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Ailments of the Professional Singer's Voice

By W. SCHWEISHEIMER, M.D.

THE voices of Caruso and Battistini offered phenomena such as the world had never before known. Nevertheless, the phenomena were of two entirely different natures.

Caruso's voice became, through the natural construction of his larynx and through his perfect technique, that which we still hold in remembrance today: the most beautiful voice in the world. As far as Battistini is concerned, it had probably never before happened that a septuagenarian combined such harmony, such power and youthful fire in his voice. Generally, the ligaments and muscles of the larynx become less elastic with age and the fine joints harden. But in Battistini's case such natural changes appear not to have existed. His legato and martellato, his transition from piano to forte indicated the facile control of the natural instrument. Doubtless industriousness, technique, will power all play an important role, but still such unique occurrences as the young Caruso's voice and the aged Battistini's voice originated as a special deviation from the natural talent.

It is often said that only in a broadly arched breast can a deeply resonant voice develop, in other words that the physical constitution is a prerequisite of the professional singer's voice. But this is only partially true. On the contrary, it is often found that the training of the lungs through singing is able to enlarge a chest which formerly was delicate. Singing aids all organs: lungs and heart, blood circulation and digestive tract. The respiratory organs become stronger and more resistant against diseases. Singers often avoid ailments of the upper respiratory tract when they catch cold, while other people have their weak point right here.

On the other hand, even a slight disturbance of the vocal organ represents for the singer a very painful obstacle. A person who does not sing does not bother about his vocal organ unless he has pains or is hoarse or has a cough. He knows nothing about the fine shades of difference in the condition of the mucous, which to the singer's mind are exceedingly unpleasant. Everyone knows the singer who continuously cares for his voice, who reassures himself continually by modulating and trilling and testing out his voice to see whether it is all right. He is not a humorous figure (although he is sometimes caricatured as such), but his behavior represents the expression of earnest consciousness of his duties.

Laryngitis is as a rule connected with a swelling of the mucous membrane; in the laryngoscope one sees a reddening and swelling. More mucous is produced than usual and it is of extremely viscous quality. If now a drop of mucous lodges itself in an undesirable place between the vocal chords and the normal closure of the vocal chords is displaced just a little bit, then single high tones cannot be produced or do not have a pure ring. In this way the singer's full exercise of his art is already disturbed. Such extreme changes as in the case of hoarseness are not even necessary. Here a false mode of breathing is not a fault, as is often supposed, but rather perceptible changes in the mucous membrane of the larynx.

Poor training of the voice can really give rise to disturbances. All treatment must be in vain, unless a proper singing technique is adopted. The correct technique removes all existing complaints, very often immediately.

If, however, an ailment of the vocal organ is present, then one cannot avoid local treatment. The laryngoscope permits the physician to perceive every detail of the vocal chords and the mucous membrane of the larynx. Injections of easing and soothing medications may be necessary; inflations, cauterizations and other minor surgical procedures. However, very often even general medications help in curing hoarseness and catarrh of the voice, general medications such as dry or damp warm compresses on the neck, also external heat through hot baths, heliotherapy or steam baths, internal heat by hot drinks. Acute disturbances can in this way be fully cured overnight, but in chronic disturbances local measures can often not be avoided.

The evaluation of the laryngoscopic picture is different in the case of the professional singer from that of the person who does not sing. A slight reddening, which would mean a catarrh in the case of the person who does not sing, may have nothing to do with that in the case of the professional singer, but may stand in some relationship to the strong use of the voice. In this way more mucous is produced without one's being able to make the diagnosis of catarrh. One must sometimes be familiar with a vocal organ for some length of time before one can reach a satisfactory decision. In smoking it is not good to inhale the smoke, that is, to draw it into the lungs. In this way eight times as much nicotine is absorbed as in unusual smoking.

Small nodules in the larynx, typically seen in the case of professional singers, are not nearly as dangerous as is often taken for granted. They develop through overburdening of one particular part, for example in incorrect pitching of the voice, and present a condition similar to a callous formation on the skin which is constantly being pressed. Also in the case of children who often yell too loudly in the course of their play, similar small growths are known and are described as children's nodules. When the children begin to yell less loudly, or in the case of singers, when they acquire a new singing technique, the nodules again disappear. But since this is not always the case, we are still in doubt concerning the origin of some of these nodules typical to singers.

Singers' nodules may persist for years and even decades without disturbing the singing voice in the minutest degree. One discovers their existence only accidentally during an examination with the laryngoscope. They are unpleasant if they are situated on the free edge of the vocal chords and in that way disturb the tight closure of the glottis. Even Caruso, whose voice was certainly fully efficient, had "singer's nodules". At times local treatment may be necessary. But doubtless the frequent nervous fear of singers' nodules is in reality unfounded.

Over-taxation occurs less frequently in the singer's voice than is generally believed. The continuous training strengthens the vocal organs. The feeling of over-taxation appears most often when some damage is present, and as a result natural singing is found to be overburdensome. The singer's voice must be treated correctly; otherwise dire consequences will follow. But, in general, it is very resistant. Battistini was also a very good example of this fact. He suffered from heart trouble, and, in his last years, he was able to carry out his concerts at times only after strenuous heart attacks. But throughout all this his voice remained unchanged, just as beautiful and youthful as ever, until his heart simply failed and the untouched organ of his singing voice was silenced forever.

Strong Men Needed

By FLORENCE JANE OVENS

THERE are many communities where the good women have been trying for years to put over a certain project—yet they can't quite do it. I refer to the establishment of public school kindergartens. It is an important project with reference to defense.

This is true, because a strong defense depends on the solidarity of the people; solidarity depends on unity of interests; unity of interests depends on sympathetic understanding. It all comes down to an attitude of mind. Now attitudes, the psychologists say, are formed during the early years of childhood. Whether a man will think the way Adolph Hitler thinks or the way Abraham Lincoln thought is largely decided before he is six years old. All the best educators tell us that the methods used in a good kindergarten are the best that have ever been devised for the development of desirable attitudes and habits.

"Kindergartens for Defense" might well be the watchword for this movement, since, for the sake of the future of our democracy, kindergartens should be provided. Nevertheless, in many communities, only strong, brave men can bring this about. Mention the establishment of a kindergarten and there will arise a hue and cry about the expense. Although the expense is trifling as compared to the value, only a few men will dare to say so, to face the opposers bravely and fight for the children's right to this defense measure.

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Our enlisted citizens had to leave some responsibilities to us. Are there not strong men left at home who will render this service?

Glass Harmonica

By CHARLES WILLIAM McMILLIN

BENJAMIN FRANKLIN, as your history books will tell you, was one of the leaders of the Eighteenth Century. He was an outstanding politician, an inventor of no mean ability and a great humanitarian. Also, in his spare time he experimented with musical instruments. In the early 1760's he completed one of his musical gadgets and describes it in a letter dated July 13, 1762: "To distinguish the glasses more readily to the eye, I have painted the apparent parts of the glasses in side (in sight?) every semi-tone white, and the other notes of the octave with the seven prismatic colors, so that glasses of the same color (the white excepted) are always octaves of each other. The instrument is played upon by sitting before the middle of the set of glasses, as before the keys of the harpsichord, turning them with the foot and wetting them now and then with a sponge and clear water. The fingers should be soaked in water and free from all greasiness; a little fine chalk on them is sometimes useful to make them catch the glass and bring out the tone more readily. Both hands are used, by which means different parts are played together. Observe that the tones are best drawn out when the glasses turn from the ends of the fingers, not when they turn toward them. The advantages of this instrument are that its tones are incomparably sweet beyond those of any other; that they may be swelled and softened at pleasure and continued to any length, and that the instrument, being once well tuned, never again wants tuning." (The Works of Benjamin Franklin, Boston, 1840, Vol. VI, page 245.)

No one seems to know just when man first discovered that varying amounts of liquid in a glass container were capable of producing different musical sounds. However, it was definitely known in the Seventeenth Century, for a book printed at Nuremberg at the time describes the steps necessary "to produce merry wine music", pouring wine in glasses to the required levels.

The Glass Harmonica held a place of high importance in the day of its prime. *The Euterplad*" (New York, September 1, 1830) in reference to a new instrument of this kind called a *Grand Harmonicon*, quotes the following stanza:

"So soft the heavenly strains arose,
The notes of each respective close
Did seem the whispering voices dear
Of beings in a brighter sphere."

English writers give the credit of the invention to an Irishman, but Franklin's claim is clear to the invention of the instrument now designated by the name.

This old instrument had just about completed its brilliant, but comparatively short, life by the middle of the Nineteenth Century. In comparison with many other musical instruments, it died in its infancy.

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ROCHESTER EXPERIMENT

By HOWARD HANSON

(Reprinted from *The New York Times*)

OVER 16 years ago the Eastman School of Music inaugurated its American Composers' Concerts. During these years we have performed over 600 orchestral works by American composers. Three basic motives were behind this program: (1) that composers might have a laboratory where they could hear their works under conditions free from "box office" pressure; (2) that the American public might become better acquainted with the works of its own composers; (3) that performers might themselves be introduced to their colleagues, the composers.

The first two of these points have been frequently stressed in comments on these concerts, but in my opinion the third point is of equal importance. A study of the history of musical development would seem to indicate that an age is musically productive only when there is a natural rapprochement between the forces of musical creation and performance.

Performance of Contemporaries

There can be little question but that in this respect the twentieth century has not been particularly fortunate. In the past decade, however, the performance of contemporary music has greatly increased particularly in the orchestral field, and the Eastman School feels that through its performance of American orchestral music it has played some part in this development. We are this year celebrat-



HOWARD HANSON

ing the twentieth anniversary of the founding of the Eastman School, and it is our desire to inaugurate a similar project in the field of American chamber music, where there is a wealth of material seldom performed for the public. In engaging the Gordon String Quartet as guest instructors in string quartet playing, together with the distinguished young Italian cellist, Luigi Silva, the Eastman School hopes to accomplish three things.

Threefold Purpose

First, we shall add to our annual festival performances of new chamber works by an organization which has become well known for its sympathy with contemporary American music.

Second, by bringing our students into direct contact with an eminent chamber music organization the students will receive the most practical training in string quartet playing. As far as I know, the experiment of string quartet instruction through actual example—where the student quartet will have the opportunity of playing against a professional quartet in the classroom—has not before been tried.

Third, the repertory to be studied by the student quartets will be expanded to include outstanding American works as well as those of the standard repertory, thus fostering that knowledge of the chamber music of our time which is so important in the development of a creative age.

As a part of this experiment the students will present a series of programs illustrating the development of American chamber music over the past 100 years. It is our belief that this venture into the field of American chamber music will prove as stimulating to us, and we hope to others, as the original experiment in orchestral literature.

Of one thing I am certain: the effect of such an attitude toward the performance of our own music by our young musicians is of enormous value to the students themselves. They secure a true perspective of the place of the composer in the musical scene. Music ceases to be a "museum" art and becomes a vital, living art, which is growing about them and in which they are having a part.

American Indian Music

By WATSON LYLE

(Reprinted from *"The Sackbut"*)

JUST lately the writer has had the privilege of a most interesting chat with Chief Os-ke-Non-Ton of the Mohawk Tribe of North American Indians (Bear Clan) about the aboriginal music of his ancient race and the instruments used by them in their music making. The latter, in particular, possess features that differentiate them markedly from their corresponding types invented by the aboriginal races of the Old World.

By the circumstances of his life, Os-ke-Non-Ton is altogether uniquely situated for his work (begun some nine years ago in response to a strong inward urge) of bringing the white race to a knowledge and understanding of the folk-lore and folk-song and dance of the red race, and thus perhaps salvaging, for the general enlightenment of generations of humanity unborn, information that is of ethnological importance, apart from its art interest.

The son and grandson of chiefs of the same name, his childhood and early life were spent with his people in the Grand River Reservation in Canada. Living the life of his forefathers, in pursuit of the wild creatures of the country, there can be little doubt that the potent spell of Nature, the seasonal changes upon forest, lake and river, the play of sunlight from dawn onwards to the mystic moonlight upon the natural grandeur of the scenery, were important influences towards the appeal of the Great Spirit (the American Indian approximation of the Almighty) which sent the poet forth upon his musical career.

The agency that was incidentally instrumental in bringing about the transference of this dreamer of poetic ideals from the forest, lakes and rivers to the busy haunts of the white man, was a party of men who happened one day to hear him singing in the primeval stillness. Thereafter followed his migration to New York, in 1916, to receive the technical training necessary for the development of his fine baritone voice, and to open the way to the fulfillment of his dreams. He appreciates now, with rare detachment, the differing lines of thought of the two races, and presents the indigenous art of the one in a manner attuned to the environments of the other. Extensive concert tours in Canada and the United States, as well as two visits to England—one in June, 1923, in addition to the present one—have evoked widespread interest and enthusiasm for his unusual and instructive manifestation of art.

Apart from the "local color", in the direction of dress and setting which Os-ke-Non-Ton employs in his presentation of the music of his race he is careful, in the matter of the purely tribal songs and dances, over details of language and instrumental accompaniment; and he has a strongly individual personality that must tell in the creation of an appropriate setting for each picture. There are 58 distinct Indian languages and some 1,500 dialects. In his performances of the necessarily limited selections from these tribal sources he adheres to the vernacular, and in this way also displays the attention to detail that betokens the true re-creative artist.

The emotional content of American Indian music is pervaded by a sense of melancholy, although on occasion, as in war and other ceremonial songs, it may approach a condition of frenzy, or again, as in feasting songs, it may become gay and lighthearted. The often ponderous, and rather drunken type of "drinking" song of European repute is quite alien to the red man's expression of the attractions of the table. This unsophisticated attitude towards simple enjoyments is, of course, natural, and commonly found among those races of the human family that have remained close to nature. It is expressed most spontaneously by the African negro humming contentedly as he crunches a handful of mealies between his glistening teeth.

Use has, of course, been made of this folk-song material by modern American composers, and it would certainly appear a sounder basis on which to found music of a distinctively "national" type—if such a thing can be intentionally done, which is very doubtful—than the entirely exotic negro rhythms, or the grafted racial traits in the negro "spirituals". But in gauging the outstanding characteristics of the primitive folk-music of the American Indians, reference may be made to the possible importance of it in the direction indicated and of the use to which it has already been put by composers such as Lieurance, Troyer, Farwell, Cadman and others. We are not concerned here, however, with arrangements, but with the music and music-making in its primitive beauty of this highly romantic people.

Part-singing, as practiced by white races and certain aborigines, is unknown; but the Indian infinitely prefers singing along with a number of his fellows to any-



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thing in the nature of solo performance; nor is the practice (sometimes met with in music of this kind) indulged in of one person chanting part of a song at intervals in the course of community singing.

On the other hand, when alone, as in the forest or canoe, solo singing is indulged in, but singing in a crowd, the low voices pitched an octave below the high ones, is the favorite manner of vocal expression. This community singing is always unaccompanied, although the water tom-tom and rattle (of which more presently) one would think might be employed to supply a kind of pedal bass and mark the accent. Recurrence of accent is by no means arbitrary, and frequent changes of rhythm take place. Indeed, in this respect the American Indian would appear to be decades ahead of the most modern of the modernists; or is this tendency in contemporary music an indication of a reversion to more primitive ways, or, perhaps, merely an instance of the meeting of the extremes? Like the Maori, the American Indian makes use of quarter tones in his instrumental music, but I was, unfortunately, unable to glean any precise first-hand data as to the compass and construction of his scale.

The water tom-tom and rattle (Medicine man's rattle) supply the instrumental music (together with singing or a kind of droning hum) for dancing and many ceremonial occasions. The pitch of the former can be varied at the will of the performer, by very fine gradations of tone within a quite circumscribed compass, probably not more than two tones, but as the skin of the instrument that my informant manipulated for my benefit was, although tightly stretched, not tied taut with cord (as it would be when in use), it was impossible to judge accurately the extent of the compass.

This drum, or tom-tom, is fashioned from a log, hollowed out. A piece of skin, from which the hair of the creature had been scraped so as to form a parchment, is stretched tightly over the opening, being fixed in place by a cord or thong. Water has previously been put into the hollow. When the player desires to lower the pitch of the sound he shakes the instrument, much or little according to the lowness of the sound desired, thus wetting the skin, mechanically relaxing the tension and, of course, automatically lowering the pitch. To raise the pitch again the moisture is rapidly wiped off the surface of the skin with the finger of the player.

Short drum sticks, loosely manipulated after the manner of our players upon the tympani, are employed to set the skin in vibration and produce the sound, which may, naturally, be also elicited by the finger tips. The tom-tom is made in many different sizes, the large ones producing the more sonorous effects; the fixed sound being also regulated by the depth of the instrument and the depth of the

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hollow. Singers are at pains to use a tom-tom in which the fixed sound, i.e., the highest note of its range, is in agreeable conformity with their voices. Quite plainly, therefore, a harmonic sense exists despite the character of the massed vocal music.

The fixed pitch of the individual medicine man's rattle—pretty generally employed to accent rhythm despite the restricted implication of its name—cannot be varied at will; but rattles are made of differing pitch. The instrument is fashioned from a small gourd fixed on to a short stick which serves as a handle. A few peas, beans or other hard seeds are put inside the hollowed (and dried) gourd, and the pitch of the rattling sound produced is regulated by the kind of seeds, i.e., whether hard or soft, put into the gourd. There is a small slit on the under surface, near the juncture of the handle and the gourd, to facilitate the emission of the sound.

Unfortunately, Os-ke-Non-Ton had no example of the native flute with him on this visit, a circumstance I regretted because it would appear to be the most advanced, and most melodic, instrument of all. It is used only in the playing of solo melody—a melody usually of an intimately expressive kind, such as the love serenade of a brave to the maiden of his choice. Although termed a flute this instrument is more nearly related to the clarinet type, being played by means of a single reed in one end. There are five holes which are stopped by the fingers of the player. Quarter tones are produced by the performer. The flute is quite simply made by splitting a short length of rounded wood, hollowing out each half in a groove, then gluing them together again with resin and thus forming the necessary wooden tube.

It appears odd, but this wood-wind instrument is not played with the water tom-tom and rattle, so that even the crude attempts at orchestral music achieved by some of the negro races is unknown to the primitive American Indian.

Camacho Leading Mexico to a New Day

By CHESTER M. WRIGHT

PRESIDENT IS STEADILY MOVING AWAY FROM CARDENAS REGIME INFLUENCES

Revolutionary Aims Not Forgotten; Nation Stops to Digest Progress

MEXICO CITY—Mexico is stepping definitely into a new day and a new economy. Perhaps it would sum up the opinions of several well informed persons here to say that Mexico is not so much turning to the right as it is marking out a path down the center.

My impressions result from a fairly complete round-up. I talked at length with the President, Manuel Avila Camacho. I talked with Foreign Minister Ezequiel Padilla. I talked with bankers. I talked with Ambassador Josephus Daniels. I talked with United States Consul General George B. Shaw and I talked with some of the men of his staff. I talked with Mexican business men and with Americans in business here. I talked with labor men and with workers. I talked with ace newspaper correspondents. And I talked with the run-of-the-mill folks that you meet on a visit to a foreign country. Most of them were picked for the purpose of putting together a picture of what is going on.

Cardenas Influence is Fading Out

A great deal is going on. A very great deal.

President Avila Camacho is moving away from the Cardenas influence—not too fast, but quite steadily. As time passes the Cardenas influence will keep fading, finally to fade out.

President Avila Camacho is completely pro United States. Mexico is becoming a part of a great military unit with the United States. Great airports are being developed. Since Mexico has reciprocal privileges in the United States Mexican dignity is fully preserved.

Two Striking Facts Show Change

Here are two striking facts: (1) Collectivization of land has stopped and title deeds are being issued to individual owners, good for life tenure. (2) Banks are now willing, after years and years, to make loans to private industry in Mexico.

Here are two more, of importance: (1) The President has proclaimed his religious faith, and (2) he has come as near as possible in Mexico today to taking the Supreme Court out of politics.

When the President's mother died he saw to it that she had a church funeral. That was before the election and it won him a great many followers.

As for the court, it has had its membership raised to 16—a sort of court packing. While it is conceded that some of the appointments may be political, enough are regarded as purely judicial to put the court on perhaps the highest plane it ever has known.

Decision Curbs Court Decision Curbs

And here are still two more facts—really big ones: (1) A recent decision of the vitalized Supreme Court knocked a lot of the wind and gooseberries out of the high-riding CTM, which Lombardo Toledano has been riding until very recently. (2) There is to be no more expropriation of private property except by due process and unless there is cash on the barrel to make immediate payment. You can read something pretty much like a revolution against the recent Cardenas policies into those two things without much trying.

As for the first of those two things, it boils down to this: The CTM thought it could go beyond the law and put the government behind practices which the CTM had put into force, but which were not sanctioned in law. One such practice was to abandon vacations and claim the pay instead; another was to take the vacations and also demand pay not sanctioned by law. The court decision, in brief, declared that the unions can insist only upon those things which the law guarantees—that they cannot load a gun with their own shot and hold it at the head of employers. The courts will not support them. This is understandable in the United States only when there is full comprehension of the breadth of Mexican labor law.

President Puts Stop to Expropriations

As for the second of these two things, it can be said that expropriation has come to a stop. The President is determined that, in "carrying out the principles of the revolution", which almost all Mexicans and wise Americans in Mexico, regard as necessary, there shall be no more grabbing of properties to be paid for, as and when. They must be paid for, instantly. And since there is not the money for such payments, the President has just as good as said, "no more expropriations". The fact is that the nation is stopping to digest its revolutionary progress and to get itself on an even keel.

The evening of my interview with the President a delegation of railroad workers had waited all day to see the President. They were there when I arrived at the palace with Luis N. Morones and Robert Haberman. They were sent away without an interview and the next day the President made it known that he had sent word to them to abandon their strike against the roads, which are state owned. They were demanding, among other things, the right to work for time and a half through their vacations, instead of taking the vacation.

Rising Living Costs Serious Problem

Under the Cardenas regime the unions practically ran the roads and did a bad job, indeed, which is not nice to say about union operation—but when true is better said than left unfair. A reckoning seems at hand.

In the oil fields some thousands of the Cardenas forces are being fired. They were put on the payroll because, it seems, it was easier to put them on than to keep them off.

Costs of living are rising, as they are in the United States and this fact is working much hardship. What is to be done is no more known here than at home.

Mexico needs to import many essential raw materials, as well as manufactured products, from the United States. Some 300 textile mills are today in desperate shape for want of rayon yarn. Ambassador Daniels told me he is doing all he can to help move this needed yarn into Mexico. So far there is not much hope of an adequate supply. But Mexico needs much more than yarn. It needs great amounts of steel—with little chance of getting enough of it.

Situation May Bring Anti-United States Propaganda

I am afraid our own authorities do not see the political possibilities in this situation. When textile mills close in Mexico there are no other places for the employees to get jobs. Nor is there any WPA, or CCC. When their jobs fold up, the workers are out, entirely. When building workers cannot get steel for reinforcing and for roofing and for beams and so on, those workers have no other jobs they can get. They just stop working and earning. Too much cutting off of essentials will soon start uncomfortable propaganda against "Yankee imperialism", with plenty of stokers to throw oil on the fire—not coal, but OIL.

The most hopeful sign in the labor field is the growing influence of Luis N. Morones and the CROM. Morones is again general secretary of the CROM, and working incessantly. It is by no means uncommon for him to work an 18-hour day. Constantly delegations of workers wait to see him. Almost every day some CTM union comes over to the CROM. And it seems quite clear that the President has an increasing regard for him and for his associates, whose policies have not changed during the years. The CTM will not disappear, but it is easily possible that there may be, within the coming months, almost a landslide away from it to the CROM.

Incidentally, it would quite probably shock some of those American intellectuals who used to hang on the words of Lombardo Toledano, regarding him as partaking somewhat of the qualities of sainthood, if they could see his magnificent and expensive home about four blocks from famous San Angel Inn, in the village which witnessed the assassination of Alvaro Obregon. Whatever else

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he may be or may have been, the indications are that Lombardo is no ascetic.

Morones Surrounded By Able Group

Morones is surrounded by a group of able and loyal men—a sort of battalion of death, but seemingly destined for great service instead.

One point remains: Axis propaganda. I have written to Sinarquismo, or as we would put it, the Sinarquist movement. This is of tremendous importance, but there is plenty of pro-Axis propaganda besides this movement. The government stands firm and will use force if necessary, but there are too many thousands of persons who are for the Axis and against the United States. Every once in a while you will see the swastika chalked on a wall. The V signs don't seem to quite catch up, although a V was painted on the German embassy so indelibly that the embassy could not remove it and had to resort to the device of adding two marks to make an X out of it, to the amusement of many Mexicans.

United States Ambassador Doing Good Job

Ambassador Daniels is doing the best job he has ever done. One reason is that he tells the truth when most other diplomats do not. Our consulate is tops, from Consul General Shaw on along the line. Here are men who know which way is up in a difficult and puzzling situation.

It all sums up to one paramount fact: Mexico under Avila Camacho is the best thing that could have happened for the United States in the present international crisis. It is fortunate, indeed, that Avila Camacho came to the Presidency at the luckiest hour of all for Mexico and for the United States.

WORCESTER FESTIVAL

THE Worcester Music Festival was held October 6th to 11th in Worcester, Mass., under the direction of Albert Stoessel. In addition to the Festival Orchestra and the Festival Chorus the participants included Jesus Maria Sanroma, pianist; Jarmila Novotna, soprano; Anna Kaskas, contralto; Michael Bartlett, tenor, and Norman Cordon, bass, while on the opening night Harriet Henders, Leota Lane, David Otto, Hugh Thompson, Donald Dame and Robert Harmon appeared in the casts of two operas—namely, Ravels "L'Heure Espagnol" and Douglas Moore's "The Devil and Daniel Webster".

The second event, Tuesday night, October 7th, brought Mr. Sanroma as soloist in the MacDowell piano concerto in D minor, on a program also containing Purcell's choral ode, "Hail, Bright Cecilia"; Villa-Lobos's "Choros", No. 10, and a group of numbers for chorus by various sixteenth century composers.

At the third concert, Thursday night, October 9th, the orchestra played Beethoven's Fifth Symphony; Goldmark's Overture, "In Springtime"; and Weinberger's "Under the Spreading Chestnut Tree". Miss Kaskas offered a group of arias with orchestral accompaniment, and the chorus presented Robert Delaney's "John Brown's Song" and "Hecuba's Lament" by the late Gustav Holst.

The annual artists' night was Friday, October 10th, when Miss Novotna, Miss Kaskas, Mr. Bartlett and Mr. Cordon sang operatic quartets as well as solos. This program concluded with Robinson's "A Ballad for Americans", performed by Mr. Cordon and the chorus.

The festival closed Saturday morning, October 11th, with a concert for young people featuring Nancy Symonds, soprano, as soloist.

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OSSIP GABRILOWITSCH

Late Conductor and Pianist as Musician
And Man—His Art and Humanity

By OLIN DOWNES
(From The New York Times)

It would be difficult to represent the loss to music and to the men and women who genuinely love that art which came with the death of Ossip Gabrilowitsch. And the circle can be further widened. His value projected further than the sphere of his personality or his practical services in his special field. Music with him was not a matter for specialists, or for esthetic pose or experiment. It was nothing less than a part of life, a thing necessary for him in order to live rightly and happily, and furthermore a beauty that he must transmit to the men and women who needed this inspiration and source of strength in the hard journey of life.

This was his unspoken creed. It was a purpose which fired him, and made him happy. His illness was long, and it must have been in itself the cruellest torture to an extremely active man. And yet we doubt if any one will remember Ossip Gabrilowitsch as other than a happy and rarely balanced person. This balance was achieved, in spite of extreme sensitiveness, and a constitution none too robust, by power of will, self-control and resolute concentration upon selfless objectives. Egotism, with bitterness of its wounds, was entirely absent from his nature. He could not hate, but when he had a purpose he was inflexible, and of those who degraded art he was the implacable enemy. Then he would fight, without pause or mercy, and he fought some very good battles.

The enthusiasm and idealism which he exercised in developing the Detroit Orchestra would be a long story in itself. His sound sense and vision in its affairs represented one aspect of him. But this was the background of the musician. His complete restudy of Bach's "Matthew Passion" and the effect, little short of a sensation, when, after producing the work in Detroit, he brought all his forces of singers and players to New York City for its performance, is one of the things which the public will not soon forget. This interpretation became a tradition in Detroit, and furthered tremendously, there as elsewhere, the whole interests of the musical art. With an energy and capacity for affairs which were astonishing, and his essential absorption in the study of masterpieces, Gabrilowitsch remained, as a man, the most simple, modest and lovable of human beings. He was prodigal of the gifts of his nature and the grace and distinction of his mind. And there was something else—the flame of his spirit. It was felt in the tone of the voice, the flash of the eyes. It was impossible not to catch fire from him.

How he carried so much for his fellow-man must remain a mystery to us lesser people. A characteristic episode occurred a few years ago at Salzburg. Bruno Walter had just completed a beautiful performance of "Don Giovanni", which had been broadcast. After the fall of the last curtain, professional reasons took this writer to the conductor's dressing room. Walter's face was glowing. "Will you believe it," he said, "I've received this minute a cable from Gabrilowitsch in Detroit. He's heard the performance and he thanks and congratulates me for it." For a moment nobody had very much to say. They thought of the man, sick and in pain, on the other side of the ocean; not so sick that he had failed to thrill to the voice of Mozart or neglected, in pain and distress, to send a message to a greatly admired and beloved colleague overseas.

That was Gabrilowitsch, and it was one of a thousand similar things in his life. And he would speak for others when he never would speak for himself. Young artists, in need of encouragement and aid, as well as older colleagues will testify to this. In the course of a good many years of acquaintance, and often very candid and outspoken artistic disagreements, this writer remembers just one instance when Gabrilowitsch ever brought into the conversation a reference to a written criticism. That was on an occasion when, apologizing in advance for the reference, he explained that he felt there had been an error in statement of fact and he could not but feel, in justice to another musician, a desire to set it straight. His words made the intensity of his feeling evident. He would go to the stake for any man or cause in which he believed. But he could have said anything and been thanked, for he could not say anything that was false or unworthy.

These same things glowed in his art. One thinks of his eyes and of the beauty

and clarity of his playing. On the platform, as pianist, he was an exceptional figure because of the very high collar and cuffs, and a singular and inescapable aroma of the romantic era. That was his era, and the flavor of the early days in Russia and Europe never left him. He once laughingly explained that the design of the aforesaid collar was due to the fact that he had a long and thin neck and saw no reason for inflicting this sight upon an audience! The noble continence and poetry of his performance of Chopin or Schubert or Mozart always exercised their spell.

He did not change his style or manner with the years. There was no reason for that, although his ideas of interpretation doubtless developed in special ways. We remember the astonishment and delight that his playing of the slow movement of the Bach "Italian" concerto communicated because of its extremely romantic atmosphere, and this was also true of a Mozart reading, to which a classicist might have taken exception on traditional grounds.

Where shall tradition give place to individuality in interpretation? Who shall decide how and when the so-called "classic" and "romantic" currents in an art are to be charted? There is no criterion for judgment on a subject which is one of the vexatious problems of criticism. What answer there is, is the answer of background and tradition, and the decision of personal taste. But Gabrilowitsch's interpretations had this quality of true greatness: they gave you the feeling of harmoniousness and inevitability. Also they made you aware of the enormous indebtedness under which both public and composer stand to the master interpreter; he who is so much more than an executant or even a translator; he who can but reveal a masterpiece as it appears to him; whose right to his vision can be challenged but, in the light of actual performance, hardly resisted. Gabrilowitsch's rich musical nature, his profound understanding and sincerity justified him. Always the listener was fascinated, absorbed. Always he was responding, as he listened, to beauty, feeling and the divine union of imagination and form.

It may be said frankly that as a whole his achievements as conductor were secondary to his art as a pianist. Not that he failed to make his mark in this field, too, and to leave behind him the record of great accomplishments. He would not have allowed himself to continue in this direction had it been otherwise, for he was too clear-eyed to deceive himself. He had studied orchestral scores, of course, very thoroughly in his earlier years.

He placed himself under Nikisch, in Europe, as an apprenticeship. He was for four years at the head of the Munich Konzertverein. Many other European cities had endorsed him in this capacity when, in 1917, in New York, he organized three orchestral concerts and subjected himself to the test of public and professional criticism. The results more than justified his purpose, and furthermore gave him the necessary prestige to undertake the orchestral enterprise in Detroit, which proved one of the most fruitful and musically productive of his life, and which was of immense benefit to the community.

His level of orchestral performance would have given him a high rank in any city and did bring him acclaim in all the great American centers. But Gabrilowitsch himself, amid all the cares and responsibilities of the conductor's career, which soon had him in its grip and from which he could not have escaped without dislocation of the musical life in his vicinity, to the last loved best his chosen instrument. The piano was the true repository of his thoughts and imaginings, his most intimate friend, the confidant of his spirit.

He played like no one else, and no one could play like him. Others played differently—were more thunderous, or cultivated a cyclonic virtuosity, or became miniaturists like, say, the late De Pachmann, or smote the lyre in the manner of the poet and prophet, Paderewski, whom Gabrilowitsch, entirely a different kind of interpreter, nevertheless intensely admired. Gabrilowitsch remained, as man and artist, simply, incorruptibly, nobly himself. It would be entirely impossible to replace him. He could have no imitators and no rivals. For sincerity cannot be imitated and there is no possible rivalry for the artist at one with his ideal.

The Art of Bowing

A few observations on how to master the Spiccato and Sautelle, by WALTER SCHULZE-PRISCA, published with permission of the Author, a former member of Local 10.

A VERY good preliminary practice for "spiccato" is to perform very short strokes on the string and in the air alternately about an inch above—say eight or 12 strokes detache on the string and immediately after an equal number of similar strokes in the air above the string. The latter strokes, however, must not have any detrimental effect on the previous correct working of the fingers and stroke, but they must continue in their action as before, except that the little finger assumes the additional responsibility of carefully and individually counterbalancing the weight of the bow, as mentioned elsewhere in this article when "Finger-rotation" near the nut was in question. This mode of practice is continued, gradually lessening the group by one note each time, as well as alternating the beginning with up and down bow, until it has dwindled down to one note. That note having been mastered with both up and down-bow, there is but one more step to spiccato playing. Care must be exercised that the arm stroke is actually employed and that no attempt is made to play "out of the wrist" instead.

The "spiccato" thus attained is now easily graded from mild to more hammered (chamber-music spiccato) the latter quality being effected by a more determined action of the fore-finger. The dynamic shading, however (crescendo) is accomplished by merely lengthening the stroke of the arm, instead of increasing the direct pressure toward the string. This is especially to be heeded at the middle third of the bow, where "spiccato" is generally played. At the nut of the bow usually only the big "choppy" spiccato is executed—though all degrees of shading may be imparted and controlled by the weight of the whole arm. As a rule the rhythmic shadings of spiccato are in accordance with the section of bow employed, that is, below the middle, slow nuances and vice versa.

In order to master "Sautelle" to an ideal extent, that is, to attain control over it in all rhythmic shadings, the perfect detache bowing is above all necessary. The execution of the two styles differs only in the manner in which the stick of the bow is turned toward the string while playing. In detache the stick is usually turned away from the player; in sautelle it should be absolutely upright in position, whence it lies in the nature of the bow's construction that the stick will begin to vibrate (theoretically, while playing at any point of the half-length), as soon as the appropriate "stroke-speed" is developed. The bouncing stick (sautelle) thus caused is the natural reaction of both string and bow acting antagonistically and therefore repellently against each other by virtue of their elastic properties.

Arpeggios with "bouncing bow" over three and four strings are similarly related to those slurred with legato stroke, except that the tilt of the bow varies and that such speed as is appropriate for the respective point of bow be attained. Naturally the different string-levels are here responsible for imparting the vibration to the upright stick, in that the elastic strings will individually rebound the bow at the colliding moment; but, as stated, only when such speed has been attained will both string and bow act repellently against each other through their elastic properties.

Sautelle need not and ought not to be taught, then, as it usually is, namely, the bow thrown vehemently upon the string, under the impression that the stick will not continue to vibrate unless it is repeatedly flung to and fro with ample wrist motion, the same degree of vehemence being exerted as long as this form of bowing is desired. The result is that the sautelle thus produced has more the character of spiccato, too harsh to be suggestive of the real significance of the word "sautelle", derived from the French *sauter* meaning to spring or bounce, and not from *jeter* meaning to throw, which alone would make the foregoing mode of execution justifiable.

As in spiccato, the arm-stroke must not be ignored in sautelle, though now more slight in degree, and although in very rapid tempi it appears to be absent and transformed into a shaking, trembling motion of the hand alone.

The dynamic and rhythmic shadings are controlled as in spiccato.

The much coveted firm "staccato-bow" is executed in different ways, such as stiff arm or a rotary motion ("rolling") of the fore-arm, or with fingers and wrist com-

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bined; but speed is dependent upon neither. I maintain that the execution of staccato as far as its speed is concerned is a characteristic quality of the nerves. It is the sudden reaction of the nerves upon impulses, the rapidity of the latter being indicated by the period of consecutive notes constituting the staccato-run. The power of this sudden, immediate reaction varies extensively with different people, as my observations have shown me, and people of a very nervous nature frequently have this quality to such a high degree that the fingers of the left hand are not able to follow fast enough the impulses of the right arm; whilst others again cannot execute the impulses beyond a certain speed, slow in comparison to the former. My experience has been that it is easier to develop the first kind (commonly called nervous staccato, truly enough) into a staccato that could be appropriately employed, than to succeed in accelerating the second kind. I am convinced from this that a method which promises to accomplish the latter to a marked extent is impossible, and advertisements such as "Staccato Guaranteed" make me very skeptical as to the actual pedagogic ability of the teachers behind them.

The first requisite in a musician is that he should respect, acknowledge and do homage to what is great and sublime in his art, instead of trying to extinguish the great lights so that his own small one may shine a little more brightly.

—MENDELSSOHN.

BOY WITH A BATON

Lorin Maazel, at 11, stands on Toscanini's podium and proves that he knows musicians as well as music.

By ANITA BRENNER

(Reprinted from The New York Times Magazine)

LORIN MAAZEL of Pittsburgh, formerly of Los Angeles, and before that of Neuilly, France, where he was born 11 years ago, recently accomplished something no other American child of his age has ever done before. He conducted a top-ranking professional symphony orchestra, and a Toscanini orchestra (the NBC) at that. This makes him the foremost musical prodigy of his time and gives his parents a triple job. They must care for a growing boy, help guide the development of his remarkable gift and act as full-time managers, secretaries and publicity agents for a recognized professional musician. Compared to that, Lorin himself has a relatively easy assignment. He has only to learn how to do supremely well as a man what apparently he was born knowing how to do as a child.

He takes that for granted. It is the principal part—to him the most enjoyable part—of growing up, going to school, and learning what goes on in the world. He is a large boy, with the build of a football player, the kind of massive head that sculptors like to carve in granite and an extremely mature face. He looks like a junior Orson Welles, with lustrous pre-occupied eyes and a full, expressive mouth. His manner is poised and affable, like a successful actor's, but wary. He has been stared at and photographed and gushed over, and he has learned how to take it gracefully. He copes with the strange public through a pleasant mask, unexpectedly adult. But the theatrical facade drops in talk about music, and disappears completely when his fingers are busy with an instrument. Then he is an exuberant boy, very sure of who he is and where he fits into the scheme of things. The dominant trait in his face, however, remains the same. It is power.

Like any child, Lorin plays very well the part that is expected of him; better, for he doesn't overdo it. He is happier than the average boy of his age, for he is being allowed to do, most of the time, what he wants to do. And what he wants to do is taken seriously by his parents and all the adults with whom he comes in contact. So his warm smile, his poise and his relaxed, sure way of handling himself may not be average, but in a sense they give a picture more "normal" than the unruly boisterousness and clumsy sullenness expected of boys just beginning their adolescence.

He isn't an average boy, but about four-fifths of his daily life is average. He gets up early, but instead of rushing for a mechanical contrivance he might have been tinkering with the night before, he rushes for his clarinet or the musical score he is working with. He eats as heartily as the boy down the block and starts off for school—to a small private institution run semi-experimentally by the University of Pittsburgh, where the classes are smaller and things go faster than in public school.

When he gets home he may play outside with other boys, or he may visit his teacher, Dr. Vladimir Bakaleinikoff. In the summer he goes to camp—music camp—where in the afternoon he is likely to be in swimming, or out in a boat, or in the woods. Now he wants a bicycle, and he is in the same state about it as many other boys whose parents think a two-wheeler is too dangerous on crowded city streets. He is active and strong, but not an athlete. He would rather read, or try to paint, or make music, than play football. All told, he is not unlike many other boys whose tastes and talents run to books, the arts or the sciences, but who would be just as hard as Lorin to squeeze into a Little Lord Fauntleroy suit or role.

Children with extraordinary musical talent are not rare, and have long been familiar in music history—most of the great composers showed their aptitudes very early. But each time a small musician is publicly recognized, the same questions are asked: "Is he—or she—really a genius?" And the perennial unanswerable: "How did he get that way?"

As a rule the small musicians can answer simply by performing. Those who know music can tell by that whether the new wonder is merely a skillful technician or has real sensitiveness and grasp of musical intention and form. But Lorin Maazel is no star individual performer.

He plays the piano and violin well enough to do solo parts in symphonies and is now learning to play the clarinet. But his real instrument consists of 80 to a 100 full-grown musicians—a symphony orchestra. To handle its simplest mechanics he has to ignore tradition and conduct with his hands high in the air, almost over his head, so the musicians can see his cues.

Skeptics hasten to point out that, after all, a first-rate orchestra can play very well without a conductor. But, as the musicians themselves say, under a good conductor the music is played with the clarity and unity of feeling of one artist, whereas without him the orchestra gives a compromise version of many interpretations or a simple mechanical rendering of the score. They say that an orchestra—and an audience—needs from a conduc-



LORIN MAAZEL

tor the ability to carry clearly in his mind the complexities of a symphonic form; an acute ear; a precise and subtle sense of rhythm of timing; the insight and taste to "balance" various combinations and volumes of sounds most effectively; the power to understand and feel the piece as a unit and make it heard as one. And another thing—the conductor must be able to command the respect and cooperation of a large group of highly trained and exacting human beings.

It is quite a yardstick against which to stand any 11-year-old. Even the twenties are considered extremely young for a conductor. As for children, those who have attempted the task are few and far between. Most critics think back a century and a half to Mozart, who at the age of 11 was not only conducting orchestras but had already composed a considerable number of works.

How Lorin Maazel measures up against these precedents and standards, and how he came to be standing on Toscanini's sacred podium at all, is a story that goes back before the beginning of his own lifetime.

Isaac Maazel, Lorin's grandfather, was a brilliant violinist and a concertmaster in Moscow at the age of 14. Then his father died, and the responsibility of supporting seven brothers and sisters fell upon him; his personal career had to be traded in for regular pay. The Maazels later emigrated to this country and Isaac was first violinist in the Metropolitan Opera Orchestra for more than 20 years. One of his sons, Marvin, made his debut at the Metropolitan when he was 12. Another son, Lincoln, also became a singer. Lincoln married an accomplished pianist in whose family there are also many musicians. She has what is called "absolute pitch," hearing of extreme accuracy and sensitivity. But again bread and butter obligations had to come before musical careers, so Lincoln Maazel became a singing teacher in Los Angeles and his wife a professional pharmacist.

The first world that their sons, Garfield and Lorin, were conscious of was the world of music. They heard it all around them long before they could talk. Garfield the elder learned to play the cello, but decided against music as a profession; he is now finishing his medical internship. Lorin, twelve years younger,

inherited his mother's "absolute pitch." When he was five an aunt, a concert pianist, suggested he might like to learn to play the piano.

The boy learned quickly and wanted to play the piano all the time; so his parents limited practice hours and allowed him extra time only if he were a very good boy. In about two years he was playing very well, but, his mother reports, he played violently, attacking the piano as though he could not get what he wanted out of it. They then let him try the violin, which he played as he did the piano—hard. He seemed to demand more of it than the instrument had to give.

When Lorin was about eight his father, one day left the score of Haydn's Surprise Symphony on the piano. The boy was studying a simplified version of its piano part, and when he found the score and had leafed through it, he exclaimed that here was his "piece."

"Can you read it?" his father asked. "Yes, of course. You read it up and down," said the boy, and became as absorbed in it as another boy might in the Rover Boys or Nick Carter. The Maazels played the recording for him and followed it with the score, and Lorin did this frequently by himself. Next he announced that he knew the symphony and would proceed to conduct it. He assigned the piano to his mother, the strings to his father and the woodwinds to the dog, and for the rest of the sections made out with chairs and assorted furniture. The records were put on and the performance went off competently. He gave his cues, he got his tempos, he balanced, he crescendoed and diminuendoed familiarly. As far as he was concerned he had found his instrument. The next move was up to the elder Maazels.

A child conductor? Rather far-fetched, they thought. Absurd, really. And yet they might just as well look into this. They went to see Dr. Vladimir Bakaleinikoff, then associate conductor of the Los Angeles Philharmonic. He had never taught children. But bring the boy down, and he would see what there was to it. The results of that interview startled everybody except Lorin. Bakaleinikoff was astounded. He would indeed teach Lorin, and for nothing.

When Lorin's ninth birthday came around he was a full-fledged orchestral student, but he was barred by his age from the hope of handling, any time soon, an adult symphony ensemble. It was the one thing he wanted most—just one rehearsal of Tchaikovsky's "Marche Slav" with "a real orchestra." One of his uncles, a musician earning his living as a dentist, had as a patient Gaston Usigli, supervisor of the Los Angeles City Symphony. He told the story to Usigli in the dentist's chair, and Usigli was so touched by it that he jumped up and shouted, "The child shall have his wish! On his ninth birthday he shall conduct the rehearsal of the 'Marche Slav'."

Lorin was told that he would be allowed to hear the rehearsal as a birthday present. Friends and relatives went along. They listened for a time; then Mr. Usigli said to the boy, "I suddenly am not feeling so well. Would you mind taking the baton for a little while? The 'Marche Slav,' if you please." His mother reports Lorin turned dead white. But after he got to the podium it seemed as if he had been there all the time. The rehearsal went on, attention being paid to sections and details, and Mr. Usigli was about to tell the boy he was ready to take over again when he heard him say gravely,

"Well, gentlemen, now that we have corrected the errors, I would like to hear it through again." A stunt became a performance.

Next might have been a highly publicized sensational tour with all the fanfare of another prodigy discovered. Instead, Lorin went to the National Music Camp, where young musicians put in summers of intensive study. He conducted several times that winter—university orchestras—and went back to the camp again in summer.

Lorin first received national attention at the World's Fair, where he conducted the National Youth Orchestra of the music camp. Later he appeared with Stokowski as guest conductor in the Hollywood Bowl, with the Los Angeles Philharmonic. Meanwhile Dr. Bakaleinikoff had accepted the post of associate conductor of the Pittsburgh Symphony, with Reiner. The Maazels left their home in Los Angeles and went to live in Pittsburgh. There Lorin found devoted admirers, one of whom made it her business to insist on getting him heard at the NBC. Apparently the musical director there felt much as had Joseph Weber, Honorary President of the American Federation of Musicians, who had given permission for any orchestra to play under Maazel, saying: "None need be ashamed to play under so gifted a leader."

Just the same, the orchestra was shocked when it was informed of the two Maazel engagements. Next week, some of the men remarked, they would have a trained seal on the podium. But when he began working with them he so obviously knew his business that they forgot his size.

Lorin worked carefully, evenly, changed some scores, established his own ideas of what was wanted from the music. Somebody asked him whether he thought his age made any difference to the musicians and he said, "Why should it? I do my work capably and they consider me a colleague." Most remarkable to some observers was his ability to put musicians at ease. Polite requests, smiling observations, such as "After all, gentlemen, this passage was intended to make a noise; let's get all the noise we can out of it."

After the first concert, among many overwrought people surrounding the boy was a lady who shrieked, "Never in my life have I heard this done so beautifully! It is far superior to anything any other conductor can do." Lorin said nothing, but turned sharply and walked away.

Where does an 11-year-old who has reached such a peak of recognition go from there? Some people assume he will fade away, like many another immature genius. He does not see any problem to it. His life is planned. He will learn to play the clarinet, then other instruments. There are hundreds of orchestral works to listen to and learn about, and each year he has a quota of concerts at which he may perform—the maximum now is four. Also, he is learning to compose.

He has not yet entered the realm of doubt when, as Menuhin remarked recently: "The instinct falters. You don't trust it any more and you want to know more than you can. It is when the prodigy has to be responsible to himself that he generally falls off." Such talk of age and doubt means nothing to Lorin Maazel. As he sees it, he happens to be a boy and he happens to be a musician. They are equal facts, one as true as the other. What is so strange and wonderful about it, except the music itself?

New York Unit to Make Clothing For British Refugee Children

A new shop for the manufacture of warm clothing for British refugee children opened last week at the Rand School, 7 East 15th Street, New York City. Two hundred women are registered for volunteer work to keep the shop running every day during the week.

William Collins, A. F. of L. representative in the east, greeted the volunteer workers, mostly women, stating that their work "was an additional significant way of carrying the message to the British workers of American Labor's wholehearted support of their unsurpassed heroic struggle against the Axis nations."

Mr. Collins pointed out that "this important work of providing warm clothing for children in bombed out areas who have lost their homes and whose families have lost all their possessions, had the support of the American Labor Movement and the American people and that it was recognized as an important way to maintain the high morale of the British people in this period of their trial."

The shop was organized by the Women's Division of the Social Democratic Federation in cooperation with the American Labor Committee to Aid British Labor, of which Matthew Woll is chairman.

Max Bluestein, head of the Organization Department of the New York Dress Joint Board, ILGWU, representing Charles S. Zimmerman, ILGWU vice-president, hailed the establishment of the volunteer shop in the name of his organization, stating: "On the basis of my experience in the garment industry, you have great courage to undertake the task that you are now starting. It is not an easy one. I can assure you, however," he continued, "that far from coming down here and trying to limit the hours of your work as we do in ordinary commercial shops, our organization gives you its full blessing, and I promise that we will not try to prevent you from working as long as you wish or are able to."

Contrary to the union's practices in the general industry, Mr. Bluestein stated that in this case his organization would even "condone and encourage homework for the benefit of the British children. In carrying on this volunteer work to manufacture garments for the British children, 'you are doing,' he pointed out, 'what we did last spring when the membership of our organization throughout the country contributed a half day's pay for war relief purposes'."

WHERE ARE THEY NOW?

THE MELODY LINGERS ON

(Reprinted from THE NEW YORKER)

By E. J. KAHN, JR.

FORTY-TWO years ago a 17-year-old boy spent a good bit of his time singing a song called "My Old New England Home" on street corners in the suburbs of Boston. His baritone voice was creaky, and though unappreciative audiences rewarded his efforts with old shoes rather than nickels or dimes, he didn't care—he liked to sing, and he liked the song. The boy's name was Henry Armstrong; he lived in Somerville and went to school in Jamaica Plain. His father was in the piano business, and Henry used to amuse himself by writing songs, though he couldn't sell them. When he wrote the words and music to "My Old New England Home" he thought he had something good, but no Boston music publisher could be prevailed upon to agree with him. So, at 19, he came down to New York, with no definite plan of action except to try to place his tune. He picked up a job at \$2.00 a day playing the piano in a Coney Island dive, and in his spare moments meditated upon the song. Deciding the lyric wasn't good enough, he went to Charlie Lawlor, who had written "The Sidewalks of New York", and asked him to take a crack at it. Lawlor kept the song for six months and then gave up. Another lyric writer who tried and failed was Jimmy Walker ("Will You Love Me in December?"). Armstrong was getting discouraged when, in 1899, he ran into Dick Gerard, a young Greenwich Villager whose father ran a combination political meeting hall and saloon on Houston Street. Gerard had had a couple of songs published, and after meeting Armstrong (who was by this time working for the Witmark Music Publishing Company, handling the booking of musical comedy acts), he thought he could match the tune to an old lyric he had, entitled "Sweet Rosalie". They huddled, day after day, over a table at Luke O'Connor's saloon, Columbia Garden, on Greenwich Avenue, and laboriously fitted the words to the music; their crumpled sheets of paper were swept up by Luke's general handyman, a quiet, serious fellow named John Masefield, who was a verse man himself. When the song was ready, they took it to Witmark's, who promptly turned it down because there was another "Sweet Rosalie" in the office. Then they went to Howley, Haviland & Dresser (the Dresser was Paul Dresser, who was Theodore Dresser's brother), left their manuscript, and walked away hopefully. Some months passed and nothing happened, so they retrieved their work and tried it on a couple of other publishers, with no more success. Eventually it came back to Witmark's, who agreed to take it if they changed the title. They adjourned to O'Connor's again and Gerard turned out a new lyric, altering "Sweet Rosalie, my Rosalie, when shadows fall, love calls to me", to "Sweet Adeline, my Adeline, at night, dear heart, for you I pine." "Adeline" itself was derived from the name of Adelina Patti, the famous opera singer, for whom Gerard had profound admiration. Armstrong questioned the line because up to that time nobody had ever pronounced "Adeline" in any way but "Adeleen", which obviously didn't rhyme with "pine". "Adeline" and "pine" it was, Gerard insisted, and so the song took its final shape.

The troubles of Gerard and Armstrong were far from over, however. Julius Witmark, one of the heads of the publishing house, was still doubtful; thought the melody had better be changed some. The authors looked glum, but they had to agree, and a few minor revisions were made. Then Witmark went on a vacation; the proofs of the song were delivered to Armstrong, and he calmly changed it back to its original version. "Adeline" went on the presses and before Witmark returned the song was in print. Witmark was not overly annoyed at his employee's presumption, but sneered a little. He had been right; the song was not a hit. As a matter of fact nobody was the slightest bit interested in it, and for a year or so it looked as if it couldn't possibly catch on.

WHEN "Sweet Adeline" actually became popular is a matter of some doubt. Gerard tells one version of the story, Armstrong another. According to the lyricist it was never publicly rendered until December 27th of the year it was printed—1903—when Everard Calthorp sang it at something called Ed Rice's Sure Pops Sunday Nights, at the old New York Theatre, and never popular until it was vocalized by the Messenger Boys Trio, which had been organized by a vaudeville actor named Thomas Potter Dunn and included Willie and Eugene Howard. Gerard has an old program proving that

Calthorp did sing it that night. Armstrong has it that the song lay on a Witmark shelf, gradually accumulating a rich covering of dust, until a quartet called the Quaker City Four wandered in one day looking for a new song. After all the rest of the Witmark stock had been rejected, someone in desperation brought down the old "Adeline" number. The Quaker City boys grabbed it right away and it became an instantaneous success. (Armstrong doesn't deny or affirm the Gerard account; he just says that as far as he knows, the Quaker City Four put it on the map.)

Before all this, the song had already met with complete failure as a barber-shop air. Armstrong had an uncle in Lynn, Massachusetts, who ran a barber shop that was also used as a clubroom; he and his patrons tried the song and found it unsuitable. It did not become really popular in New England until John F. Fitzgerald adopted it as his campaign song when he first ran for Mayor of Boston. "Honey Fitz" sang "Adeline" every time he appeared in public, to the accompaniment of Democratic cheers, and he is still singing it. At a series of banquets given by his politician friends a while ago to celebrate his seventy-fifth birthday, he was eager to oblige with a rendition of the song, and sang it over and over. He has probably done more to plug "Adeline" than the authors. It was during his first term as mayor, in 1906, that it reached its peak: in that year Gerard and Armstrong got about \$1,400 apiece from it. In the 36 years since the song was published, they have netted only about \$10,000 each—in spite of the fact that more than 2,000,000 copies of "Adeline" are supposed to have been sold. (There isn't any way of checking up, because the publishers have no early records.)

The young men who wrote "Sweet Adeline"—they were both in their early twenties when it was published—have since used it for all it is worth. It was their only joint hit, but they are often considered a song-writing pair and have had numerous pictures taken together, singing or sitting at a piano. It has even influenced their names. Gerard's real name is Richard Gerard Husch, by which he is still known to his friends in Jamaica, where he lives. When he started writing songs, however, he called himself Richard H. Gerard, and it is as Dick Gerard that he's known on Broadway. Armstrong was named Henry W. On the cover of the first published sheet music of "Sweet Adeline" he was called Harry, and Harry he has been ever since. Both of them keep huge scrapbooks containing not only accounts of their own feats but references of every nature to the song and the title, no matter how farfetched—a not inconsiderable collection, when you think of all the newspaper reporters who put "Sweet Adeline" into every other story about a drunk, or a pair of drunks.

Gerard and Armstrong, unlike many teams, have always been on friendly terms. They even made the same mistake—one they have had a long time to regret—of selling their rights to the song to Witmark's. Armstrong sold out for \$800 soon after it was published; Gerard held out for two years, and got \$1,800 for his share. That seemed like a lot of money at the time, as no one dreamed that "Adeline" was going to become the favorite vehicle of hundreds of thousands of people who never tried, or wanted, to sing anything else. In 1929, two years before the original copyright expired, they came back into the picture, signing a special contract with Witmark's under which they were to receive 33 1/3 per cent of the proceeds of the song. (They would have regained their rights upon the renewal of the copyright in 1931, anyway, and figured they could make a little extra money by signing in advance, instead of waiting and accepting the best offer after the twenty-eight-year copyright period had ended.) Witmark's was later bought out by Warner Brothers, and the authors, in the subsequent involved machinations, were not, in their opinion, treated fairly. One clause of their contract said they were to be paid for every use of the song in motion pictures. In 1935 a movie called "Sweet Adeline," in which the song was played several times, was released. Oscar Hammerstein II and Jerome Kern were credited with the musical score, and there wasn't a mention of Gerard and Armstrong. The composers immediately sued Warner Brothers for \$250,000, and the battle dragged on for three years before it was settled out of court in the authors' favor. They won't say how much they got, but it was probably nothing like \$250,000. Prior to the suit, "Sweet Adeline" had been sung or played in two hundred and fifty pictures, for which the authors had received a total of approximately \$300 apiece.



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NOW sixty-one years old, Richard Gerard Husch lives in a house he recently bought at 38 Kingstone Place, Jamaica. He has been with the New York Post Office for thirty-one years, on and off, and is at the moment in the money-order department at the main station. His hours are 8:30 to 5:00, and he is paid \$2,800 a year. When he started off with the Post Office, he got \$600 a year. His salary doesn't allow him many luxuries, because he has a large family to support: his wife, four daughters—Agnes, 18; Rose Adeline, 15; Catherine Elaine, 12; Mildred Florence, 11—and one son, Richard, Jr., 6. Catherine and Mildred play the piano a little, and Rose has an operatic voice, her father thinks, and will be trained accordingly. Husch himself plays both piano and violin, but just for fun. He also dabbles in painting. In his home he has a collection of old songs that is probably one of the largest in the world—some eighty thousand altogether.

Husch was born and raised in New York. He went to public school down in the Village, finishing his education at 13. At 19 he was persuaded to take a dissection course at Bellevue with the idea of becoming a doctor, but he soon tired of this. Later he spent some time studying at the Eclectic Medical College at Second Avenue and Fourteenth Street, and at the New York College of Dental and Oral Surgery. He never finished either of these courses but feels a certain satisfaction in the fact that one of his brothers became a dentist. Husch palled around with Jimmy Walker and the Village boys; he'd known Walker's family ever since he was a small boy. He thinks highly of the ex-Mayor. "Jimmy got on a crest and got pushed forward and couldn't get off," he says. "Those are the breaks in life."

Husch wanted to get on some kind of crest, which is one reason he gave up medicine. He preferred taking a chance as a song writer. His first number was called "The Guessing Coon," which he sang in the saloons of the neighborhood. He usually peddled his songs by hand, taking them around to various prima donnas and other likely publicizers. Husch recalls that he even had to take burlesque queens to lunch. At one point in his career he opened a publishing firm of his own, but it didn't go too well. He also wrote vaudeville skits, short stories, and a "roaring farce" entitled "Mrs. St. Clair's Admirers." He went into the postal service, and left it a couple of times, getting back without undue difficulty, since he knew Walker and other men of influence. During the war he went overseas with the Red Cross, and occasionally cheered the soldiers up with a couple of choruses of "Adeline." After the war he came home and married Rose Tamnye, a girl from New Jersey.

Husch is a pleasant-looking man, almost bald, who bears a vague resemblance to Governor Lehman and is inclined to call that to your attention. Music is still the first love of his life. He likes to have people know he's the lyricist of "Sweet Adeline," and enjoys getting together with some of the old song-writing boys and reminiscing. He talks continually about former song writers, almost always ending up by saying, "He's dead now—nice fella." Of the more than two hundred songs Husch has written, none except "Adeline" has been successful. They

were mostly of the sentimental variety, "When Autumn Tints the Green Leaves Gold" being a typical title. Husch and Armstrong are both members of the American Society of Composers and Publishers, and each wears a little Acap button in his lapel.

HARRY ARMSTRONG today is a paunchy, gray-haired man of 59, who, as treasurer of United Entertainment Producers, Inc., a booking agency, spends his working hours in an office in the Earle Building at 1674 Broadway. Like his collaborator's, Armstrong's business card prominently mentions "Sweet Adeline"; he has gone Gerard one better, though, by signing all his letters with a musical staff with four notes on it and the words "Sweet Adeline" underneath. A bachelor, Armstrong lives at 3942 Secor Avenue, the Bronx, in a ten-room house he owns. His social life is quiet and respectable, consisting of an occasional bingo game at the Elks Club in New Rochelle—he never wins—and frequent attendance at boxing matches. He is not home much of the time because his job entails supervising such entertainments as the annual shows at the Essex Fox Hounds meeting at Far Hills, New Jersey, and the convention of the New York Association of Dealers in Paper Mills Supplies, Inc. He can get you any number of singers and dancers (mostly female), acrobats, jugglers, and even bands and whole revues. Armstrong hastened to inform us that "we don't book no naked women—nothing raw at all." In the good old days he used to clear as much as \$10,000 or \$15,000 a year from the booking business; now he doesn't make that much, but does well enough. Billy Rose has helped a lot, too. Two summers ago Armstrong had a job at Rose's Frontier Fiesta in Fort Worth. He was part of a show that included such distinguished composers as Ernie Burnett ("My Melancholy Baby"), Joe Howard ("I Wonder Who's Kissing Her Now"), J. Russel Robinson ("Margie"), David Guion ("Home on the Range"), Vincent Rose ("Avalon"), and Phil Baxter ("Piccolo Pete"). Each man, naturally, was called up to sing his song. Armstrong was paid \$250 a week, and had a slight advantage over his brother composers because, at the close of each evening's show, he would adjourn to the mammoth Casa Manana nearby, and there—after a laudatory introduction by Rose himself—sing "Sweet Adeline", assisted by the cast of the show, six or seven thousand patrons, a 30-piece band, and Paul White man. He was highly pleased by this. "When you stay with Billy Rose all summer," he says, "you got to have something." He had enough to be asked by Rose to appear at the Casa Manana in New York, where he recently finished an eight-week engagement. Now he is singing "Sweet Adeline" to out-of-town buyers at Rose's Diamond Horseshoe.

Armstrong's life has been more diverting than that of his partner. After his early days at Coney Island he worked for a music-publishing house for a while, and then went off on his own. (He had even, in his street corner days, been an amateur boxer of sorts, fighting in neighborhood clubs in suburban Boston. His nose today bears witness to his pugilistic youth.) He de-

(Continued on Page Twenty-seven)

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It is the common fate of the indolent to see their rights become a prey to the active. The condition upon which God hath given liberty to man is eternal vigilance; which condition if he break, servitude is at once the consequence of his crime and the punishment of his guilt.—JOHN PHILIP CURRAN, speech upon the Right of Election, July 10, 1790.

A Golden Wedding

ON Monday, September 22, Joe and Gisella Weber celebrated their Golden Wedding Anniversary in New York City. Plans had originally been made to celebrate in California, but business of the Federation required his presence in New York; hence the officers in the East were privileged to attend.

The married life of Joe and Gisella has been a beacon light for many members of the Federation. There were times, more especially during the past ten years, when it appeared that the celebration might not take place. Happily, they have both been spared and were able to enjoy a privilege not given to many married couples.

Congratulations, long life and happiness to them both and many more happy anniversaries!

Preventing Defense Unemployment

AMERICAN FEDERATION OF LABOR unions have offered a comprehensive, carefully-thought-out program for preventing defense unemployment in the automobile parts and equipment industry. Unions in other industries are ready to offer similar programs.

Such programs suggested by labor or other essential elements in industry call for the utmost consideration and study on the part of the government. Federal officials, in fact, ought to be doing their best to encourage labor and business to submit plans for dealing with defense unemployment, which is already becoming serious and threatens to become much worse. In coping with the problem, the active help of every element in business and industry is vital and should be welcome to government heads concerned with defense.

Musical History

ANOTHER historic event has taken place in Cleveland, Ohio, during the past summer.

The Cleveland Summer Music Society's concerts at Public Hall, played by a symphony orchestra composed largely of members of the Cleveland local, enjoyed its most successful season and ended with a profit of \$69.04.

This is the second self-sustaining summer music project of 1941. It is the culmination of 25 years of work by those interested in symphonic music in Cleveland and is a demonstration that great music, carefully selected and made easily available to all people, can be made to pay for itself.

History has been made in Cleveland. Congratulations.

Do We Feed the Loan Shark?

WHILE the President and the Federal Reserve Board go about the wholly laudable business of curbing installment sales of durable goods, will the door be opened wider for the nefarious operations of the salary buyer and the unlicensed loan shark?

That's the question that remains to be answered.

Since the loan shark and the salary buyer can operate only where legitimate and lawful credit is unobtainable, there seems a good chance that such burglarious operations may pyramid with the restriction of lawful installment credit.

It seems a simple thing to write a regulation to shut off installment buying, and it is. It is NOT simple to

stop the unlawful and usurious business of salary buying and loan sharking.

This is so because in all history NO WAY has been found to root out this double-headed evil except by making sound credit obtainable on terms that are fair to the borrower.

The issue is a wage-earner issue, because wage-earners are almost the sole victims of salary buyers and loan sharks. Both operate without license, beyond the law, although, strange as it may seem, sometimes with a good shadow of technical protection of law, through devious means known better to crooks than to honest men.

It is to be hoped that a proper and needed guard against inflation will not let loose a horde of the meanest sneaks known to mankind.

Guns, Planes and Wages

THERE is much yelping about wage increases. Rolf Nugent, of OPACS, does a good job of pointing out that wages in munitions industries should be higher than elsewhere, because munitions industries must be manned by highly skilled mechanics and the supply must be constant and adequate.

There is enough machinery for the settlement of most disputes without resort to stoppage of work, but that is no reason whatever for expecting that wages will remain as they are.

With the cost of living that gives all evidences of St. Vitus dance, it is not to be expected, except by the dodos and the mentally unsound, that wages can escape the effect.

Making or Formulating

By RUTH TAYLOR

"WE don't make agreements, we formulate them, and there is where the big difference lies", I heard the Impartial Chairman of one of our big industries explain. To me, this difference is the crux of the whole question of settling disagreements, whether they be in industry, in national affairs, or in great international questions.

To make an agreement implies arbitrary action, but to formulate an agreement is to put cooperation into practice. It is an agreement shaped by both sides and worked out for the benefit of both, through compromise on small points and after frank and free consideration of all the facts.

This is the democratic way of settling problems. Any business agent can tell you that an agreement cannot be made or put over and be expected to last. Only those agreements which meet the needs of both sides can endure. If such a way of reaching agreements could be carried into international affairs, it would insure a lasting peace.

For there can be no real peace unless all pertinent problems are considered. Labor and industry have proven that over a long period of time. If that were not so there would be no labor legislation on our books—no long-standing agreements which have lifted American labor to a position never before occupied by any such group.

Men distrust each other because they do not understand each other. This applies to nations as well as to individuals. In the new set-up for international cooperation which must follow the devastation as surely as the sun comes out again after the gale, the policy of formulated agreements must be carried out. There must be a clean sweep of old hatreds, an understanding of all problems of all groups, and an honest effort to settle these problems so that all over the world the four freedoms to which the President of the United States has committed the nation—the four freedoms of speech, of worship, from want and from fear—may apply to all the peoples of all the nations.

It is for this that American labor has gone on record, joining with its fellow workmen of the British Empire against a dictated peace. Labor knows that the peace to be lasting must be formulated, not by revenge but according to all principles of fair play and justice toward all. They intend to see that this time such a peace be made possible.

Getting People Out of Debt

WRITING in the New York Post, S. F. Porter said: "There's more to this tightening of credit terms than just a movement to help control installment sales.

"There are real indications of the development of a new philosophy of credit among the financial leaders of the nation—a philosophy aptly expressed in the American Bankers Association comment that 'a bank should assist people to get out of debt rather than into it.'"

This doesn't mean that the banks are seeking to curtail their loan activity. Far from it! They are ready and eager to make loans, large and small, for any necessary and worthwhile undertaking. But, at the same time, the bankers firmly realize the inflationary danger of excessive consumer borrowing. So they are working to get people out of debt whenever possible, and the ABA has set up "standards of practice" which amount to voluntary self-regulation of the banking business. That is an extremely valuable service to the nation in these dislocated times.

Equipment for the Farmer

THE Dairyman's League News, New York, recently commented on the need for allowing priorities for the production of farm machinery and other equipment.

"Farmers are not asking for equipment to give them more leisure time," says the News. "They are now working more hours and for less pay than any other group of workers in the nation. They are certainly entitled to sufficient tools and supplies and machinery to enable them to perform the important job of producing food and materials most efficiently."

It is estimated that for every dollar's worth of raw material or fuel given a priority status for the manufacture of farm equipment, the nation receives \$40 worth of food. Adequate equipment for the farmers who produce our rations is as important as adequate equipment for the Army.

Planning Reconstruction

(WILLIAM GREEN, in "AMERICAN FEDERATIONIST")

FOLLOWING the last World War foreign markets and the economic structure of every nation crumbled under financial and economic cataclysms, so that there were years of unemployment, hunger, misery and waste of human capacity and life.

We cannot safely repeat these major blunders. We therefore urge Congress to act promptly and effectively so that the responsibility of providing for reconstruction may be met constructively.

In addition to providing for planning for reconstruction in our democratic economy, Congress should similarly provide a commission to study and be ready to recommend provisions for the peace treaty to promote the maintenance of world peace. We shall never be able to escape from war unless we can devise practical agencies and methods for dealing with situations and causes which result in war.

Strikes Are Last Resort

THE AMERICAN FEDERATION OF LABOR has always emphasized that workers do not want to strike, that they want to work and earn and that strikes are a last resort for self-protection.

"Moral and ethical standards are involved in strikes that cannot be dissolved or submerged by repressive legislation outlawing strikes, by setting up compulsory arbitration or even by enforcing a waiting period for strikes," the Federation recently pointed out. It added:

"When we once see that grievances and industrial injustices cannot be legislated out of existence by prohibiting or deferring strikes, we are ready to see that extension of the collective bargaining principle is the initial step in making strikes unnecessary."

How About Your Town?

THE best defense against fire is a modern fire prevention ordinance, backed up by an informed public opinion which will demand rigid, impartial enforcement. That is true of a small town no less than of a great city.

The lack of such ordinances is directly responsible for a large proportion of this country's criminally high fire waste. Someone does an amateur job of repairing electrical equipment. Someone lets a heating plant go without inspection and needed repair. Someone operates a business in a fire trap that should have been torn down long ago. Some shop is careless in handling and storing paint, cleaners and other inflammable liquids. Sooner or later fire strikes. Then the whole community pays, in loss of business, loss of taxable assets, loss of employment, loss of materials.

In these days, when the needs of national defense demand gigantic quantities of supplies of all kinds, fire plays directly into the hands of the country's enemies. Fire is the most deadly of all saboteurs, does more harm than a thousand fifth columnists, steals our resources, steals men's energies and labor, and steals that most vital thing of all—time.

The National Board of Fire Underwriters, New York City, has prepared a Suggested Fire Prevention Ordinance, which will be sent free to any interested party.

What Is a Nation?

(From the JOURNAL OF ELECTRICAL WORKERS)

WHAT is it that makes a nation? It is not mere racial inheritance. Switzerland is a great nation but it has a mixture of French, German and Italian peoples within its boundaries. A strong government does not make a nation. The mere ability to hold a population between designed boundaries is not enough.

A nation in the last analysis is a spirit, the holding of common ideals, allegiance to collective memories, the determination to preserve these ideals against all attack and invasion. In this sense the United States is certainly a nation. From the very beginning, persons from all nations who believed in freedom, opportunity, enterprise and decency have flocked to the North American continent to live together and to forge their destiny. Nothing can break this circle of fellowship except those people within the circle themselves.

Over FEDERATION Field

By CHAUNCEY A. WEAVER

THE BLIND OLD FLUTE PLAYER

Dressed in the shabby rags of better days,
His venerable figure calmly stands
At the familiar place—close to the curb.
His hair, a wavy mass of silv'ry strands,
His massive shoulders drape with flowing
grace.
A wide sombrero, black some years ago,
Now rusty-green and fray'd—the spent eyes
shields,
Which blankly stare—depriv'd of daylight
glow.

Yet, sightless tho' he be, call him not blind,
This man, who only sees those worlds
unseen—
Those spheres ideal, dream-built, yet ne'er
beheld
By eyes with life ablaze and vision keen!
For when to droopy lips, with trembling
hands,
His ancient flute he lovingly applies,
His soul, enrapt in ecstasy sublime,
Returns with deathless rays the light that
dies! . . .

C. G. STANZIONE,
In Local 802 Official Journal.

KNOW where Spillville is? Never heard of it! Then let us lift the curtain upon a scene hallowed by impressive events and inspirational memories—which will undoubtedly have a record place on pages of musical history yet to be written.



Chauncey Weaver

Spillville is a village of something like 300 population located in the southwest portion of Winneshiek County in northeast Iowa. It is about 11 miles from a functioning line of railway. Near by flows a stream bearing the rustic name of Turkey River. It is a Bohemian settlement.

An adequate description of this bucolic spot might pass for a scenic idyl. Here Nature has smiled in a fashion to challenge the painter's descriptive brush. An Oliver Goldsmith would have reveled in its picturesque possibilities. Here those settlers from the old world have erected modest, happy homes and shops and stores, and have become thoroughly Americanized, but do not hesitate to now and then exemplify some of the traditions of the homeland. They are lovers of music.

Into this unique settlement, Antoine Dvorak, accompanied by his family—wife and several children, made his way in 1893 and sojourned there from June until October of that year.

Dvorak—greatly admired by Brahms for his versatility, as master of violin, viola, organ and piano—came to New York in 1892 and remained there three years as director of the National Conservatory of New York. Finally the never-ending din of metropolitan life began to wear upon his nerves. He heard of the Bohemian settlement in northeast Iowa and thither made his way.

Dvorak was supremely en rapport with the surroundings unfolded before him. He walked through fields of growing corn. He stood for long periods beneath majestic trees. He strolled along the bank of singing meadow-brooks. He listened to the songs of birds not hitherto familiar. And—"While he was musing, the fire burned." He took his pen and began to write. In less than a week after his arrival he commenced composition of the well known Quartet in F Major—upon which he placed the finishing touches within two weeks.

It is not claimed that Spillville was the chief locale of the New World Symphony—with its delicately interwoven "Going Home," but it is quite definitely settled that it was there that the finishing touches were imparted.

The motivation of this sketch is the fact that on August 31st—the last Sabbath—in the current year, Spillville kept open house for lovers from far and wide—in recognition of the one hundredth anniversary of Antoine Dvorak's birth. Local citizens were alive to the properties of the occasion. In unity of spirit and purpose it was determined to make the day memorable.

Down from the Twin Cities came the Capital City Orchestra of St. Paul—including Minneapolis Symphony Orchestra men, 40 strong, for the purpose of presenting an all-Dvorak program—delightfully rendered under the direction of F. J. Kovarik, who as a young man knew Dvorak.

A lad bearing the historic name of Robert E. Lee enchanted the listening crowd with "Songs My Mother Taught Me".

It was an hour of mixed emotions for Spillville citizens and visitors. For the older ones' memory turned backward 48 years to those unforgettable five months when the Dvorak family group resided there in a rambling brick dwelling house on Main Street, and when the great master played the church pipe organ every day.

The younger set listened in rapt appreciation to the "Humoresque", long familiar but never tiring.

Dvorak's span of life was from 1841 to 1904—passing away on May 1st of the year last named—in the land of his birth.

It should be soul-satisfying to American musicians and music lovers that it was our own homeland which gave inspiration to the "New World Symphony". It requires no undue stretching of the imagination to see in its variegated tone coloring the deep blue of overarching sky; hear therein the musical rustle of prairie winds, and to experience in the poignant sadness of "Going Home" the beatific hopes of a great and mighty people.

As summer wanes and autumn moves in with noiseless tread—three events in Chicagoland come to mind:

I. Another remarkable series of Grant Park Concerts has passed into history—nightly appearances during July, August and September—calling thousands of music lovers beneath the star-lit canopy, into an atmosphere moderated by an unfalling Lake Michigan breeze—where bands and orchestras gave flawless rendition and interpretation to compositions which never fail to edify and to charm. Neither wars or rumors of wars, neither industrial depressions or depleted municipal treasuries, dampen the ardor or quench the zeal of Chicago's traditional "I WILL!" Thus, may it ever be!

II. Dr. Frederick Stock enters upon his thirty-seventh season as director of the great Chicago Symphony Orchestra. It was the late Theodore Thomas who first ushered this organization within the portals of fame. To have been acclaimed the worthy successor of Thomas for more than a third of a century is a crown of glory which Dr. Stock modestly wears. May he march sure-footedly and majestically toward a golden mile-post celebration.

III. One somber note must be sounded. At this writing the Chicago Auditorium Theatre appears to be doomed. In occasional Chicago visitations we have heard the finest musical creations and witnessed the most impressive dramatic productions. On Sunday mornings we have listened to that Plumed Knight of the modern pulpit and public platform—Dr. Frank W. Gunsaulus. We have wondered if that artistic forum had its equal in acoustical perfection anywhere in the world? May we soon hear that Chicago wealth and the true protagonists of culture have come to the rescue of a great cause and that the Chicago Auditorium will be saved.

"Take away music, and the soul of the universe is dead."—Houston (Local No. 65) Musician.

Here is an expression worthwhile pondering. It is one of those epigrammatic sentiments fraught with a meaning far beyond the mere pronouncement of the language itself. When Longfellow declared that—"Music is the universal language of mankind"—he meant not only the music which comes from the instrument in hands of the expert performer. He unquestionably included the Nature music which finds expression in the physical universe—the rippling tones of the meadow lark, the summer wind whispering through forest trees; the diaphanous notes of swelling ocean waves, the plaintive notes of the woodland thrush as she lulls her little brood to sleep with the ushering in of eventide. What, indeed, would this world be with its multitudinous musical voices suddenly and forever stilled! Lord Byron summarized these truths in lines written in the long ago:

There's music in the sighing of a reed;
There's music in the gushing of a rill;
There's music in all things if men had ears;
Their music is but an echo of the spheres.

We acknowledge receipt of six programs rendered during the summer season played on historic Boston Commonwealth Hall by the Boston WPA Band, under direction of John A. Jacobson; and part by the Commonwealth WPA Band, led by Barrington-Sargent. These concerts are presented under Federal auspices and are listened to by immense crowds of people. The programs are arranged in good taste and in harmony with long established Bostonese tradition.

"The Star Spangled Banner" tune is familiar to all ears—but will Americans ever learn the words?

Occasionally one comes across a musician, skilled in his art as an instrumentalist, who can speak in tones rhapsodical concerning his loved instrument. As a shining example—George Barrere, one of the great flute virtuosos of all time, once described "The Flute Voice in the Tone of the World." He used the following language:

"The flute is one of the most human of all instruments, because it is most like the human voice in its tonal production. For the other wind instruments one blows upon a reed; in playing the flute the lips are the reed. The tone is made with the breath and lips—exactly as a singer does. We players of today must devote ourselves to such music as will show our beloved flute in its true light—that of a genuine musical instrument. Among the classic composers we have delightful things written especially for the flute by Bach, Beethoven, Handel, Schubert and Mozart, and among the French moderns Saint-Saens, Faure, Vidor and Godard wrote enchanting things for this most flexible and effective instrument. The tone depends entirely upon the musical sensitiveness of the player.

"And presently
A velvet flute note fell down pleasantly
Upon the bosom of that harmony,
As if a petal from a wild rose blown
Had fluttered down upon that pool of tone.
"Yea, Nature singing sweet and lone,
Breaths through life's strident polyphone,
The flute voice in the world of tone."

If Lucia could have heard the flute part which Donizetti wrote as an accompaniment to her "mad scene" she might have had a more rapid recovery.

The Cleveland Musician, of recent date, carries the following personal, which will have wider than local interest:

The many friends of our late lamented brother, Elmer H. Wahl, will be pleased to learn that his son, Elmer, Jr., now 16 years of age, has been acting as sports director at the East 49th and Lakeside playgrounds during the summer as well as supervisor of the Fisher Food Class "F" Baseball League of the East Side. An enthusiastic lover of sports, he still finds time to apply himself diligently to the study of the clarinet and saxophone, on both of which instruments he displays unusual talent and has already made wonderful progress.

Along the line of something of which the Iowa cornfields never before heard—we offer the following type of racket clipped from the Cincinnati Musician:

Three years ago, when Benny Goodman played at Manhattan's Paramount Theatre, jitterbugs cavorted in the aisles—so wildly that police were summoned. Psychiatrists gravely speculated on what made the bugs jitter. Last week came an answer; they were hired to. Hailed into a Manhattan court was Irving (Schnitz) Davidson, boss of an organization called "The 200 Characters", who could be had to dance in aisles, make a fuss over celebrities arriving in railroad stations, mob people for autographs, carry instruments for orchestra players. Charged with assault on a musician-in on his trade, Boss "Schnitz" was let off with a suspended sentence and a warning to break it up.

What a choice aggregation of diversified talent that must have been!

Many people observe that it is hard to realize that an international war is in progress. How keenly their sensibilities will be sharpened next year—along about tax-paying time!

What do you think about your Local?—Chicago (Local No. 208) Music Master:

Some think it just the best ever,
Some are prompt in paying their dues;
Some attend meetings—some never;
Some asked for assistance—refuse.

Let's be thankful for those always ready,
To give of their best all the time;
Thus help keep the craft sure and steady,
As we float down the current—sublime.

Will battleships be sunk by sound?—Omaha Musician.
By having some of these over radio jazzphobia addicts on board—that very episode might happen.

The editor of the Kenosha (Wis.) Bulletin (Local No. 69) beguiles the membership to duty through the medium of rhythmic appeal. He says:

And now my friends let us discuss
The thing that interests all of us—
The ways and means of getting enough
Of that yellow, green and silver stuff.

Which is probably simply another way of saying:

When round the council table,
All other methods fail,
We surely should be able
To up the Local scale.

And no Local can be blamed in fostering that objective. No entrance into the international cock-pit has yet been officially decreed, but the economic convulsion is having its effect, and prices for all necessities of life are spiraling. Union labor compensation is being raised in all parts of the country and musicians must keep an eye on the main chance and insist upon their just share in the general award. When the taxation deluge hits us

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next year any kind of a life-preserver will look good.

Making the world safe for democracy seems to be a monumental task.

And here's where we all drink a bumper,
To refreshing brown October Ale;
A fraternal fellowship gesture—
May the sentiment widely prevail!

Dimitri Mitropoulos . . .

MASTER OF MUSIC AND MEN

ALTHOUGH known for a number of years as a composer and conductor of brilliant promise in his native Greece, the international career of Dimitri Mitropoulos, which has made him one of the most talked of figures in the world of music today, dates back only to 1930.

It was just eight years ago that Mr. Mitropoulos was called to Germany to conduct a series of concerts by the Berlin Philharmonic Orchestra. He had been in Berlin before but merely as a student and then for a couple of years as assistant conductor of the Staatsoper; but he had returned to Greece in 1924 to take over the directorship of the symphony orchestra of the Athens Conservatory.

His ability to work in sympathetic harmony with great artists who came to Athens to appear with his orchestra won Mr. Mitropoulos his first appearance as a conductor in Berlin. Such artists told in musical capitals of Europe about the young man in Athens who had such an understanding of the intricacies of orchestral accompaniment and such a gift of inspiring the highest artistic performances.

Ask Mr. Mitropoulos today how he happened to choose music as a career and he will tell you frankly he, himself, is at a loss to explain. In the first place, none of his forebears were musical. His parents, in fact, even frowned on his study of music. This was to be expected because both of his parents were fervent members of the Greek Orthodox Church which permits no orchestral or instrumental music in its rites.

Pressure to keep him from a musical career was even more marked because two of his uncles were monks: his grandfather on his father's side was a priest and his granduncle was an archbishop in the Greek church.

Mr. Mitropoulos admits that he, too, was deeply attracted by the symbolism of religion and was strongly tempted to enter the monastery with his uncles. Only his love of music kept him out. Once in the monastery, he would not even have a small organ upon which to express the musical urge that forever was welling up within him.

Born in 1896, Mr. Mitropoulos started studying piano when he was seven years old. At the same time, he attended the common schools and then high school in Athens. But at the age of 16 he broke off with school and dedicated himself strictly to music.

His love for creative work was beginning to assert itself at this time; so, while he studied piano with Ludwig Wassenhoven, he took classes in composing under Armand Marsick. His talent in both directions continued to grow but he inclined more toward composing than toward his work on the piano. Despite this, however, he evinced an ever increasing brilliance on this instrument.

The turning point in Mr. Mitropoulos' career came in 1919. He had progressed to the point in composition where officials of the conservatory felt an opera from his pen deserved a more than ordinary production. The opera was called "Beatrice" and was drawn from a drama of Maeterlinck's.

The great French composer, Saint-Saëns, was present for the production and was so impressed with Mr. Mitropoulos' work that forthwith he arranged for a scholarship that took the promising youth to study composition first with Paul Gilson at Brussels and then with Ferruccio Busoni at Berlin.

Mr. Mitropoulos cannot tell you to this day just how his ability as a conductor gradually succeeded his love of composition. He did find out early, however, that he couldn't do both, and he feels that it is just as important to take great works already composed and bring them forth in polished form from an orchestra as it is to compose them in the first place.

But the fact remains, that, while he studied, he found himself from time to time with a baton in his hand leading an orchestra. Gradually it became recognized that he had a brilliant, though latent talent for conducting. Men in the orchestra respected his knowledge of music and were willing to give their best under his direction. He found himself gaining confidence and winning from orchestras interpretations that satisfied his artistic sense.

So it was no great mystery that he finally found himself as assistant conductor of the Staatsoper and that a couple of years later he returned to Athens to conduct in the conservatory where he had received his early musical training.

Following his initial appearance with the Philharmonic in Berlin, Mr. Mitropoulos returned to Athens for two years.

The approval of artists continued to mount, however, and February 14, 1932, found him making his debut in Paris, conducting the Orchestre Symphonique de Paris.

At this concert, he played the solo part in Prokofiev's "Third Piano Concerto" while conducting the orchestra. A fortnight later, he was heard in England and he then made a tour of the principal Italian cities. He visited Italy again in 1934, 1935 and 1939.

As guest conductor at the Lamoureux Concerts in Paris in 1935, he presented among other works, the "Symphony in A Major" of Ferroud, the "Symphonie Concertante" of Florent Schmitt, and the "Suite in F" of Albert Roussel.

His knowledge of modern music and his ability to interpret it with fervor and keen insight has won him numerous invitations to music festivals where modern music has been featured. He was engaged to conduct a program of modern music at a festival of contemporaneous works at Venice while enroute back to America following his last summer's vacation in Greece, but the then impending war forced cancellation of the event.

During the years 1934 to 1937, inclusive, he conducted an annual three-month season of the orchestra at Monte Carlo.



DIMITRI MITROPOULOS

Throughout this time, he also continued his connection with the conservatory in Athens. Soon after this Mr. Mitropoulos was invited to visit America for a series of concerts. He accepted, he said, "with alacrity." He wanted to see what "this wonderful America" looked like. As the result of his appearances, he was the unanimous choice of the board of the Orchestral Association of Minneapolis to fill the post left vacant when Eugene Ormandy resigned to become conductor of the Philadelphia Orchestra.

Mr. Mitropoulos is unmarried, but not because he has any feeling against women. Quite the contrary. He believes in marriage as an institution and has every respect for those who find happiness and companionship in marriage. In his case, however, he merely has been too busy. His career takes so much of his time, he feels he would be doing some woman a grave injustice were he to marry.

His work is made the more arduous by reason of the fact that he conducts entirely from memory. It takes prodigious labor to make the scores which he must direct part of his being, but he feels it is worth it. It enables him to devote his entire attention to bringing from the orchestra the exact interpretation he desires.

Mr. Mitropoulos also spurns the use of a baton. His hands are flexible, graceful and expressive and he feels he brings forth numerous shades and subtle variations that would be quite impossible were he confined by a baton. He is slight in figure and there is a mildness about his ascetic countenance. These are beliefs, however, by his force and power while in action. He seems to live the music he is bringing forth from the orchestra.

Asked what was the hardest thing about conducting, Mr. Mitropoulos grows suddenly earnest. Aside from the technical

part of the job, he says, the hardest task is deciding which kind of authority to use. "You can be a dictator or a President of a republic", he explains, "and you can get good results both ways. I treat my musicians like colleagues. I make them understand always that my job is to learn my scores and to take care of everybody and nothing more, that we have one big task. I get my authority through, by being an example, I hope, of complete devotion to my work."

Mr. Mitropoulos says this without boasting or self-consciousness, but it is plain from his intensity that, for all his gentleness, humor and democratic ideas, he can transfix an offending instrumentalist with a chilling and terrifying gaze. Indeed, an impression of inner fire is the chief one that the conductor leaves with an interviewer. It burns up in him when he talks of the inspiration of conducting and it is apparent behind his intense intellectuality. Perhaps it will shine through his words on nationalism in music.

"I don't believe in making Russian music, in making German music. I don't think Beethoven thought of German music. Music is almost universal. French, Italians, Germans never tried to make national themes. They composed as they did because they had French, Italian and German mentalities. Rachmaninoff still composes Russian music because it is in his blood. So why not compose here with an American mentality?"

Appointment of Reilly Completes AFL Drive For NLRB Housecleaning

WASHINGTON, D. C.—President Roosevelt completed reorganization of the National Labor Relations Board along the lines demanded by the American Federation of Labor by appointing Gerard D. Reilly to succeed Edwin S. Smith as a member of the NLRB.

Mr. Reilly, former solicitor for the Department of Labor, is the third new appointee to the Labor Board since the American Federation of Labor started its campaign for a housecleaning of the Board in 1938.

All three members of the Board against whom the Federation originally complained have now been kicked out by the President and replaced by men who are unbiased. Never was a victory more complete.

Elimination of Edwin S. Smith from the Labor Board when his term expired August 27th was the crowning achievement of the long campaign. He was bitterly opposed by the A. F. of L. because of his brazen favoritism to the CIO, which unsuccessfully sought his reappointment.

The other two former members of the Board who lost out because of their pro-CIO predilections were Donald W. Smith and J. Warren Madden. They were replaced by Chairman Millis and William Leiserson.

A new era of equitable adjudication of the law hailed as labor's Magna Carta is now anticipated from the new board, as well as a more thorough purging of radical and pro-CIO employees from the board's staff.

Mr. Reilly brings to his new job a wealth of experience as the Department of Labor's legal chief. He joined the legal staff of that department in 1934 and was promoted step by step to the top post. He is a Harvard graduate and a former newspaper reporter. During his service with the Labor Department, he helped to draft the Walsh-Healey Act and the Wage-Hour Act.

NEARLY 12,000 HOMES FOR DEFENSE WORKERS BUILT UNDER USHA

WASHINGTON, D. C.—Nearly 12,000 homes for defense workers, built under United States Housing Authority supervision, have now been completed, Nathan Straus, USHA administrator, announced here.

Completions scheduled in September and October will add 6,152 to the total of 11,259 defense homes already finished in the agency's program, Straus said.

USHA started the present defense housing program last year when it supplied funds for 20 projects for defense workers and transferred sufficient funds to Army and Navy to build four additional projects. Of the 20 original defense housing projects, 17 with 5,110 homes are now complete and construction is far advanced on the remaining three projects which include 1,234 homes. The largest of these uncompleted projects is in Hartford, Conn. This 1,000-home community will be occupied shortly.

Under the Lanham Act, the Federal Works Administrator has assigned 24,777 homes to be built under USHA supervision. Construction on these homes is now nearly 10 per cent ahead of schedule.

CANADIAN LABOR OPENS MEETING

President Moore Urges Wage Contracts as Antidote to Strikes.

CALGARY, CANADA.—Tom Moore, president of the Trades and Labor Congress of Canada, opened the fifty-seventh annual convention, declaring that "the strike is no substitute for the ballot even in war time."

The Ottawa labor leader said the Congress has never sought to supersede the function of government, adding that the government must and will govern and if challenged will use its power to see that its edicts are carried out.

Labor Minister Norman McClarty in a message to the Congress urged employers and employees to maintain harmonious relations toward assisting Canada's war effort.

Mr. Moore said Canadian labor realized the war must be won, adding "we do not believe that it is necessary, in Canada, to surrender all that we have achieved through fifty-seven years."

As to matters of legislation, Mr. Moore said the Congress thinks it should be consulted and recognized. Canada was not up to date in the health insurance and social security that he said was necessary for the welfare of Canadian workers.

Of strikes in Canada, he said there was no strike in any industry where collective agreements had been reached and he advised employers that "cooperation is not a one-way street." Workers had gone more than half way, he added.

Immortal Legacy

Walter Damrosch reminisced the other day about the opening of Carnegie Hall. Tchaikovsky, who came over to conduct in the opening festival, was "the really shining success of the season", he said.

"He was a gentle, modest, shy, rather sad man", Dr. Damrosch said: "Because of his demeanor and politeness, all my friends adored him. He was no conductor, but he won the men's hearts so quickly that everything went beautifully and they understood his unfamiliar gestures immediately."

"The next Summer I was in Cambridge, England, when the university was giving honorary degrees to five composers—Saint-Saëns of France, Boito of Italy, Grieg of Norway, Max Bruch of Germany and Tchaikovsky of Russia. I sat next to Tchaikovsky at dinner. He told me he had written a new symphony and that it had a program. I asked him what it was.

"That I shall never tell", he replied, but he promised to send me the first orchestral score. Then we separated. That October back in New York I got a cable saying he had died after one week's illness. I realized I would never receive the score.

"But a week later a big package arrived from Moscow. It was the score, like a message from the dead. He had placed the order before his death. It was the 'Pathétique'."

—The New York Times.

JERSEY COURT UPSETS BAN ON CLOSED SHOP

TRENTON, N. J.—The Court of Errors and Appeals, highest New Jersey law tribunal, overruled a Chancery Court edict that an agreement between a union and an employer providing for a closed shop was monopolistic and void.

The question came before the Court of Errors and Appeals in a decree by Vice Chancellor William F. Sooy of the Chancery Court restraining A. F. of L. United Oystermen's Union No. 19600 of Bivalve, N. J., on Delaware Bay, from enforcing the closed-shop provision of the union's contract with the F. F. East Company, Inc., of Maryland.

In overruling Judge Sooy's injunction the Errors and Appeals Court said that both the National Labor Relations Act and New Jersey statutes had legalized closed shop contracts "as a matter of public policy". Most of the employees in the oyster industry in South Jersey, the court said, were migratory workers and that without being organized they might be exploited.

Ailments Specific to Musicians

WIND INSTRUMENTS IN RELATION TO HEALTH

By W. SCHWEISHEIMER, MD.

It is certain that the playing of wind instruments definitely reacts on the lungs and the heart. Methodical training on any wind instrument, especially woodwinds, gradually causes the strengthening of these organs.

We have in mind a young man who comes of a family afflicted with lung disease. While he himself had healthy lungs, he suffered frequent attacks of bronchial catarrh, a condition that worried his parents extremely.

They did everything possible to strengthen his respiratory organs. He was methodically subjected to hardening processes. Fresh air, wholesome, nourishing food of the very best quality, and vacations in the country were generously provided. An old physician advised the young man to learn to play the saxophone or some other wind instrument, for the purpose of developing his lungs. Thus it happened that he became a saxophone player and completely overcame his tendency to a weakness of the respiratory organs. Thereafter he remained entirely well.

In former years one sometimes heard it said that wind instruments tended to enlarge the lungs. More recent scientific investigations, some of them by X-rays, have disclosed, however, the fallacy of this idea. Blowing on wind instruments is good for healthy lungs and visibly strengthens and improves the tone of weak ones; only diseased lungs do not profit from it.

At the root of this prejudice is the fact that poor technic in blowing and breathing may have a harmful effect on the body. Blowing on an instrument becomes too great a strain if the wrong technic is applied. Exactly the same as in singing, incorrect methods may do serious harm. Inhaling too violently or using the breath too convulsively or playing on instruments too hard to manipulate is a great strain on the respiratory organs. In such cases the difficulty has often been overcome instantly and completely by one's acquiring a new technic, just as the use of a better instrument may eliminate the difficulty.

The various wind instruments have been tested carefully in recent times to determine their effect on the body and its various organs. The flute and the saxophone tax the body least. Juvenile persons find it as easy to blow the flute as older people and its use furthers the development of the respiratory organs. On the other hand, it is better to wait until the lungs and chest have reached a more advanced stage of development before taking up the study of any other wind instruments.

To be sure, one's teeth must be in excellent condition—a requirement that may be met, even in the case of seriously defective teeth, by virtue of the high quality of modern dentistry. All players of wind instruments must give thought to the condition of their teeth; one cannot blow the trumpet, or any other instrument having a fixed mouthpiece, with a loose set of teeth. The lips of flutists must be completely normal—that is to say, without scars or malformations. The flute, as is generally known, has no mouthpiece to give the lips the required formation at the outset. Unpleasant mewing tones are produced when the player is not able to form a perfectly circular opening with his lips.

Extended study has shown that greater difficulties are involved in the playing of the oboe and the bassoon. Here it is necessary to exert enough pressure to force the air through a very narrow air passage. The player frequently finds himself unable to give off enough air by exhaling, with the result that too much air remains in the lungs. This constant excess of air easily gives rise to congestion in the head. In musical circles one sometimes hears it said jocularly that oboists and bassoonists are at times peculiar fellows; one tends to see a relationship between their peculiarities and the effect of frequent congestion in the head.

It is indeed strenuous to have to march and play the oboe at the same time. That is the reason why in military bands the oboist, when marching, usually plays the bells instead of the oboe.

The physical requirements for playing the clarinet include a sound heart and

sound lungs, teeth intact and an underlip neither too thick nor too thin.

The proper time for taking up the study of a brass instrument is when the physical development of a person is essentially complete. There are exceptions, but in general it is better, for the sake of the lungs and of the bronchial tubes, to wait until this stage is reached. The mouthpiece of brass instruments is forcibly pressed against the teeth, which must of necessity be strong and unimpaired. Brass instrumentalists should have no hernias. The high pressure in playing affects the abdomen and even a well-fitting truss cannot as a rule give adequate support. Disorders of this type may be eliminated by means of an operation.

Certain intellectual qualifications are more important for the players of all kinds of wind instruments than for performers on other instruments. Very frequently the former are soloists who cannot depend, like the violinists, upon their neighbor's help. It is important for the wind instrumentalist to be able to concentrate rapidly and to possess great presence of mind.

In an orchestra the oboist was about to play an important solo when a part of his tube fell down. The clarinetist saved the situation by immediately playing the solo from memory, so that scarcely anyone noticed the change. This example is not unique. Many stories of the kind are told to demonstrate the presence of mind of performers on wind instruments. Contrary to some fishing and hunting stories, they are absolutely true.

MY TRADE UNION AT WAR

By JOHN MARCHBANK, General Secretary National Union of Railwaymen

The 370,000 members of the National Union of Railwaymen have, for many years past, been fully aware of the menace of the Fascist and Nazi regimes of Italy and Germany.

Through their international organization, the International Transport Federation, they have come into possession of much valuable information regarding Fascist attacks on trade union organizations in various countries in Europe, particularly on the large transport unions.

British transport workers are under no illusion about the life and death struggle which they, in common with other workers, must face in order to preserve freedom and democratic life in this country.

They recognize that the Fascist and Nazi conception of a "new order" in Europe represents the negation of all the fundamental principles upon which the Trade Union Movement has been built.

They know that one of the first acts of the Fascist and Nazi dictators has been the ruthless suppression of the trade unions, labor parties and cooperative societies everywhere—and they know what has happened to the leaders and prominent workers in these movements; they have been executed, thrown into concentration camps, or driven into exile.

The Railwaymen's Part in the War

Since the war commenced, British railwaymen, with other workers, have rallied to the task of defeating the aggressor nations. The part to be played by railwaymen is a very important one indeed.

It is their particular task to see to the rapid transport of troops, munitions, food supplies, and the hundreds of thousands engaged on civilian defense work and expanding industry, while maintaining as far as possible the normal transport of the nation.

On the outbreak of war, the railways were taken over by the government, which appointed a Railway Executive Committee to manage and operate them. This has in no way interfered with the usual method of trade union organization and negotiation.

The railwayman's work today has to be performed at much greater speed, and at considerable personal risk.

Railway workers early agreed to continue their work during air raids right up to the moment when the danger was actually overhead. Trains carry on continuously although at a reduced speed.

Although the majority of the railwaymen are included in the Schedule of Re-

served Occupations, very many of them were called up as members of the War Reserves, and a number have been transferred from railway shops to munition work.

Women On the Railways

As a consequence, the Union has conferred with the Railway Executive Committee and has agreed to the employment of women in certain jobs. Some are carriage cleaners, others porters and a few ticket collectors.

These provisions are temporary, and when the war is finished those railwaymen in the army or working on armament work will be restored to the railway service without loss of seniority.

As a vital link in Britain's lines of communication the railways are naturally a regular target for the enemy. The Union has negotiated with the management and a satisfactory scheme has been worked out, together with a plan providing shelters for all railway workers.

So far, the Union has been able by direct negotiation to deal with the pressing question of an increasing cost of living due to the war, and with other emergency problems.

Many problems have arisen as a result of the blackout. This makes things tough for railwaymen, whose work must go on both by day and night without cessation. Everyone agrees that the railwaymen have responded magnificently to the great call made upon them.

The railwaymen as a whole recognize that their future freedom, their Trade Union Movement and their cooperative affiliations are now at stake and that whatever it may cost the members to secure the defeat of the Fascist and Nazi aggressors, they are prepared to fight to a finish in order to maintain those privileges and democratic principles which, after years of struggle, they have been able to establish.

The railwaymen with their fellow-workers are out to preserve freedom and democracy, the legitimate heritage of all peoples.

Quarter Millionth Benefit Payment Made Under Rail Retirement Act

WASHINGTON, D. C.—A quarter of a million persons have already received benefits under the Railroad Retirement Act, the Railroad Retirement Board announced here. As an official recognition of this milestone in the board's history, Carlton Hayward, director of the Chicago region, went to Waupaca, Wis., personally to present William A. Wollenschlager with his first annuity check.

Wollenschlager worked for the Soo line for 40 years, running as a brakeman between Stevens Point and Chicago. In order to provide a life-time income for his wife after his death, he has chosen to receive a smaller monthly check than he would have been entitled to otherwise—about 18 per cent less. Mrs. Wollenschlager's annuity will be half the amount her husband is now receiving.

Mr. and Mrs. Wollenschlager are now living in their "retirement home", a charming four-room cottage which Mr. Wollenschlager designed himself and had built last year on the shore of Lake Miner in the Chain-O-Lakes region of Wisconsin. They expect to spend the summer months there "mostly fishing". "There's nothing like a Wisconsin summer", they say. Winters they intend to travel in the south. Wollenschlager is 65 and his wife 63. They have been married 39 years and are happy to be taking a well-earned vacation together.

The Railroad Retirement Act was passed in 1935 and amended in 1937. It provides retirement and survivor benefits for employees of the railroad industry. The cost of the system is borne equally by the railroads and their employees. There is a 3 per cent tax on employee wages (up to \$300 a month) and a similar tax on pay rolls. Through September 10, 1941, the Railroad Retirement Board had certified 148,855 employee annuities, 48,537 pensions, 7,540 survivor and death benefit annuities, and 45,253 lump-sum death benefits.

Kreisler Restored to Health

It will be cheering news to his friends and admirers that Fritz Kreisler is restored to health. He is practicing daily both on the violin and piano; some of his intimates say that he is playing the latter instrument even more eloquently than the former. In any case, NBC Concert Service is proceeding on the conviction that Mr. Kreisler will resume his public appearances in January. It has arranged a tour of 26 engagements for him, 16 with orchestras.

Where Are They Now? THE MELODY LINGERS ON

(Continued from Page Twenty-three)

cided to go into vaudeville, and picked up Billy Clark, another songwriter, as his partner. Their act consisted mainly of song and patter, and for 15 years they toured the country. Vaudeville was in its prime then. Naturally, "Sweet Adeline" was a part of their routine; they used it in the billing and Armstrong sang it at every performance. In 1920 he left vaudeville, which was beginning to stagger, and came back to Witmark's. He then wrote another song (with Clarence Gaskell) called "I Love You Just the Same, Sweet Adeline". Next he went into the booking business. Armstrong, like Gerard, has written some 200 songs, including "Nellie Dean" (which, to festive Englishmen, is a popular substitute for "Adeline"), "The Frisco Rag", and "I Love My Wife, But Oh You Kid!" Armstrong has met with more success than Gerard. The "Kid" sold a couple of million copies. The biggest kick he ever got was when he was standing on the sidewalk at Piccadilly Circus in London, watching a quartet put "Adeline" through her paces. "I wanted to go right up and rub against them", he told us. Gerard, too, feels happy whenever he hears the song, but both of them long ago stopped telling such convivial songsters they wrote the piece. No one will believe them; the general opinion is that the authors of "Sweet Adeline" have been dead for a hundred years.

Armstrong and Gerard have written about 15 songs together in the last 30 years ("Follow the Crowd on Sunday" and "When You Have Time and Money" are two) but none has prospered. Twelve years ago they put out a number entitled "Sweet Elaine", which was just about as close to "Adeline" as one song can be to another. They had high hopes, and it was published as the logical successor to "Sweet Adeline"—another "natural quartet echo song", a phrase coined by Gerard to denote a song with responsive measures. People didn't go for "Elaine", though; either they were fed up with natural quartet echo songs, or they were so used to "Adeline" that they couldn't be bothered with her younger sister.

Labor Unions Buy Defense Bonds

WASHINGTON, D. C.—Continued strong support of the defense savings program by labor organizations throughout the nation is reported by the Treasury Department. Recent instances of labor cooperation with the program include the following:

The Progressive Mine Workers of America, Joe Ozanic, president, has voted for a systematic saving plan to stimulate the buying of Defense Savings Bonds.

The Workmen's Circle, of which Joseph Weinberg is president, reported to the Treasury Department that its membership of 73,000 had cooperated in the purchase of Defense Savings Bonds to the amount of \$100,000 in a continuing effort to aid the Government in national defense.

Besides urging members to purchase Defense Savings Bonds and Defense Savings Stamps, many unions have invested in Defense Savings Bonds. Among recent purchasers of bonds are Chicago Printing Pressmen's Union No. 3, Massachusetts State Federation of Labor, Boston Photo-Engravers' Union, International Brotherhood of Teamsters', International Typographical Union of Indiana, Plumbers Local No. 370 of New York, International Union of Operating Engineers in New Jersey, Joint Council of Teamsters No. 28 of Seattle and Local 265 of the International Brotherhood of Teamsters', San Francisco.

Washington, D. C., unions are to the fore in the defense savings bond picture, with big purchases of the bonds. Columbia Typographical Union No. 101 has purchased \$65,000 worth. Other purchases have been made as follows: Milk Drivers' Union 246, \$10,000; Motion Picture Operators 224, \$1,000; Carpenters Union 132, \$9,000; Street Car Men, \$40,000; Plate Printers' Union, \$30,000; Painters' Union, \$15,000; Plumbers' Union, \$15,000; Meat Cutters' Union, \$10,000; Grocery Clerks Union, \$10,000; Electrotypers' Union 17, \$2,000; Photo-Engravers' Union, \$1,000; Laborers' Union 74, \$1,000; Bartenders' Union, \$1,000.

PEDAGOGICS

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.



Sol Babitz

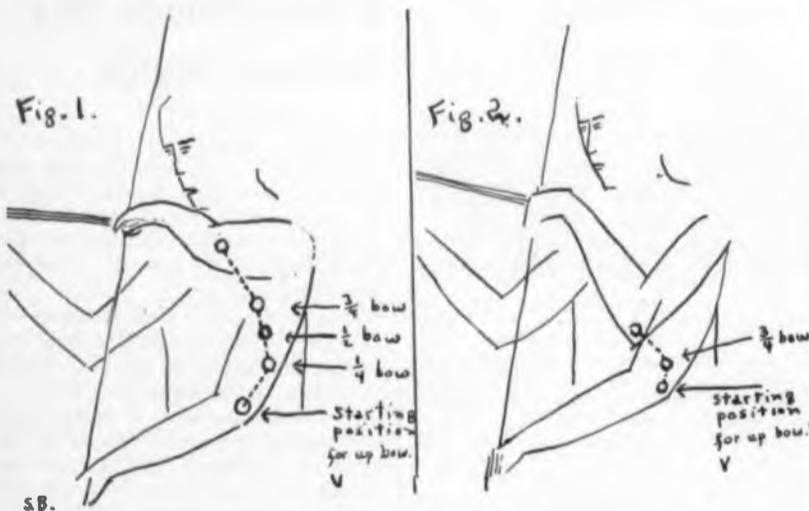
HUGGING the right elbow close to the right side is a bad habit inherited from the dim past when violinists used to hold the instrument over the left lung and shifted from the third to the first position the Lord only knows how. The liberation of the upper arm in recent times has not been accompanied by an equally widespread change in the approach to the method of bowing. Many violinists still think of the upper arm as something which is not to be used unless absolutely necessary; they have still to learn that the upper arm and not the forearm is the primary source of bowing energy.

In Figure 2 we see the results of an inadequate functioning of the upper arm. In playing up-bow, the elbow remains at its starting position until almost three-fourths of the bow has been used up. Not until after the middle of the bow is passed does the upper arm begin to function, as shown by the broken line. This inactivity of the upper arm has three harmful effects:

1. Most of the energy from the upper arm is wasted and therefore the forearm is overworked.
2. As a result of the extreme angular changes of the forearm, the wrist is overworked merely in order to accommodate these changes and prevent the bow from flying off toward the scroll or tailpiece.
3. The overworked forearm and distorted wrist are handicapped in playing spiccato and other specialized bowings.

In Figure 1 the movement of the bow and elbow are almost perfectly parallel. There is no contradiction in their rise, with the following beneficial results:

1. No part of the arm is overworked since the labor is divided between the upper arm and forearm. The raising and bending of the elbow are almost equal.
2. There is little change in the appearance of the wrist which maintains a normal relaxed position from tip to frog, while the bow remains in the playing zone. The wrist can now act as an undisturbed transmitter of energy from the arm to the fingers.
3. The normal functioning of the wrist and forearm creates the most favorable condition for the execution of the spiccato and other specialized bowings.



The above drawings are made in reverse in order to facilitate practicing before a mirror. They are slightly exaggerated for the sake of clarity. Slow bowing practice on open strings before a mirror is the best type of work for self-improvement in this basic field.

WARNING: In seeking to attain normal freedom of the right arm, one should always try to remember that by going too far in the direction of freedom one risks the danger of wasted energy due to excess movement. Let common sense be your guide.

MUSICAL QUIZ

(Answers on Page Forty-seven)

1. What is the origin of the word "jazz"?
2. Place the following in their proper places in the modern musical scene:
 Samuel Barber
 Fabien Sevitzy
 Roy Harris
 Marian Anderson
 Lorin Maazel
 Helen Traubel
 Carlos Chavez
3. What is the oldest symphony orchestra in the United States? The second oldest?
4. Which of the following composers lived to see the 20th century?
 Verdi
 Debussy
 Saint-Saëns
 Wagner
 Franck
 Grieg
5. What is the "neoclassic" movement in music?

On the SAXOPHONE

By **MERLE JOHNSTON**



The writer is basing these articles on many years of actual experience with the world's greatest musical organizations. Any member of the Federation having any questions to ask of Mr. Johnston may do so by writing to him in care of THE INTERNATIONAL MUSICIAN.

THE same fundamental principles of saxophone technique apply today as they did ten years ago. A good tone, for instance, is the first requisite of a good saxophone player whether he is in the lead, second, third, fourth or fifth chair. It is much easier today to produce a good tone along with increased quality and power, because of many improvements in better tuning and greater ease of blowing, made on the instruments by the manufacturers. True, the requirements for each individual vary according to the band, whether it is sweet or swing, what its sax section constitutes, three, four or five members, and what the added brass or string sections, which form the complete tone of the entire ensemble, comprises.

Radio and records give us all an opportunity to check and double check many excellent performers whose work definitely inspires the good old "woodshed workout". Players are practicing more and teachers are turning out better pupils all the time.

Mouthpieces are vastly improved. Their tone chambers have better proportions. New materials are being used for their manufacture, and more consistent facings are available so that your choice of the proper one should materially improve tone production.

Reeds are more consistent than ever before. American manufacturers are trying earnestly to give the saxophone player a better playing and longer lasting reed. Also American cane which will compare with some of the best French cane will soon be available. The type of reed you use is without question the factor most necessary to good tone.

One of the best attributes along with a good tone is to be a good reader. This can be acquired by anyone since it is chiefly a matter of practice. You can't have too many books. There are easily 30 to 35 books available that are considered good progressive material for practice. Then, too, we must consider the ability to tongue and phrase. For instance, if you can tongue consecutive sixteenth notes at a tempo of 126 per quarter note, you have attained a very practical speed. Also your vibrato should be somewhere within the range of 76 to 88 assuming four pulsations per beat.

In subsequent discussions in this department your individual problems means more to me than anything else. So, if you will write me in care of the INTERNATIONAL MUSICIAN, I will endeavor to give you the right answer to all of your questions.



Merle Johnston

What's What and Who's Who in Drumming

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



Vincent L. Mott

Dear Friend Vince:

I got your letter suggesting I take over your "Drum Column" for an issue during your vacation. Thanks for the compliment. I'm delighted to do so.

Possibly it may best be done by a personal letter reiterating what I told you last year at the World's Fair, about admiring the way your articles hammer on the importance of the drum rudiments. The average drummer-reader of the INTERNATIONAL MUSICIAN needs no one to tell him of their importance for he has been in the business since Hector was a pup and has learned what he should know in the good old school of experience. But the young drummer of today, unless he has had the advantage of expert coaching, enters the field in a haze of erroneous, distorted impressions gained from watching ace drummers and listening to modern recordings. The thing looks easy. He is impressed with the glamour but has no conception of the technical foundation underlying the big-time drumbeats. Consequently his drumming is confined to a dozen or so "trick beats", which have been picked up in a haphazard manner, and which cannot be fitted into the playing of a band.

This is the boy who needs to be told that there is as much science in drumming as in anything else. He needs to be counseled not to shy away from the old guy with chin whiskers and a band uniform who opens and closes the long roll on a big drum and who spouts about paradiddles and ratamacues, for these are nothing but rudiments. Rudiments, to the drummer, are nothing but scales and exercises, and scales and exercises are simply scientific control and application.

During the year many ace drummers come into my studio for check-ups. Invariably their interest lies in foundation: production, stroke, handhold, accentuation and, most of all, rudiments, as the old-timers played them. Krupa, whose ultra-modern tom-tom beats are patterned after the ancient tribal drumbeats of the Congo jungle, is today, at the top of his profession, studying harder than ever, and on the traditional drum rudiments of the Revolutionary period. George Wettling, another drum ace, is likewise engaged, also Johnny Williams, Ormond Downes and countless others who have found out you must learn them in the "cornfield" first, and adapt them to the rarefied atmosphere of swing later.

"Inspired" drumming, as we hear it today, is far removed in technique from the legitimate or classical style. Inspiration cannot be taught. It must come from within. But inspiration in itself is futile if it cannot be concretely transmitted to others. The drummer's method of transmission lies in a pair of smart wrists trained to master the rudiments, first in their original structural simplicity and finally in whatever revamped, distorted or modernized version is best adapted to today's music.

This is why I appreciate your insistence on a proper knowledge of the rudiments, Vince, and I surely hope you will never let up on it. With kindest personal regards, I remain,

Cordially and fraternally yours,

GEORGE LAWRENCE STONE, Local 9.

P.S.: Reference to Local 9 brings back fond memories of drumming "National Emblem March" with a pair of drumsticks on a desk-top up in old 47 Hanover before a committee of three of the Old Guard. They told me I was "good" and I thereupon became a member of the A. F. of M. This in 1902. I trembled so that my sticks rattled into a roll by themselves.

Dear Friend Stony:

Just returned from Milwaukee, Wisconsin, where, as you know, I attended the 1941 National American Legion Convention as Technical Adviser for Pat

Rettley with the Captain Harry B. Doremus Post Drum and Bugle Corps of Hackensack, N. J.

Your letter fully covers "What's What" in this column and I am going to top it off with George Lawrence Stone on "Who's Who". Thanks again and best regards.

Rudimentally yours, VINCE.

AND NOW WHO'S WHO—GEORGE LAWRENCE STONE

"Stony", as he is known to his close friends, is principal of the Stone Drum and Xylophone School, a radio artist, a manufacturer of drums and a lecturer on music appreciation (as applied to percussion instruments). Every name drummer makes the Stone Drum Shop a stop-off whenever he plays in or near Boston. For five years he was a member of the Boston Symphony Orchestra, having played under such noted conductors as Caplet, Conti, Moranzoni, Goodrich and Weingartner. He played in the Boston Festival Orcher "a under Emil Mollenhauer, also under the baton of Victor Herbert in the pit of the Boston Colonial Theatre. He is a member of Stewart's Boston Band, Walter Smith's Broadcasting Band and the Aleppo (Shriners) Band of Boston. He gets a kick out of drummers coming in to pay him a visit. Many of them bring in their pet "smart beats" or killer-dillers. By a little digging down into the past he is able to show them where some other drummer played the same thing years ago. Stony has kept young with his drumming. One can talk to him and find that he is a good listener. Yet he can talk on any subject the conversation may lead to. To leave him is to miss him. His many friends come from every state in the Union. He is convinced that big-time drumming—and in fact, big-time music, in the modern style—has "sowed it's wild oats", has emerged from its adolescence and is now settled down in the groove of solid, substantial, well-schooled and well-trained musicianship.

"Stony" has written many text-books on drumming which should be in the library of every drummer. Among the best of them is one entitled "Stick Control for the Snare Drummer". Its stick work does not conflict with any teacher's system.

It may be well to confess that it was George Lawrence Stone who years ago gave the writer his now famous Carbon Paper Test. That test was his inspiration to take up drumming seriously. If you are curious about the Carbon Paper Test, visit "Stony" the next time you are in Boston. You'll find out how good you really are.

The Technique of the French Horn

By LORENZO SANSONE

(Faculty Member of the Institute of Musical Art, Juillard Graduate School, Juillard Summer School, Former Solo Hornist of the New York Symphony Orchestra.)

Development of the French Horn Players in the United States



LORENZO SANSONE

SOME years ago, one was practically compelled to secure hornists from Europe in order to fill responsible positions in many major symphonic and grand opera orchestras. During the past 30 years, a generation of American hornists have appeared, due in great part to the fact that the finest teachers, schools and instruments are in this country. Now more opportunities for the students, teachers and professionals are available here than anywhere else. We now have here a good supply of young hornists who are able to fill with great distinction any position in this country's organizations, as well as abroad.

Many hornists, who came from abroad, with great reputations already made have continuously given their training and experiences to most worthy students, teachers and professionals alike, in a most cooperative manner. This democratic step has formed the nucleus which has in great part produced this present generation of superior hornists.

It is amazing to observe the ease and confidence with which many present-day hornists, some even students not yet in their twentieth year, are able to perform most of the harder passages found in the standard repertoire of symphonic and operatic works, for instance: "Siegfried" excerpts, "Til Eulenspiegel", Tchaikovsky's Fifth Symphony, Mendelssohn's "Nocturne", Bach's Cantatas and Masses, the various symphonies of Brahms and Beethoven. The studies used in present-day teaching are most comprehensive. The modern student accomplishes more in five years than formerly was accomplished in ten.

The Perfect Ear vs. the Relative Ear

One might take it for granted that a musician possessing a perfect ear would have no trouble playing or singing in absolute (perfect) pitch. I have found this not to be the case. Many of my students, past and present, have proved without a doubt, that one having a relative ear produces better intonation and quality of tone than one having absolute pitch. I have heard performers, having perfect pitch, so-called, play out of tune, yet the majority who have sensitive hearing qualities play much better in pitch.

The French Horn is the most difficult of all brass instruments to play well; due to its extreme range. Compare the trumpet range of about two and one-half octaves against the French Horn range of three and one-half octaves, and, further, the single Bb five-valve horn range, where four octaves can be secured with competitive ease.

Performers having better or stronger lips make for more resistance, but this on the other hand does not help the playing in true pitch. The best schooling in playing any brass instrument is to play without pressure on the lips.

Those not using this method soon play out of pitch and with uneven tones.

THE TRUMPET FORUM by Hayden Shepard

F. E. W. of Rochester, N. Y., a teacher of the trumpet, writes that he has a pupil who has played for four years. At the time he began playing he also started wearing braces on his teeth. He has always had trouble with high notes inasmuch as the pressure cuts and hurts his lip. His attack is very poor and he is unable to hold his tones except with great difficulty.

Answer: Your pupil is working under a great handicap. Undoubtedly the braces on his teeth not only prevent any sort of a flat surface but also cut his lip. Even such a thing as an overlapping tooth can sometimes do considerable damage. I have known players to overcome this tooth difficulty by having a dentist make a very small paper-thin plate which fits over the protruding tooth, thereby giving him a flat surface. In the cases I know of, this method has been entirely effective. I would suggest that you have your pupil visit his dentist to ascertain if it would be possible for him to make a plate of this nature. I am not at all sure that this would be practical. It would have to be exceedingly light in weight and thin. Naturally, one cannot play with the mouth full of metal which would prove more cumbersome than the braces are painful. It is, I think, worth a try for I do not think it will be possible for your pupil ever to develop a "lip" under the present circumstances.

On the same subject of injured lips, perhaps it would be pertinent at this time to discuss some of the various kinds of sores, bruises and cuts with which trumpet players are at times beset. Of course the most common one is the ordinary cold sore or fever blister. This sore is not traceable to excessive playing or extreme pressure but is the direct result of a temporarily poor physical condition of either the stomach



Hayden Shepard

or intestines. Players who are chronically subject to these most annoying outbreaks (and they invariably occur right in the center of the embouchure) should correct their diet and elimination, or see a doctor. The other, and the far more serious kinds are the sores and cuts which are the result of excessive playing and extreme pressure. Usually the sore and the cut are of the same nature—the only difference being that the sore partially heals and does not become irritated enough to cause the lip to split. If the player is subject to a chronic sore lip, and by sore I mean an actual bruise where the mouthpiece rests, it is of the utmost importance that he does not continue playing with the lip in this condition but rather give it a complete rest, until it is healed. Not infrequently, upon resuming playing, the lip will break out again or perhaps form a small corn or crust. In this case it would be well to consult a skin specialist. A few treatments with X-ray almost always effect a complete cure. I also think it advisable for the player to change mouthpieces, using one with the rim either slightly smaller or larger than the one he has been using. In this way the mouthpiece will not rest in exactly the same groove, and even though it is only a thousandth of an inch to the side of the old sore spot, the player will run much less risk of the sore re-occurring.

I would also say at this time that I would never let a surgeon touch the embouchure with a knife for although I know of two cases where a small cyst was removed from the lip very successfully, it is an exceedingly dangerous and experimental operation.

PROFESSIONAL PIANO POINTERS

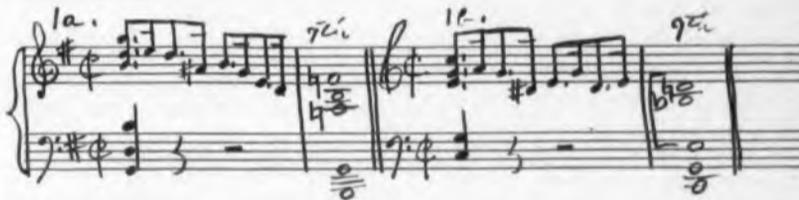
By J. LAWRENCE COOK

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

ENDINGS

HARMONY books tell us that a cadence which contains the resolution I-IV-V-I constitutes a perfect ending; yet we are familiar with the fact that, no matter how the cadence of a hymn is affected, it is always correct to follow it up with an "amen" sung to the accompaniment of the plagal cadence. The plagal cadence is, of course, an ending which dispenses with the V (dominant) altogether and is effectuated through the resolution IV (subdominant)—I (tonic).

Both the perfect and plagal endings are so obvious that popular pianists long ago sought escape from them through the use of other harmonies. The earliest departure that we can recall having set a vogue was that of the unresolved 7th and sometimes 9th. As a matter of fact, when this first came into use the piece was ordinarily ended completely in the conventional way and the ending (with unresolved 7th or 9th) "tacked on" much in the same manner as the relation of "amen" to a hymn. (See Examples 1-A and 1-B.)



Using this unresolved harmony to express finality, of all things, was indeed a drastic deviation from the conventional form. It can never be accepted as correct. The average jazz listener accepted it from an impressionistic point of view. That is, the assertion of it expressed to him the real termination of a jazz rendition (very notably in the player roll recordings of yesteryear) and he became accustomed to its impression as such.

Nowadays we occasionally hear unresolved chords in endings, and we have often wondered if they do not greatly disturb the sensibilities of the musical purist who chafes to hear them.

In this connection we recall a story of the old master who had gone upstairs in his cottage to retire for the night. As he was about to get into bed, someone struck an active chord on the keyboard of his clavichord downstairs, leaving the chord unresolved. The old master promptly put on a wrap, went downstairs and resolved that chord. Only after he had thus set his mind at ease could he retire in peace.

We do not recommend the general use of unresolved dominants or other active harmonies as endings but prefer to suggest reserving them for songs of the "blues" type.

Modern musicians have devised many interesting usages for endings, most of which are favorable even to the most discriminating musical ear. A few likeable usages are shown in Examples 2 to 6, inclusive, with pianistic application:



A band has the additional advantage of achieving variety of effect through tone color and phrasing.

SUSPENSIONS, EXPULSIONS REINSTATEMENTS

SUSPENSIONS

- Atlantic City, N. J., Local No. 861—William Hilbeck, Henry Cohen, Joseph Cermignaro, Harry DeKings, Clark...

OFFICIAL PROCEEDINGS

Of the Forty-sixth Annual Convention of the American Federation of Musicians

THIRD DAY

OLYMPIC HOTEL, SEATTLE, WASHINGTON

RESOLUTION No. 26

Whereas, The traveling musician who plays subsequent steady engagements in different states of the United States, and who, because no particular engagement is of sufficient length to entitle that musician to unemployment benefits in one particular state, the musician very often finds himself in the position of being absolutely unable to obtain unemployment benefits in any one state, and

Whereas, State unemployment taxes have been paid by the employer to the state on the engagement played in that particular state and the musician would be eligible for unemployment benefits but for the fact that his total amount of employment was not in one particular state but divided between many states,

Therefore, Be It Resolved, That the officers and Executive Board of the Federation investigate the future possibility of obtaining unemployment benefits for members in the classification stated above.

WEBBIE GILLEN, HAROLD P. SMITH, Local 380.

A favorable report is submitted. An explanation is made by Brother Weber.

A further explanation is made by Chairman Meurer. The favorable report is adopted.

Vice-President Bagley takes the Chair.

Chairman Greenbaum reports for the Committee on Organization and Legislation.

RESOLUTION No. 35

Whereas, James C. Petrillo, our International President, has guided us through a very trying year during which ordinarily inconceivable obstacles have been placed in his path by obviously unfriendly interests, and

Whereas, Since the Forty-fifth Annual Convention of this Federation our esteemed President has been compelled to take and maintain a stand consistent with the principles for which we have persistently fought.

Now, Therefore, Be It Resolved, That the delegates to this Forty-sixth Annual Convention of the American Federation of Musicians in behalf of their constituents throughout the United States and Canada, do hereby unanimously commend President Petrillo and concur in all decisions he has made in behalf of this Federation since the last Convention.

IRVING ROSENBERG, Local 402.

The Committee reports the following substitute favorably:

Whereas, James C. Petrillo, our International President, has guided us through a very trying year during which ordinarily inconceivable obstacles have been placed in his path by obviously unfriendly interests, and

Whereas, Since the 45th annual convention of this Federation our esteemed President has taken and maintained a stand consistent with the principles for which we have persistently fought,

Now, Therefore, Be It Resolved, That the delegates to this 46th annual Convention of the American Federation of Musicians, on behalf of the organized musicians throughout the United States and Canada whom they represent do hereby unanimously commend President Petrillo and concur in all decisions he has made in behalf of this Federation since the last Convention.

Discussed by General Advisor Weber and Chairman Greenbaum.

The substitute is adopted by a unanimous vote of the Convention.

President Petrillo thanks the delegates.

President Petrillo returns to the Chair.

Chairman Greenbaum continues the report of the committee.

RESOLUTION No. 46

The introducer requests leave to withdraw and the Committee suggests that the resolution be expunged from the records.

The Convention agrees.

RESOLUTION No. 14

Whereas, Tuberculosis is still the greatest scourge in this country, and

Whereas, The Humanitarian work of the Anti-Tuberculosis Society is limited because of lack of funds, and

Whereas, The sale of anti-tuberculosis Christmas Seals is of the greatest help in providing free care to victims of this disease, and to carry on a constant campaign against the disease, now then, be it

Resolved, That in all official correspondence of the A. F. of M. an anti-tuberculosis Christmas Seal be affixed to each and every envelope, and to all correspondence emanating from all locals of the A. F. of M.

LOUIS MOTTO, Local 65.

An amendment is offered: "When financially feasible."

A favorable report on the amended resolution is submitted.

Discussed by Delegate Motto, Secretary Emeritus Kerngood, Treasurer Brenton, Secretary Birnback and Delegates Wright and Riccardi.

An amendment is offered that the resolution apply only to the month of December.

A motion made to recommit to the Committee is adopted.

MEETINGS OF INTERNATIONAL EXECUTIVE BOARD

Hotel Olympic, Seattle, Wash., June 5, 1941.

President Petrillo calls the meeting to order at 10:00 A. M.

Present: Bagley, Brenton, Hayden, Weaver, Hild, Murdoch, Weber, Kerngood and Birnback.

Executive Officer Parks excused on account of his assignment in Washington on WPA matters.

President Petrillo advises the Board that he engaged Mr. Ben Selvin to make a survey of the canned music situation with the exception of the Hollywood Motion Picture Studios.

Mr. Selvin reports the results of his survey in detail to the Board.

The report is discussed at great length. The Board decides that the report shall be read to the Convention by Mr. Selvin.

The Board considers a request of Local 494 to change its name to Southbridge Musicians' Association.

Upon motion, the request is granted.

The Board considers an appeal from the Hanna Theatre, Cleveland, Ohio, from an action of Local 4 in charging a higher price for the Dante Magic Show than the regular dramatic show price.

The documents are read.

Upon motion, the appeal is sustained.

Brother Kerngood retires.

The Board considers Case No. 1118, 1940-1941: Appeal of member William J. Kerngood of Local 655, Miami, Fla., from an action of that local in adopting an amendment to its law concerning elections.

Upon motion, the appeal is sustained.

Brother Kerngood returns.

The request of Bernard K. Weiner (Bernie Wayne) that the balance of \$80.00 due on his national initiation fee be held in abeyance. Re: Case No. 1048, 1937-1938, is considered.

Upon motion, the request is granted.

The Board considers request of member West Masters of Local 70, Omaha, Neb., to have the balance of his national initiation fee held in abeyance. Re: Case No. 984, 1937-1938.

The Board grants the request.

The Secretary reads the report from Harry N. Guterman and Local 138, Brockton, Mass., concerning the 3A Manor, Morey Pearl and the Popeye Club. (Re: Cases No. 588 and 1117, 1939-1940.)

Upon motion, the report is accepted and filed.

The Board considers Case No. 920, 1940-1941: Request of Local 592, Charleroi, Pa., for an extension of jurisdiction and

objection interposed by Local 417, Conneville, Pa.

Upon motion, the request is denied.

Case No. 918, 1940-1941: Request of Local 634, Keene, N. H., for an extension of jurisdiction and objection interposed by Local 359, Nashua, N. H., is considered.

The Board denies the request.

The Board considers Case No. 104, 1940-1941: Appeal of Ernest Gall from an action of Local 327, Baraboo, Wis., in refusing to accept him as a member and allowing claims against him.

The appeal is sustained.

The Board considers a request of Local 99, Portland, Ore., for permission to reinstate Lynn Stewart. (Case No. 62, 1940-1941.)

Upon motion, the request is granted without any national initiation fee pending his future deportment as a member.

The Board considers a request of Local 190, Winnipeg, Man., Canada, that the \$100.00 fine imposed upon member Dave Gussin be set aside. (Re: Case No. 371, 1940-1941.)

Upon motion, the fine is reduced to \$50.00.

Case No. 1066, 1938-1939: Application of Ronnie Dare for reinstatement in the A. F. of M. is considered.

Permission to reinstate upon the payment of a National Initiation Fee of \$25.00 is granted.

The Secretary reports on steamship matters.

The Cuba Mail and Porto Rico lines are paying bonuses to the musicians, effective March 15, 1941.

The report is accepted.

The Board receives and considers a request of Local 123, Richmond, Va., that Culpepper County be considered in the jurisdiction of that local. (See Case No. 949, 1939-1940.)

Upon motion, the request is denied.

A request of Local 109, Pittsfield, Mass., for permission to change its name from the Pittsfield Musicians' Protective Association to Pittsfield Federation of Musicians is considered.

The Board grants the request.

The Board considers a request of Local 336, Burlington, N. J., for an extension of jurisdiction and objections interposed by Locals 62, Trenton, N. J., and 399, Asbury Park, N. J.

The request of Local 336 is denied.

The Board considers a request of residents of Stambaugh, Mich., for a charter for Iron County, and objection interposed by Local 249, Iron Mountain, Mich.

Upon motion, the request is granted.

The Board considers a request from the residents of Wooster, Ohio, for a charter and a counter request from Local 159 for jurisdiction over Wooster, Ohio.

The Board denies the request for a charter.

At 6:00 P. M. the Board adjourned until Friday at 9:30 A. M.

Olympic Hotel, Seattle, Wash., June 6, 1941.

President Petrillo calls the meeting to order at 9:30 A. M.

A request of residents of Fremont, Neb., for a charter is laid before the Board.

The Secretary is instructed to have the application follow the usual course, under the condition laid down by the International Executive Board.

The Secretary reports on Case No. 474, 1940-1941. Request of Local 10, Chicago, Ill., for an extension of jurisdiction in DuPage County and objections interposed by Locals 181, Aurora, Ill., and 745, Lemont, Ill. He arranged a settlement agreeable to all three locals.

Upon motion, the action is ratified and the report accepted.

The Board again considers the charges preferred by the Central Labor Union and the Building Trades Council, Pocatello, Idaho, against member Hugh Ivey of Local 295, A. F. of M., of that city.

Upon motion, the charges are sustained and member Ivey is instructed to comply with the provisions of Standing Resolution No. 13 within 30 days.

Case No. 1307, 1940-1941. Request of Local 475, Brandon, Man., Canada, for

jurisdiction over Clear Lake Dance Pavilion, Wassagaming, Man., Canada, and objection interposed by Local 190, Winnipeg, Man., Canada, is considered. Upon motion, the request is granted.

The Board receives a communication from Local 508, Chico, Cal., regarding Case No. 1027 of the 1940-1941 docket. Upon motion, the letter is placed on file.

Case No. 1303, 1940-1941. Request of Local 529, Newport, R. I., for an extension of jurisdiction and objection interposed by Local 198, Providence, R. I., is considered.

Upon motion, Point Judith is granted to Local 529. The balance of the request is denied as Block Island already is in the jurisdiction of the Newport Local.

A request of Local 94, Tulsa, Okla., for a ruling on the proposed plan of one of its members on a share plan proposition is considered.

Upon motion, the request is denied.

The Board considers Case No. 636, 1940-1941. Charges preferred by Traveling Representative Raymond E. Jackson against Local 675, Springfield, Ill., for alleged violation of the laws of the A. F. of M.

Upon motion, the local is found guilty and the charter is revoked.

A request of Local 770, Hagerstown, Md., for jurisdiction over Martinsburg, W. Va., and Winchester, Va., and objection interposed by Local 161, Washington, D. C., is considered.

The Board grants the request.

A jurisdiction dispute between Locals 246, Marlboro, Mass., and 173, Fitchburg, Mass., over Ayer, Mass., is considered.

The correspondence is read.

Upon motion, the jurisdiction is redefined and Ayer is granted to Local 173, Fitchburg, Mass.

The Board considers Case No. 921, 1940-1941. Request of Local 441, Oswego, N. Y., for an extension of jurisdiction and objection interposed by Local 267, Fulton, N. Y.

The request is denied.

The Board again considers Case No. 633, 1940-1941. Request of Local 398, Ossining, N. Y., for a clarification of its jurisdiction over the Bedford Golf and Tennis Club, which territory Local 626, Stamford, Conn., claims.

Upon motion, Bedford Golf and Tennis Club is granted to Local 398, Ossining, N. Y.

The Board considers a communication from Fred A. Holtz, president of the National Association of Band Instrument Manufacturers, concerning proposed new tax bill and the inclusion of a 10% levy on musical instruments.

The Secretary explains the steps taken by the Federation through the President's and Secretary's offices.

Upon motion, the report is accepted and the matter is left in the hands of the President and Secretary.

The Board considers the problem arising through the introduction in Congress of H. R. 4806.

General Advisor Weber explains how this bill would curtail the employment of members in radio.

Upon motion, the Board instructs Executive Officer Parks and Mike Flynn to do all in their power to prevent the passage of the bill.

Case No. 1308, 1940-1941. Request of Local 434, Detroit Lakes, Minn., for an extension of jurisdiction and objection interposed by Local 382, Fargo, N. D., is considered.

Upon motion, the request is granted.

The Secretary reports on the claims of Cy Mitchell, Court Hussey, Marshall Van Pool and Jimmy Dorsey against M. C. Watson and Thornwood Ballroom, Cedar Rapids, Iowa, involving Cases Nos. 501, 502, 535 and 873, 1938-1939 docket.

The report is accepted by the Board and the matter is left in the hands of the Secretary.

A request of Violet Murphy, a former member of Local 73, Minneapolis, Minn., for membership in Local 30, St. Paul, Minn., is considered.

Upon motion, the request is denied.

The Board considers a request of Local 406, Montreal, Que., Canada, for reconsideration of the applications of the Johnny Gilbert Orchestra and the Sally Lee Orchestra for reinstatement.

Case No. 989, 1940-1941.

The matter, upon motion, is referred to Executive Officer Murdoch.

Case No. 650, 1940-1941. Claim of member Jack Pfeiffer against Hugo Quist and Fortune Gallo of New York, N. Y., and

Ray Fabiani, the Philadelphia Gardens, Inc., and John McShain of Philadelphia, Pa., for \$660.56 alleged to be due him, is considered.

Upon motion, the claim is allowed against Philadelphia Gardens, Inc., John McShain and Ray Fabiani in the sum of \$360.56.

The Board considers Case No. 658, 1940-1941. Claim of Member Lester Merkin against the United States Record Corp. of New York, N. Y., and Member Sam Izen of Local 9, Boston, Mass., for \$30.00 alleged to be due for services rendered. The Board, upon motion, allows the claim against Sammy Izen.

The Board considers a brief submitted by the Longines-Wittnauer Watch Company in connection with wage scale and working conditions for transcriptions in which they appeal from a ruling on the application of the Electrical Transcription Wage Scale.

The brief is read.

Upon motion, the appeal is denied.

The Secretary reports on the International Musician.

Upon motion, the Board decides that a survey shall be made to find if expert opinion is to the effect that the press will break down at any time, and a survey of the cost and conditions of printing the International Musician in another plant in comparison to the cost of printing in our own plant, in order that the Board may determine the feasibility of purchasing a new press.

The Board considers a number of matters in connection with the relationship of members of the Federation with licensed agencies and employers.

The matters are laid over for further consideration.

The Board considers the matter of its recent ruling that no announcement of itinerary can be made on any commercial or sustaining radio broadcast.

The Board decides that the law as adopted is in the best interests of the Federation.

The President reports the results of his conference with Mr. Howard O. Hunter of the WPA in Washington, D. C. At his suggestion, a national radio program has been arranged to acquaint the public with the accomplishments of the WPA musical units.

The report is accepted.

At 5:45 the meeting adjourned until Saturday morning at 10:00 o'clock.

Olympic Hotel,
Seattle, Wash.,
June 7, 1941.

President Petrillo calls the meeting to order at 10:00 A. M.

All members present.
General Advisor Weber and Secretary Emeritus Kerngood present.

J. W. Gillette, International Studio Representative and J. K. (Spike) Wallace, J. T. DeGroen, Frank Pendleton, Charles Green, George Smith and Harold Mitchell representing Local 47 appear before the Board.

The representatives of the local state that the local requests the abolishment of the studio stand-by fund.

Brother Gillette explains the operation of the International Studio representative's office under his administration.

The matter is discussed at length.

The question of the control of recordings and transcriptions is discussed. Local 47 requests that the control and policing be removed from the department of the International Studio Representative and be turned over to the radio department of Local 47.

Brother Gillette explains the manner in which he supervises recordings and his cooperation with the radio department of Local 47.

He states that 16 millimeter films are phonograph records recorded on film. However, they are made in motion picture studios under the same conditions as motion picture films.

The gentlemen retire.

President Wallace of Local 47 speaks to the Board on H. R. 1545, which has been passed by the California Assembly.

The Board lays the matters over for further consideration.

The Board considers the conditions existing in Local 569, Beacon, N. Y. A report of Leo Cluesmann's visit to the local is read.

The matter is laid over for further consideration.

Delegates Love and Richard of Local 6, San Francisco, Calif., appear before the Board and request a re-opening of the Board's decision of January 30, 1941, regarding the agreement of Local 6 in the Marin County Branch.

Upon motion, the case is reconsidered and the request of the local is granted.

They request a ruling on the method through which the Form B contracts can be used to cover engagement contracts between leaders and sidemen.

The local requests that a recording representative be appointed by the Federation to police recordings, the expenses to be borne by Local 6.

The request is laid over for further consideration.

They present a request from Joe Tenner for reinstatement in the Federation.

Upon motion, the request is denied.

The delegates request a ruling on the status of the San Francisco Grand Opera Company.

The information is imparted to them by the Chairman.

The Board reviews a report upon the decision of the New York Supreme Court on the Sammy Kaye Orchestra to the effect that the orchestra is in interstate commerce.

Upon motion, the matter is referred to Attorney Henry Friedman for investigation and report to the President on the advisability of entering the case as a friend of the court.

A report on the conditions existing in the jurisdiction of Local 682, Huntsville, Ont., Canada, is heard and a letter regarding the situation is read.

Upon motion, the letter is considered the basis of charges against the local and it is ordered to show cause why the charter should not be revoked.

The Board considers a letter regarding the status of Filipino musicians who are neither citizens nor aliens.

The matter is laid over for further consideration.

A bill is received from Local 47, Los Angeles, Calif., for the services of Attorney Bernie Cohen for \$700.00 in connection with the Ben Bernie-Victor Hugo, Inc., controversy.

The Board refers the bill to the President's Office for the purpose of securing modification and payment of the account.

The Board received the report of the President upon the services of a temporary traveling representative for the locals of Western Canada.

The report is accepted.

Delegate Foley of Local 104, Salt Lake City, Utah, and Traveling Representative Albert A. Greenbaum appear before the Board in regard to the Old Mill situation in that city.

Upon motion, the matter is referred to the President's Office for disposition.

At 10:15 P. M. the Board adjourns until Monday night at 8:00 o'clock.

General Advisor Weber explains the New York State Court decision regarding musicians in interstate commerce.

Announcements are made.

The session adjourned at 11:45 A. M.

THIRD DAY AFTERNOON SESSION

Olympic Hotel,
Seattle, Wash.,
June 11, 1941.

President Petrillo calls the session to order at 2:05 P. M.

Supplementary Report of the Credentials Committee

We find that the following local's credentials are in good order and have checked same with the books of the Financial Secretary-Treasurer of the Federation and find the delegates are entitled to be seated at this Convention.

Local No. 137.

W. CLAYTON DOW,
Chairman.
A. H. ARBAUGH,
Secretary.

The report is adopted by the Convention.

Delegate Dahlstrand requests clarification of the itinerary announcement law. Secretary Birnbach states the way in which the law can be applied.

Chairman Steeper reports for the WPA Committee.

Report of the WPA Committee of the American Federation of Musicians to the Forty-sixth Annual Convention at Seattle, Wash., June 11, 1941.

Acting on orders from President James C. Petrillo, your committee went to Washington, D. C., in January, 1941. While there we had conferences with Mr. Marberry, Congressman Clifton Woodrum, Federal Director of WPA Music Projects George Foster, and Congressman Leon Sachs of Pennsylvania. With Mr. Marberry, who is an assistant to the Federal Director of WPA, we discussed the proposal of creating new musical units to come under the WPA and who would

work in conjunction with the national defense programs in and near Army camps and cantonments. At the same time we entered a protest against elimination of WPA music projects from community and civic services. The proposition of certified projects were also discussed and what effect they might have on the music projects.

We met with Congressman Leon Sachs, who had in times gone by shown by his actions that he would leave no stone unturned to assist us in maintaining our WPA music projects. He arranged a meeting for us with Congressman Clifton Woodrum, who is chairman of the Congressional sub-committee on appropriations.

With Congressman Woodrum we discussed the general situation of the WPA. We suggested to him, when the budget was being considered by his committee for the fiscal year of 1941-1942, to eliminate the 18-month ruling wherein any musician working on the WPA was compelled to take off one month. We went into this matter at length and Congressman Woodrum agreed with us that this ruling was not doing any good for our project. He asked us to appear before his committee and give the facts to them and maybe we could have the committee abolish this law. In passing allow us to remark that the recommendation we gave to Congressman Woodrum was identical with the recommendation given by President Roosevelt to Congress to eliminate this law, several weeks later.

When we spoke to Mr. Foster we discussed the NYA as to how it would and could affect our WPA projects. He outlined his views on the proposed tie-up with the national defense projects and cited places where they were working together at that time. He was inclined to favor our proposals and said that he would recommend same to the proper authorities. Acting under further instructions we appeared before the International Executive Board to report our findings. We recommended that someone be sent to Washington, D. C., for the purpose of furthering our interests in the continuance of the WPA music projects and that cultural committees be formed throughout the entire country to assist us in the fight to maintain these projects. We were instructed by the Executive Board to continue our activities and that we should meet with the Congressional sub-committee on behalf of the A. F. of M.

On February 5, 1941, we were notified by Congressman Woodrum to appear before his committee on the following day. We did so and made an appeal to them to appropriate enough monies to continue the WPA music projects for the balance of that fiscal year. Our appearance is a matter of record and one of the highlights of this meeting was the statement made by Congressman Woodrum and I quote: "I do not mind saying this to you, gentlemen, and having it made a part of the record, that I think that all the members of this committee will recall the fact that in the course of our Congressional investigation of the WPA I do not think that the committee or any of its members ever ran across anything that reflected on the musicians' project as distinguished from the theatre project. Personally, I appreciate the fact that you have kept the Musicians' project clean and high-class. I think that it is a deserving project." At the close of our audience with the committee we were promised the opportunity to appear before them when they were discussing the budget for the coming fiscal year.

We reported these meetings to the National Office. We were advised that Brother John Parks of the Executive Committee, had been appointed to represent us in Washington, D. C.

During April, 1941, we were informed that some states had received a cut in their WPA music projects and that an order had been sent out to the entire project that no replacements could be made of those who were or would be laid off due to the 18-month law.

We immediately went to Washington, D. C., and through Congressman Sachs we arranged an appointment with Mr. Hunter, Federal Director of WPA. Congressman Sachs accompanied us to Mr. Hunter's office and a general discussion took place. Mr. Hunter assured us that the musicians' project was not being singled out for any drastic cut. He, however, told us that a general cut in the entire WPA would take place and that we would have to expect a reduction in the music projects for the next fiscal year of 1941-1942. We pointed out to Mr. Hunter that without any replacements being permitted our projects would suffer not only in number but in efficiency. Mr. Hunter agreed that we were correct in our assumption and he issued an order immediately countermanding the non-replacement order, insofar as it applied to the music projects. Allow us to say here that we are firmly convinced that this revocation of the non-replacement order was what really saved the music projects from annihilation.

We reported to the National Office and informed President Petrillo of some state-

ments that were made by Mr. Hunter during our conference with him. He had told us how he had been the head of the Illinois WPA and that he had been instrumental in organizing the WPA Symphony Orchestra in Chicago. He had also spoken of his deep friendship for Mr. Petrillo and how they had worked together in several instances. Your committee then suggested to President Petrillo that he visit Mr. Hunter in Washington and perhaps through the prestige of his office and personal friendship with Mr. Hunter, many things could be accomplished for the music projects. He agreed to do so and we request that Mr. Petrillo make a report to this Convention as to the results of that meeting.

Your committee met several times after that in President Petrillo's office and discussed the subject matter extensively. Your committee has several recommendations to make to the Convention and they base these recommendations on what they have observed and experienced in their work for the WPA music projects:

1. We recommend that a closer contact be established between the National Office and the States that have WPA projects.
2. We recommend that a clearing house be set up for the handling of WPA problems wherever they might occur.
3. We recommend that some means or methods be devised whereby we could get advance information on changes of policy or where reductions are being contemplated. (Other branches of the WPA seem to be able to get this information so why not us.)
4. We recommend that a WPA Committee be continued in the A. F. of M. Should the necessity of their services be felt by the National Office, then they would be ready to function.
5. That a letter of thanks be sent to Congressman Leon Sachs of Pennsylvania in appreciation of his deep interest and untiring efforts on behalf of the WPA music projects.

HARRY J. STEEPER,
Chairman.
A. REX RICCARDI,
VINCENT CASTRONOVO,
JACOB ROSENBERG.

Executive Officer Parks, representative of the International Executive Board on WPA matters in Washington, D. C., reports on his activities as follows:

REPORT OF EXECUTIVE OFFICER JOHN W. PARKS

Mr. Chairman and Delegates:

As your Legislative Representative looking after WPA appropriations in Washington, I have not been as successful this year as I was last year, neither was I faced with any such conditions and obstacles last year as I have had to battle against this time and it is very near impossible for any of you to fully realize the situation that we have been up against unless you are thoroughly acquainted with the matters that have demanded the attention of Congress and also that you have had actual experience in the matter of lobbying. However, we were fortunate in one thing and that is that a great many of the unemployed are being employed in private industry. If it were not for that, we would be in rather a serious position.

Immediately upon arriving in Washington on the 25th of February, I discovered that from the small appropriation which was made to cover the last four months of this fiscal year, that there would be some reduction in WPA rolls. A letter was immediately sent out by the President's Office saying to locals that if they had any definite information as to reduction in their quota, to immediately communicate with their state administrator and then write to their Congressmen and their Senators and to send me a copy of their communications.

I think that more than anything, we had luck. As there was a reduction, since the middle of February to the present time, of over 300,000 on WPA yet only two states in the union felt that reduction in music projects. It was unfortunate for these states and we used every effort to try and relieve that situation.

Back sometime in the past, the power of the WPA had been shifted, to a great extent, from the Washington administrator back to the states, and now your state administrators are most powerful in saying where these reductions will be made. Unfortunately in these two states where the reduction took place they had rather stubborn men for the administrators.

We are now facing another reduction and this time most likely it is going to hurt every project in the country, but more than likely in these two states where the music projects were reduced before, they will get the lightest, if any reduction, because they were very near murdered in this first cut.

We were successful in getting the administration, that is, the WPA Administration, to recommend to the President, the elimination of the eighteen months' provision and also elimination of the sponsor's contribution and this was recommended by the President, but the Bill, which I just received last night by air

mail, and that went to the floor of the House yesterday morning, showed the eighteen months, and sponsor's contribution provisions still in there. The committee absolutely refused to recognize these recommendations of the President of the United States. At this time, right now, I want to say to you that we have an uphill fight with the members of Congress on the eighteen months' provision. We have good reasons why that should be abolished, from our point of view, but you have an awful time getting it over to those Congressmen who are working every way that they can, to in the near future, if possible, abolish the WPA.

Now, you just simply have a job in trying to get it over to them. This statement was made to me by a member of Congress: "Parks, your reasoning may be alright from your standpoint on that, but the Government cannot be responsible for that condition when we are paying out money in order to keep your members from going hungry. You will have to find some other way to relieve the situation, because if we eliminate the eighteen-month provision, we make your work permanent when we are trying to abolish the WPA as soon as possible."

On Monday of this week, the House passed, for the defense program, a bill carrying the largest appropriation ever made during peace times—ten billion dollars. Now, then when we come along and ask for an appropriation following that, for a non-defense measure, you can see what we are facing and I am going to say to you, thank God, that the House of Representatives are acting on the WPA Bill this week and that it cannot be postponed until September as I am afraid that if it could be, and was postponed, until September, we would not get over \$500,000,000 in lieu of the \$875,000,000 now provided for in the bill.

Now, if you think this is not a job, when you are fighting in the face of these immense defense appropriations, you have another guess coming. We are also facing one of the largest tax bills ever to be passed by this government and I must say, that we are up against it. This country is on the spot and must prepare. If the present situation continues very much longer, there will be no WPA. I am not here to tell you what I think but what I know, and I see it coming.

There are vocational schools set up within the WPA and there has been in these vocational schools up to May 1st, 94,435 WPA workers. Sixty thousand have finished and left training. More than half of this 60,000 have gone into private employment and 18,000 have gone back to work on the WPA rolls until they can be absorbed. More labor will be absorbed in this 1941-1942 fiscal year by far than was absorbed in the past. That is another thing that will be the salvation of the WPA.

Week before last, President Petrillo and myself visited Mr. Hunter. We laid before him the importance of maintaining our musical units. We have a promise from Mr. Hunter, because he thoroughly understands our music problem, because he knows our work, and the importance of maintaining a proper unit, that he will do everything in his power to see that we have no reduction, but that if reductions have to be made, to make them as small as possible.

But I want to say to you, delegates, now, when you go home, immediately, if you have not already done so, get acquainted with the state administrator of your music project and the state administrator of the entire WPA project of your state because right now, they are going to be two important people when it comes to reduction. As is thought by many that allocations on the WPA are made on individual projects—that is not a fact. They find how many men that the appropriation for the fiscal year will permit to be carried upon the WPA rolls of the United States, and in this case, by July 1st it will be 1,000,000. They then take the states by population and have allocated the number of men in each state who would be entitled to be carried on the entire WPA projects within their state. Then it is up to the state administrator to allocate that out to the different projects and state administrators have such immense power that it would take months to overthrow their decisions so you should not only become friendly with your state administrator and with the administrator of your state music project (they are two important people) but you should stay friendly with them for if a reduction has to be made on WPA, the general order goes out from Washington to the different states that a certain percentage of reduction has to be made and they make that reduction, therefore, you can readily see the importance of doing what I suggest, that you immediately become friendly with these administrators and stay that way.

At a conference which President Petrillo and I had with Mr. Hunter, President Petrillo offered to put on for him and for the WPA projects, broadcasts for the purpose of advertising WPA at which time President Petrillo and Mr. Hunter will appear on the program. In that I

am of the opinion that we will create some favorable sentiment which will possibly help us over quite a bit.

Now, delegates, I do not know whether or not any of you realize what your representative is up against at the present time in lobbying for a measure with which he has plenty of grief, and I had to meet a situation this time entirely different from any situation I have ever had to meet in my life, and I have had the experience of lobbying for measures way back before I ever became a member of the Texas Legislature. I was a representative in the Texas State Legislature for six years, and by the way, it may be of interest to you to know how I came to run for the Legislature in Texas—it was because I became angry—because I could not do what I wanted to do on the outside. I went back home and ran to get on the inside, was elected, and served for six years but discovered that where they are against you, you can do no more on the inside than on the outside. I realize that in this position I am filling—the winner is a hero and the loser is a bum, but I say to you that we should keep on fighting for the WPA to try and keep it going as long as possible. If this war situation continues, we are on our way out. So allow me to urge that you keep in touch with your state administrator of the music project and with the State WPA Administrator of your State. Gentlemen, I thank you.

President Petrillo explains his efforts and tells of his offer to put on the program over a national network with soloists and talks by officials. The offer has been accepted and the program will be put on either during the week of June 15 or June 22, 1941.

Upon motion the reports are accepted. A resolution is offered providing that the WPA Committee be continued indefinitely until such time as the President decides it is no longer advisable.

Discussed by Delegate Maver. The resolution is adopted.

A motion is adopted requesting Brother Parks to remain in Washington, D. C., as the WPA representative of the Federation.

Discussed by Delegates Maver and Executive Officer Parks.

A motion is offered that the matter be referred to the President's Office. Discussed by General Advisor Weber and Delegate Pettingell.

The motion is withdrawn. The original motion is adopted.

Chairman Gillette continues the report of the Law Committee:

**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 of 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-treasurers 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 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.

The report of the committee is favorable.

Discussed by Delegate Campbell of Local 120, who opposes the committee report.

General Advisor Weber speaks in support of the committee report.

Further discussed by Delegate Swalles. Delegate Wright requests that the recommendations be discussed separately.

Further discussed by Delegates Ballard, Woekener, Meeder, Ekdall and Clancy. The previous question is ordered.

The favorable report of the committee is adopted by the Convention.

MEMORIAL SERVICES

Vice-President Bagley addresses the Convention with an appropriate address in memory of our departed brothers.

Among those who have passed away during the past year were the following:

Name	Local
George Schath	1
Isaac L. Schoen	2
Elmer H. Wahl	4
William H. Scouton	15
Joseph H. Barrett	30
Ben T. Greene	30
S. E. Bassett	66
Julius Cocozza	77
Ben J. Seaman	88
Alvin A. Beesely	104
Howard Keehne	135
Paul Donehoo	148
Frank Lloyd	150
E. D. Woodworth ("Woodie")	154
Charles L. Hoyt	171
G. Pipitone	174
Arthur J. Ehehalt	234
Arthur Fordham	278
L. N. Griffin	306
W. Ralph Fetterman	468
Ralph Grimes	525
Frank Maraldo	590
Samuel Strine	770
Sam Fritz	809

A motion is adopted that the increases in salaries become effective with the installation of officers.

Announcements are made.

Upon motion the rules are suspended and the Convention adjourned.

The Convention adjourned at 4:00 P. M. in respect to the departed brothers.

FOURTH DAY

MORNING SESSION

Olympic Hotel,
June 12, 1941.

President Petrillo called the session to order at 9:40 A. M.

The following communication is read and placed on the record of the Convention:

San Francisco, Calif.,
June 11, 1941.

James C. Petrillo, President,
American Federation of Musicians,
Olympic Hotel.

I had planned and looked forward to attending your Convention as the western representative of the American Federation of Labor and as a member of the American Federation of Musicians. Situation in San Francisco and Los Angeles has made it impossible for me to leave California. I want to take this opportunity to send to you, Joe Weber, Fred Birnbach and all of my friends my sincere greetings for a most successful deliberation and enjoyable Convention.

MEYER L. LEWIS,
Western Director,
American Federation of Labor.

A special order of business, Nomination of Officers, is taken up.

On motion the time for Nomination of Officers is set for 11:00 A. M. of the Thursday morning session and 11:00 A. M. of the Friday morning session for the Election of Officers.

Chairman Meurer reports for the Committee on Good and Welfare:

RESOLUTION No. 1

Whereas, in many instances the jurisdiction of locals is defined, in the A. F. of M. List of Locals, by a radius "but not to intrude on the jurisdiction of a local previously chartered," and,

Whereas, in many cases the jurisdiction of locals would otherwise overlap and cause confusion as to which local engagement contracts should be filed with, because of lack of knowledge as to which local holds priority over the interlapping territory by previous charter; therefore, be it,

Resolved, That the date of charter of each local be listed in the A. F. of M. "List of Locals."

EVERETT HENNE,
Local 224.

The report of the Committee is favorable and the Convention agrees.

RESOLUTION No. 15

Whereas, The Congress of the United States did pass and enact into law a social measure, known as the Social Security Act; and

Whereas, The American Federation of Musicians is interested in the welfare of all professional musicians to the end that its members may procure the advantages of the Social Security Act, therefore,

Be It Resolved, That the official application blank as existing under Article XVI (page 173 of the National By-Laws, series 1940-41) be provided with a suitable space wherein the applicant for membership may register a Social Security number.

WENDELL W. DOHERTY,
EARLE E. HANSON,
Local 364.

RESOLUTION No. 22

Resolved, A line or space be left vacant directly underneath the member's name on each membership card for the member's Social Security number.

R. D. McDONALD,
Local 218.

RESOLUTION No. 34

Resolved, That when the present supply of "Application Blanks" is exhausted the new blanks shall contain a space for telephone numbers as follows:

Name
Address
Residence Phone..... Business Phone.....
City or Town.....
State

GEORGE F. WILSON,
Local 78.

—and—

RESOLUTION No. 48

Be It Resolved, That each and every member of the Federation be required to furnish his full legal name and Social Security number to the secretary of any and all locals to which he belongs.

Be It Further Resolved, That local secretaries be required to keep a permanent record of the full legal name and Social Security number of each and every member.

Be It Further Resolved, That the official application for membership blank be amended to provide a space for the applicant to list his Social Security number.

GEORGE V. CLANCY,
JACK FERENTZ,
EDUARD WERNER,
Local 5.

W. B. TIMMERMAN,
Local 387.

W. J. DART,
Local 33.

LOUIS MOTTO,
Local 65.

The Committee offers the following substitute and reports it favorably:

"Be It Resolved, That each applicant and each member of the Federation shall furnish both his legal name and Social Security number to the secretary of any and all locals to which he belongs; and

Be It Further Resolved, That each local secretary shall keep a permanent record of the full legal name and Social Security number of each applicant and each member; and

Be It Further Resolved, That after the present supply of membership cards in locals and application blanks in both the locals and the international offices have been exhausted, new cards and application blanks be provided with a suitable space wherein the applicant for membership shall list his Social Security and telephone number and the member shall list his Social Security number.

The Convention adopts the substitute.

RESOLUTION No. 21

Whereas, The fundamental principles of democracy for which the people of the United States, and especially the organized labor movement, stands are now threatened, and where dictatorship and bureaucracy are rapidly encroaching upon the rights of the people and setting a precedent never before thought possible, thereby creating an unrest that is becoming more and more apparent, and

Whereas, The organized labor movement has always taken the initiative in promoting the philosophy of true democracy, and through the expounding of that philosophy has brought upon itself undue and unwarranted condemnation from that element of our citizenry which is imbued with the idea that the few have the right to dictate the lives and destinies of the vast majority, and

Whereas, The organized labor movement in its honest and sincere efforts to bring democracy into general practice has, perhaps, not intentionally however, overlooked the true principles of democracy in its own ranks, and that is in the election of its national and international officers, who in most instances are elected at the annual convention which represents only a small part of the membership,

Therefore, Be It Resolved, By the Forty-sixth Annual Convention of the American Federation of Musicians of the United States and Canada assembled in

Seattle, Washington, beginning June 9, 1941, that a committee be appointed to work out a satisfactory plan whereby the international officers of the American Federation of Musicians be elected by a referendum vote of all the members of the organization, and that any changes in the Constitution and By-Laws made only upon the submission of the proposals in the same manner, and

Be It Further Resolved, That this committee submit its plan at the next annual convention of the American Federation of Musicians, at which time it must be considered for approval or rejection by the Convention, and further that a copy of the plan be printed and sent to each local union in sufficient time before the Convention so that the members will have an opportunity to study the proposal and instruct its delegate or delegates what actions they should take upon the question.

OSCAR WIDSTRAND,
Local 612.

The report of the Committee is unfavorable.

Discussed by Delegates King, Widstrand, Tomel, General Advisor Weber, Delegates Kenin, Cowardin, Merrifield and Ballard.

Chairman Meurer speaks in support of the Committee report.

The special order of business is taken up.

NOMINATION OF OFFICERS

The following are nominated:

For President:
JAMES C. PETRILLO

For Vice-President:
C. L. BAGLEY

For Secretary:
FRED W. BIRNBACH

For Financial Secretary-Treasurer:
HARRY E. BRENTON

For Members of the International Executive Board from the United States:

JACOB ROSENBERG
EDDIE B. LOVE
A. C. HAYDEN
OSCAR F. HILD
J. W. PARKS
CHAUNCEY A. WEAVER
RAYMOND J. MEURER
EDWARD P. RINGIUS
MOSES E. WRIGHT, JR.

For Member of the International Executive Board from Canada:

WALTER M. MURDOCH

On motion, the Convention votes to send the full quota of delegates to the A. F. of L. Convention, six to be sent, four to be elected.

For Delegates to the Convention of the American Federation of Labor:

HARRY J. STEEPER
A. REX RICCARDI
CHAUNCEY A. WEAVER
VINCENT CASTRONOVO
FRANK B. FIELD
ROY W. SINGER
EDWARD CANAVAN
ANTHONY J. KIEFER
C. L. BAGLEY

Announcements are made.

The rules are suspended.

The session adjourned at 11:50 A. M.

FOURTH DAY

AFTERNOON SESSION

Olympic Hotel,
Seattle, Wash.,
June 12, 1941.

President Petrillo calls the session to order at 2:00 P. M.

Consideration of Resolution No. 21 is resumed.

Discussed by Delegates Tomel, Kaufman, Streng, J. Rosenberg, King, Keel, Mrs. Maude Stern, Miraglia, Executive Officer Hild, General Advisor Joe N. Weber and Delegate D. J. Patterson.

The previous question is ordered. The unfavorable report of the Committee is adopted by the Convention. Delegates Tomel and Kenin are recorded as voting in the negative.

Chairman Gillette reports for the Law Committee:

RESOLUTION No. 87

Whereas, American labor is of the conviction that world domination by totalitarianism is the ultimate objective of the murderous, wanton and unwarranted attacks upon the free nations of Europe and upon the British people by Nazi Germany, Fascist Italy, Communist Russia and Imperialist Japan, with consequent enslavement of all the free people of the world, and

Whereas, The American Federation of Labor has always had the most fraternal relations with the British Trades Union Congress, and

Whereas, The American labor movement knows that the cause of labor is inextricably bound up with the cause of democracy;

Now, Therefore, Be It Resolved, That the American Federation of Musicians, in convention assembled, declare its solidarity with, and its sympathy for our British fellow workers; and be it further

Resolved, That the appeal of the American Labor Committee to Aid British Labor be endorsed by this body as our expression of solidarity, sympathy and support; and be it further

Resolved, That the American Federation of Musicians, at its Forty-sixth Annual Convention, held at Seattle, Washington, week of June 9 to June 14, cooperate in every way with the American Labor Committee to Aid British Labor, and make a liberal donation to help buy clothing bandages, medications and other supplies sorely needed by our British fellow workers in their struggle against the totalitarian countries.

EDDIE B. LOVE,
C. H. KING,
JERRY RICHARD,
Local 6.

The report of the Committee is favorable. The Convention concurs.

A motion is offered that the Convention recommend to the Executive Board a donation of \$5,000.00.

Discussed by Delegates Cobban, Love, Pettigell, Jamieson and Treasurer Brenton.

The motion is carried.

Chairman Meurer continues report of Good & Welfare Committee.

RESOLUTION No. 9

Whereas, The nations of the world are involved in a life and death struggle—one in which the forces of civilization must maintain their supremacy or suffer disintegration which generations will be powerless to restore, be it therefore

Resolved, That the Forty-sixth Annual Convention of the American Federation of Musicians, convened at Seattle, Wash., this second week in June, A. D. 1941, through the delegates here assembled, realize the responsibility resting upon it and the solemn obligation it bears as a medium helping to pave the way for the new order which must usher in a better day for all mankind; and be it further

Resolved, That the delegates herein proclaim their faith in the thesis recently enunciated by Major George W. Landers, of Clarinda, Iowa, a bandmaster of 33 years' service both in war and in peace, that music, one of the attributes of divinity, is the potent, vital and dynamic force which must ultimately eliminate discord and restore harmony, dethrone autocracy and re-enthroned democracy, banish war and establish peace—thus hastening that era by prophets and poets long foretold—

When the war-drums beat no longer,
And all battle-flags are furled;
In the parliament of man,
The Federation of the World.

Resolved, That we endorse the action of the American Bandmasters' Association, recently taken at Madison, Wis.—an action which is being seconded and approved by musical societies and organizations—both instrumental and vocal—in all parts of our common country; and that we accept the Landers' doctrine of "Music As Peace Insurance" as an inspirational and opportune slogan, and that we will seek its crystallization into a movement to be climaxed with the organization of a great band, orchestra and chorus, to play and sing the music which shall soften human hearts, insure unification of brotherhood and inaugurate the promised era of fraternity and goodwill everywhere.

CLAUDE E. PICKETT,
SANDY A. DALZIEL,
ALONZO LEACH,
Local 75.

The report of the Committee is unfavorable.

Discussed by Executive Officer Weaver. A motion is offered that the following amendment be incorporated in the Resolution in the last paragraph:

RESOLVED, That the following phrase be inserted in the concluding paragraph of the Resolution, after the word chorus: "under the auspices of and with the support of the Federal government."

The amendment is adopted.

Chairman Meurer speaks in support of the report of the Committee on Good and Welfare.

Further discussed by Delegates Motto and Curry.

The Committee report is rejected. The resolution as amended is adopted.

RESOLUTION No. 10

Whereas, Many localities in the United States maintain excellent high school and college bands, supported by taxes levied upon property owners, and composed entirely of amateur musicians of school age, and

Whereas, Ambitious civic organizations often prevail upon school authorities to permit school bands to appear in commercial public engagements, and

Whereas, This practice is usually in direct competition to legitimate, professional bands and is reflected in financial loss to professional musicians, and

Whereas, We have no objection to the use of school bands for strictly legitimate school functions, now, therefore,

Be It Resolved, That the American Federation of Musicians, in convention assembled, does hereby stand opposed to the use of school bands for any engagement which savors of commercialism or professionalism, and

Be It Further Resolved, That the Executive Board of the American Federation cause to be prepared model legislation aimed at curbing this unfair practice, and

Be It Finally Resolved, That the American Federation of Musicians urge all Locals, in their respective states, to introduce and sponsor the enactment of such legislation in their respective states.

LOUIS J. KOUTNIK,
Local 423.

The report of the committee is unfavorable. Discussed by Delegate Koutnik, Chairman Meurer, Delegates Tomel, Richard and Kaufman.

Upon motion, the resolution is recommended.

RESOLUTION No. 16

Whereas, The American Federation of Musicians is designed to promote the cultural as well as the industrial side of musical art, and music is a recognized essential in all public and social occasions, be it

Resolved, That in the future, locals acting as entertaining hosts to National Conventions be requested to provide a 45-piece band composed of A. F. of M. members, for half hour concerts at convention headquarters, preceding and following each session of the convention. Said band to receive compensation from the National Organization of the A. F. of M.

FANNY BENSON,
Local 531.

CHARLES W. WEEKS,
Local 111.

R. L. GOODWIN,
Local 550.

E. C. KERSHAW,
Local 103.

ARTHUR BOWEN,
Local 1.

CHARLES E. FORDYCE,
Local 31.

HAL CARR,
Local 15.

H. A. BEILSTEIN,
Local 159.

ARTHUR E. STRENG,
Local 103.

ROBERT L. SIDELL,
Local 1.

ALPHONSE CINCIONE,
Local 103.

A. A. TOMEI,
Local 77.

DON DUPREY,
Local 4.

An unfavorable report is submitted by the committee.

Discussed by Delegates Benson, Spamer, Streng and Honorary President Weber.

Upon motion, the resolution is sent back to the committee for further consideration.

RESOLUTION No. 24

Resolution—Strike out the first paragraph of Article IV of the Constitution and substitute the following:

"The Federation shall hold a Biennial Convention commencing the second Monday in June at such place as the delegates in Convention may determine."

Strike out Section 1 of Article V of the By-Laws and substitute the following:

Section 1. "The election of officers shall take place biennially at the Biennial Convention."

Other provisions of the Constitution and By-Laws conflicting with above to be reconciled accordingly.

J. ELMER MARTIN,
EDGAR W. HUNT,
CHARLES H. FRANZ,
Local 40.

An unfavorable report is submitted. Discussed by Delegate Martin.

The Convention concurs in the unfavorable report.

RESOLUTION No. 38

Amend Article IV of the Constitution by eliminating from the second line of Article IV, page 6, the word "June" and insert the word "May".

HARRY J. STEEPER,
Local 526.

The committee's report is unfavorable. Discussed by Delegate Steeper. The unfavorable report is adopted.

RESOLUTION No. 64

Amend Section I, Article III, Page 23, to wit:

The International Secretary shall compile a roster of delegates, whose credentials are available thirty (30) days prior to each A. F. of M. Convention.

A copy of said roster containing the name and local number of each delegate must be placed in the hands of all delegates not less than two (2) weeks preceding each Convention.

JERRY RICHARD,
Local 6.

The report of the committee is unfavorable.

Discussed by Delegate Richard and Secretary Birnbach.

The unfavorable report is concurred in by the Convention.

RESOLUTION No. 45

Whereas, It is logical that greater efficiency in handling the affairs of the A. F. of M. might be obtained if all chief executive posts of the A. F. of M., including the President, Secretary, Financial Secretary-Treasurer, and International Executive Board, were located in one building in the same city instead of being scattered as they now are in several different cities, therefore,

Be It Resolved, That the President of the A. F. of M. be hereby instructed by this Forty-sixth Convention of the A. F. of M. to appoint a committee to investigate possible locations according to the best interests of the A. F. of M. and to submit a detailed report of their final selection for the approval of the Forty-seventh Convention of the A. F. of M.

LARRY GIBSON,
Local 330.

The committee reports the resolution unfavorably and the Convention agrees.

RESOLUTION No. 49

Whereas, It is common practice for members to adopt euphonic and commercial sounding names for professional purposes, and

Whereas, In many instances the professional name of a member is frequently far better known than his legal name, with the result that his identity as a member of the Federation, as far as his legal name is concerned, is entirely lost, thereby causing confusion and great amounts of avoidable correspondence, not only between local secretaries but between National offices and locals, and more especially causes frequent delays and confusion in the collection and distribution of the ten per cent surcharge, therefore

Be It Resolved, That it be incumbent on any member using a professional name other than his legal name to so notify the secretary of his local, or any locals to which he belongs, and

Be It Further Resolved, That the official membership card or dues card of any member of the Federation who uses a professional name must carry not only the member's legal name, so indicated, but also his professional name, indicated as such, and that all official correspondence concerning such member, including reporting the collection of ten per cent surcharge, must refer to both the legal and professional names of such member.

W. B. TIMMERMAN,
Local 387.

EDUARD WERNER,
GEORGE V. CLANCY,
JACK FERENTZ,
Local 5.

W. J. DART,
Local 33.

LOUIS MOTTO,
Local 65.

The report of the committee submits the resolution favorably amended by the following change in verbiage:

"Amended by striking out the word 'official' and inserting the words 'between National and Local officials' after the words 'and that all' on the seventh line of the last resolve as printed.

The Convention concurs and adopts the amended resolution.

Announcements are made.

The session adjourns at 5:00 P. M.

FIFTH DAY

MORNING SESSION

Olympic Hotel,
Seattle, Wash.,
June 13, 1941.

President Petrillo calls the session to order at 9:30 A. M.

The following communications are read and placed on the minutes of the session:

Chicago, Ill.,
June 12, 1941.

James C. Petrillo, President,
American Federation of Musicians,
Olympic Hotel, Seattle, Wash.

In behalf of the Union Label Trades Department I wish to extend best wishes for a constructive and successful Convention. The officers and members of the American Federation of Musicians in support of the union shop-card and button have contributed in no small measure to the present popularity of the union label.

I. M. ORNBURN.

New York, N. Y.,
June 13, 1941.

James C. Petrillo, President,
American Federation of Musicians,
Olympic Hotel, Seattle, Wash.

Just heard from Walter Weber the splendid action of your Convention. This is highly creditable to American labor and will act as splendid stimulus for organized labor in aiding British workers in their present noble heroic struggle against the dictators. Congratulations.

MATTHEW WOLL,
Chairman.

Chairman Meurer reports for the Committee on Good and Welfare.

RESOLUTION No. 16

Whereas, the American Federation of Musicians is designed to promote the cultural as well as the industrial side of musical art, and music is a recognized essential in all public and social occasions, be it

Resolved, That in the future, locals acting as entertaining hosts to National Conventions be requested to provide a 45-piece band composed of A. F. of M. members, for half hour concerts at Convention headquarters, preceding and following each session of the Convention. Said band to receive compensation from the National Organization of the A. F. of M.

FANNY BENSON,
Local 531.

CHAS. W. WEEKS,
Local 111.

R. L. GOODWIN,
Local 550.

E. C. KERSHAW,
ALPHONSE CINCIONE,
ARTHUR E. STRENG,
Local 103.

ARTHUR BOWEN,
ROBERT L. SIDELL,
Local 1.

CHAS. E. FORDYCE,
Local 31.

HAL CARR,
Local 15.

H. A. BEILSTEIN,
Local 159.

A. A. TOMEI,
Local 77.

DON DUPREY,
Local 4.

The Committee reports a substitute favorably as follows:

Committee report favorably with following substitute of the body of the resolution (preamble as submitted).

Resolved, That in the future, locals acting as hosts of the A. F. of M. Conventions be requested to provide a band and/or orchestra of not more than a total of 45 members of the Federation to play two one-hour sessions daily, at the prescribed scale of wages of the host local for such type of engagements—same to be paid by the Federation; provided, the time of the above-mentioned sessions to be determined by the host locals.

Discussed by Delegate I. Rosenberg, William Emmel, Alphonse Cincione.

The substitute is adopted by the Convention.

RESOLUTION No. 10

Whereas, Many localities in the United States maintain excellent high school and college bands, supported by taxes levied upon property owners, and composed entirely of amateur musicians of school age, and

Whereas, Ambitious civic organizations often prevail upon school authorities to permit school bands to appear in commercial public engagements, and

Whereas, This practice is usually in direct competition to legitimate, professional bands and is reflected in financial loss to professional musicians, and

Whereas, We have no objection to the use of school bands for strictly legitimate school functions, now, therefore,

Be It Resolved, That the American Federation of Musicians, in convention assembled, does hereby stand opposed to the use of school bands for any engagement which savors of commercialism or professionalism, and

Be It Further Resolved, That the Executive Board of the American Federation cause to be prepared model legislation aimed at curbing this unfair practice, and

Be It Finally Resolved, That the American Federation of Musicians urge all locals, in their respective states, to introduce and sponsor the enactment of such legislation in their respective states.

LOUIS J. KOUTNIK,
Local 423.

The Committee offers the following amendment:

Strike out words "cause to be prepared" and substitute words, "endeavor to prepare appropriate" after the word "Federation" on the third line of the second resolve.

Reported favorably by the Committee. Discussed by Vice-President Bagley, Delegates Brunner, Homann, DuBois and Gordon.

The previous question is ordered.

The resolution as amended is adopted.

The Chairman reports that this concludes the work of the Good and Welfare Committee.

Chairman John Curry submits the following report of the Committee on President's Report:

To the Delegates of the Forty-sixth Annual Convention of the American Federation of Musicians, assembled in Seattle, Wash., June 9th, 1941:

To cite in detail all of the multitudinous activities of the President of the Federation during the past year would bury the outstanding and really important accomplishments, decisions, and actions beneath an avalanche of verbiage from which only the most patient and persevering delegate could extract the essentials necessary to being properly informed of the Federation's affairs.

For the above reason, President Petrillo confines his report to only those incidents which bear close relationship to the fundamental welfare of the Federation and its members.

Due to the demand upon his time by Federation affairs he reports he has regretfully found it necessary to forego acceptance of practically all invitations to affairs of Locals and Conferences.

President Petrillo has made himself available in Chicago to those locals who are nearer that city than New York. He promises to continue this advantage to local officers who indicate a desire to grasp the opportunity offered.

The forthright action of President Petrillo in using the economic power of the Federation in the several radio controversies, involving several locals, to effect an adjustment of grievances has clearly established several important advantages for the Federation.

First, it has definitely proven to radio that such action can be successfully taken by the Federation.

Second, that such action will be taken, if necessary.

Third, it has established the unquestioning willingness of members engaged in this work to accede to the authority of the Federation when called upon to do so.

Fourth, it has created a feeling of solidarity and unity among our members. It has resulted in a confidence in the power and strength of the Federation to effect for the very smallest local, as well as the largest, those legitimate advantages sought in employment conditions.

Fifth, it has reasserted the concern and the fraternity of our members for each other which compels us to spurn a gainful employment opportunity rather than prejudice the rightful demands and contentions of our brother musicians.

N. Y. A.

The assistance and cooperation given by President Petrillo to the National Youth Administration Orchestra as recited in his report would, of necessity, result in a feeling of appreciation by both the public and the sponsors—Mrs. Roosevelt and Mr. Aubrey Williams, N. Y. A. chairman. The Federation can well afford the friendly esteem such actions of this sort beget us.

CANNED MUSIC

Because of the complexity and scope of the subject of "canned" music, President Petrillo decided to institute a survey of the entire field of our relationship to this industry. This survey will present facts which by their use will insure the Federation the means of determining the advisable course to follow in coping with the problems confronting us in this relationship. The acceptability of the survey has been emphasized by the enthusiastic endorsement this Convention gave upon its presentation earlier in the week.

COOPERATIVE PROGRAMS ON RADIO

Line Charges:

Two important steps have been taken by President Petrillo calculated to correct existing evils in radio employment. First, an executive order prohibiting the playing of cooperative or multi-sponsored programs and, second, the elimination of discriminatory line charges.

SOCIAL SECURITY

The negotiations and procedure followed in promulgating the present contract form which has as its aim the establishment of the orchestra employer and not the orchestra leader as liable for the payment of the Social Security tax are outlined.

WPA

The steps taken to insure proper and adequate provision in Washington for our members on WPA are enumerated. The duties of those entrusted with this responsibility are outlined. The efficacy of Executive Officer Parks, Brothers Steeper, Riccardi, Castronovo and Rosenberg can be attested by those of our members familiar with WPA.

ARMY BANDS

Attention is called to the rulings of the War Department regarding use of army bands. When and where these bands are permitted to play is clearly outlined. Of particular note is the explanation that withdrawal of objections by the Federation, to army bands playing at non-army affairs is no longer to be contemplated. The responsibility of interpreting the War Department ruling rests with the officer in charge. Violations of this ruling are to be reported to the National Office by locals.

I. A. T. S. E.

A list is given of 240 establishments removed from the Unfair List by the I. A. T. S. E. at the request of President Petrillo. The belief is expressed that another hundred will be taken off—making a total of more than 340 establishments wherein our members can once again play. President Petrillo anticipated a new agreement with I. A. T. S. E. which he feels will be of better advantage to the Federation. It is to be hoped that this new agreement will carry a clear interpretation of the rights and prerogatives of the I. A. T. S. E. in relation to the use of amplification used by orchestras and other musical units.

A. G. M. A.

Citing the serious encroachment upon the jurisdiction of the A. F. of M. by A. G. M. A., President Petrillo gives a report of the development of the controversy with that organization.

His conduct in this fight to prevent increased trespassing upon the jurisdictional rights granted us by the American Federation of Labor is to be highly commended. It should be sufficient to say that President Petrillo instead of using dictatorial methods as claimed by A. G. M. A., did use forcefully and efficiently the power of the Federation entrusted in his keeping by the membership to restore and continue to the Federation those prerogatives guaranteed in the charter granted by the American Federation of Labor. The favorable progress made both in the courts and finally in public opinion attests to the wise use President Petrillo has made of the power placed in his hands.

Under the heading of cooperation, the invaluable assistance and guidance of Honorary President and Technical Advisor Joseph N. Weber to President Petrillo and the Federation is lauded and appreciated. This cooperation is indicative of the harmony and unity displayed by the entire official family of the Federation and is a circumstance to be contemplated with great satisfaction by the membership at large.

In conclusion, it may be well said that the American Federation of Musicians chose James C. Petrillo to carry for them the burden laid down by his beloved and able predecessor, Joe Weber. The choice was made in the democratic American way, as a reward for outstanding accomplishment in the service of organized musicians, for having courageously defended, even at the risk of his own and his family's lives, his local organization from the depredations of organized thugs, and as an expression of confidence in the man's ability to shoulder the Herculean responsibilities reposed in the Federation's Chief Executive.

The choice was made without coercion, intimidation or intrigue. It was made with the aim in mind to continue the high moral calibre, the same uncompromising courage, the quality of even justice in its leader that has identified the American Federation of Musicians as one of the cleanest and most honorable in the entire labor movement.

This choice, made unanimously, by more than seven hundred delegates representing a membership of more than one hundred and thirty thousand musicians at a Convention of the American Federation of Musicians, a convention noted for its independence of thought and action, has been proven by the record to have been a wise one. James C. Petrillo has been found worthy of his trust.

In his accomplishments—In his integrity—In his courage—We take pride.

Respectfully submitted,

Committee on President's Report,

JOHN E. CURRY,
EDWARD BRUBAKER,
B. CASCANO,
EUGENE SLICK,
LOUIS J. NETT,
MAUDE E. STERN,
W. D. KUHN,
CARBON L. WEBER,
R. BLUMBERG,
V. L. KNAPP,
A. W. STUEBLING,
ED. A. GICKER,
E. F. BORRE,
FRANK E. LEEDER,
AMBROSE W. CARROLL,
JAMES MAVER,
W. J. SWEATMAN,
ROBERT C. WILKINSON,
JOSEPH JUSTIANA,
MARK HAYWARD,
HARRY W. GRAY,

LOUIS ROSENBERG,
BURTON S. ROGERS.

The report is adopted unanimously.

Chairman Ringius reports for the Committee on Measures and Benefits:

RESOLUTION No. 2

Whereas, The present charge for transportation of musicians by private automobile is one cent per mile per member, and

Whereas, In Canada, due to the higher costs of automobiles, tires, gasoline, oil and repairs and to the inferior quality of the roads, the expense of operating the same automobile is almost double the expense of operating the same automobile in the United States,

Be It Resolved, That the transportation charge for musicians traveling by privately owned automobile in Canada shall be double the amount charged for such transportation in the United States.

D. SWALES,
Local 190.

RESOLUTION No. 43

Resolved, That the By-Laws of the American Federation of Musicians, Article XIII, Section 9-C, and Section 10-B (same referring to transportation charges, etc., affecting traveling bands), be amended, viz.:

"That in no case shall any privately owned individual unit of transportation (automobile owner or operated by a member of such traveling organization), be compensated, while in use with the traveling organization, at less than five cents (5c) per traveled mile."

NOTE: This resolution presented by instruction of the Board of Directors of Local 47, American Federation of Musicians in session May 27, 1941.

J. K. (Spike) WALLACE,
FRANK D. PENDELTON,
HAROLD MITCHELL,
Local 47.

—and—

RESOLUTION No. 56

Amend Paragraph B, Section 13, page 142, to read: Transportation charges per man must be made at not less than the lowest rate by available public transportation service or not less than two (2) cents per mile per member if transportation is by privately owned automobile or other conveyance.

JERRY RICHARD,
C. H. KING,
EDDIE B. LOVE,
Local 6.
HERMAN KENIN,
Local 99.
GAY G. VARGAS,
Local 424.

The Committee offers the following substitute for the resolution and reports it favorably:

"Transportation charges shall be made at the lowest rate for available public transportation service when public transportation service is used, but when private automobile or other private conveyance is used, the charge shall be not less than two cents per mile per man with a minimum charge of five cents per mile, per car or other conveyance."
The substitute is adopted.

RESOLUTION No. 14

Whereas, Tuberculosis is still the greatest scourge in this country, and

Whereas, The humanitarian work of the Anti-Tuberculosis Society is limited because of lack of funds, and

Whereas, The sale of Anti-Tuberculosis Christmas Seals is of the greatest help in providing free care to victims of this disease, and to carry on a constant campaign against the disease, now then, be it Resolved, That in all official correspondence of the A. F. of M. an Anti-Tuberculosis Christmas Seal be affixed to each and every envelope, and to all correspondence emanating from all locals of the A. F. of M.

LOUIS MOTTO,
Local 65.

The Committee reports the resolution unfavorably.

The Convention agrees to the unfavorable report.

RESOLUTION No. 23

Whereas, Local 375 and most of the other Locals of the Federation have not found it necessary to use the power of the strike, and

Whereas, It has been suggested by the President of these United States of America that labor bodies conduct themselves and their official business so defense measures will not be impeded either indirectly or directly,

Therefore, Be It Resolved, That the International Convention of the American Federation of Musicians go on record as encouraging the Locals of the United States especially, to pass resolutions under their local autonomy, with reference to non-strike agreements.

J. M. PERRY,
C. L. WILLIAMS,
MIKE PESHEK, Jr.,
Local 375.

—and—

RESOLUTION No. 25

Whereas, The present strikes in defense industries are un-American and a threat to the safety of our country.

Resolved, That the American Federation of Musicians in Convention assembled calls upon the officers of all labor unions to use their utmost efforts to prevent any strike during the present emergency and to speed up the manufacture of the implements of war that the enemies of labor may be more quickly overcome.

And, Be It Further Resolved, That a copy of this resolution be sent to the President of the United States and the presidents of the A. F. of L. and the CIO.

EDGAR W. HUNT,
J. ELMER MARTIN,
CHARLES H. FRANZ,
Local 40.

The committee reports the following substitute favorably for the two resolutions:

The delegates assembled in the Forty-sixth Annual Convention of the American Federation of Musicians represent 140,000 loyal and patriotic citizens of the United States and the Dominion of Canada.

There presently exists a great emergency. The legions of a brutal enemy threaten our democratic institutions and our civilization.

We are concerned that in this emergency no effort be spared to produce in ever increasing volume the necessary war materials through which we will be enabled to preserve to ourselves the blessing of democracy and by which we will save the world from slavery.

We, therefore, urge all Americans, both workers and employers, to recognize the necessity that every interest cooperate to avoid industrial strife and that, where necessary, the processes of arbitration and mediation be used to prevent any interference with the production of war materials.

The Convention adopts the substitute.

RESOLUTION No. 32

Whereas, Many local unions have laws which require their members to procure a contract in writing on the official contract blank furnished for that purpose and further require that such contract be filed with the local secretary, and

Whereas, Such contract blank has been prepared by the A. F. of M. after considerable study in an effort to overcome numerous obstacles.

Now, Therefore, Be It Resolved, That all contractors or leaders who are members of the A. F. of M. must obtain a contract in writing on the official blank of the A. F. of M. at the time of accepting an engagement, and file the same with the local union in whose jurisdiction such engagement is to be played at least three days prior to the date of such engagement.

And, Be It Further Resolved, That all portions of sections of these By-Laws which are inconsistent herewith be and the same hereby are repealed.

IRVING ROSENBERG,
Local 402.

The report of the committee is unfavorable.

Discussed by Delegate Irving Rosenberg and Secretary Birnbach.

The Convention concurs in the unfavorable report.

RESOLUTION No. 36

Whereas, The American Federation of Musicians is an organization of musicians with a democratic form of government, and

Whereas, The funds of the Federation is the property of all its members, and

Whereas, The President or Executive Committee is authorized by the By-Laws to FIX the salary of many of the Federation's employees and the salary so fixed by the President or Executive Committee is not made known either to the Convention or through the "International Musician", and

Whereas, The amount of the fixed salaries are omitted in the Financial Secretary-Treasurer's quarterly report, therefore,

Be It Resolved, That all such salaries be properly itemized in the Financial Secretary-Treasurer's quarterly reports.

EVERETT HENNE,
Local 224.
RALPH RECANO,
Local 440.
O. E. ZUCK,
Local 563.
KARL J. WESTENBERGER,
Local 405.

The report of the committee is unfavorable.

The report is voted down. The resolution is adopted.

RESOLUTION No. 42

Be It Resolved, That all Bands on location be subject to a six-day work week. In cases where a seven-day week is imperative to the engagement, the members are to receive double pay for the seventh day.

RALPH J. RECANO,
Local 440.

The committee report is unfavorable. Discussed by Delegate Recano. The unfavorable committee report is adopted.

RESOLUTION No. 51

Whereas, The organizing of non-union fraternal, police, letter carriers' bands, etc., during the past several years has reached such proportions that there now remains practically no work for our musicians in this field, and

Whereas, A great number of our members received pay for fraternal and similar engagements before the introduction of these bands, and

Whereas, It is practically impossible to control through local autonomy these bands performing at various national conventions held in all parts of the United States and Canada;

Now, Therefore, Be It Resolved, That the incoming Executive Board be, and is hereby authorized to determine the advisability of changing our present by-laws so that same will make it a violation for any member of the American Federation of Musicians to perform with any fraternal, police, letter carriers' bands, etc., unless all musicians of such bands are members of the American Federation of Musicians, and if the Board deems it advisable to make such changes in our by-laws, it is hereby authorized so to do.

PAUL S. HERRNSTEIN,
Local 11.

A. C. LIGHT,
L. O. TEAGLE,
JAMES RICHARDS,
Local 24.

The report of the committee is unfavorable and is accepted by the Convention.

RESOLUTION No. 52

Whereas, The Federal Music Project under the administration of WPA was designed to relieve unemployed musicians who have been replaced by technological developments in the music field, and

Whereas, The WPA Music Project has been the only source of employment to many musicians, and

Whereas, The WPA Administration has adopted a rule so called the Eighteen-Month Lay-Off, and

Whereas, Even the present wages are far below the amount necessary to provide musicians and their families with the necessities of food and shelter, and

Whereas, Hundreds of our musicians and their families are condemned to starvation if this eighteen-month rule is not rescinded, and

Whereas, President Roosevelt has requested Congress that the eighteen-month rule be discontinued, therefore be it

Resolved, That this 46th Convention of the American Federation of Musicians duly assembled in the City of Seattle, Washington, go on record that it shall do all in its power to support the legislation that will discontinue the so-called WPA eighteen-month rule.

And a copy of this resolution be forwarded to Works Progress Administrator, Washington, D. C.

JAMES A. RICHARDS,
L. O. TEAGLE,
A. C. LIGHT,
Local 24.

CHARLES H. FRANZ,
Local 40.

LEE REPP,
Local 4.

ARTHUR E. STRENG,
Local 103.

ROBERT L. SIDELL,
Local 1.

A favorable report is submitted and the Convention agrees.

RESOLUTION No. 53

Whereas, Congress and WPA Administrators have replaced the prevailing wage scale for the so-called Security wage scale, and

Whereas, Unemployment resulting from centralized music production in radio, recording and motion picture studios have closed opportunity of employment to thousands of musicians, and

Whereas, WPA music projects have been the only source of employment for many thousand members of the American Federation of Musicians for the past several years and unquestionably will continue to be the only source for a considerable period of time to a large part of our membership, and

Whereas, William Green, President of the A. F. of L., in referring to security wage scale replacing the prevailing, before the Ohio State Federation of Labor, stated: "We will hear from this for a long time to come. It will be with us like a ghost for quite a long time unless the government changes its attitude. We are doing all we can and will continue to do all we can to right this wrong and to remove this injustice" (unquote), and

Whereas, The restricted national employment and stringent eligibility requirements are demanded from our professional musicians working on WPA projects who are seriously in need of employment, and

Whereas, Recent developments in Washington, D. C., indicate there is grave dan-

ger that the prevailing wage scale will not be restored on WPA projects, therefore be it

Resolved, That the 46th Annual Convention of the American Federation of Musicians go on record, requesting President Roosevelt and the Congress of the United States to restore the prevailing wage scale on all WPA projects.

JAMES A. RICHARDS,
L. O. TEAGLE,
A. C. LIGHT,

Local 24.

CHARLES H. FRANZ,
Local 40.

LEE REPP,

Local 4.

ARTHUR E. STRENG,
Local 103.

ROBERT L. SIDELL,
Local 1.

A favorable report is adopted.

Announcements are made.

Special order of business—Election of Officers:

President Petrillo appoints the following Election Committee.

Judge—W. Edward Boyle.
Clerks—Morris Weiss, C. W. Dart.
Tellers—Wyatt Sharp, Al Aylward;
Stanley G. Spamer, Alphonse Cincione.

After the election the Convention recessed until 2:00 P. M.

FIFTH DAY

AFTERNOON SESSION

Olympic Hotel,
Seattle, Wash.,
June 13, 1941.

President Petrillo calls the meeting to order at 2:00 P. M.

Chairman George Wilson reports for the Finance Committee.

RESOLUTION No. 33

Be It Resolved, That Article VI, Constitution, Section 8, line 8, that "\$15.00" be changed to "\$21.00".

Be It Further Resolved, That same be effective with this Convention.

GEORGE D. MOYER,
Local 727.

—and—

RESOLUTION No. 19

Whereas, Many locals of the Federation are not in a position to send delegates to this convention, and

Whereas, Many of the delegates pay their own expenses to the convention and the living and transportation costs have been raised throughout the country, the following change in Article VI, Section 8, is proposed:

Change Article VI, Section 8, page 9, Constitution. Strike out \$15.00 and insert \$22.50. Effective June 8, 1941.

GAY G. VARGAS,
Local 424.

The report of the Committee on Resolution No. 19 is favorable.

Discussed by Treasurer Brenton, Delegates Tomei, Peterson, Ballard and General Advisor Weber.

The favorable report is adopted. Resolution No. 33—the subject matter has been disposed of by the action on Resolution No. 19.

The Finance Committee continues its report:

To the Officers and Delegates of the Forty-sixth Annual Convention of the American Federation of Musicians:

The report of the Financial Secretary-Treasurer to the Forty-sixth Annual Convention gives a clear and understandable accounting of the various funds of the Federation.

The fact that the year 1941 ended with a profit of \$73,099.40, and also the balances shown in these funds would seem to indicate that our organization is in a healthy financial condition.

The item stating that the 3% bonds were sold at a profit of \$2,859.38 again shows that Treasurer Brenton still retains his cunning in that field.

The item stating that his office has handled \$6,486,267.69, of which amount only \$43,317.44 is still undistributed and without a single error to date, will give the delegates some idea of the tremendous responsibility of the Treasurer's office.

Treasurer Brenton, with his usual modesty, begs to be excused for being proud of that record and the Committee on Finance feels that they may safely say, in behalf of the assembled delegates, that his feeling of pride is justified.

The report of the Financial Secretary-Treasurer is accepted as correct as reported by the auditor up to and including April 30, 1941.

Respectfully submitted.

GEORGE F. WILSON,
Chairman.

WM. J. HARRIS,
Secretary.

JOSEPH MANCINI,
HERMAN STEINICHEN,

CONRAD LAKE,
PERCY G. SNOW,
LEWIS W. COHAN,
LOUIS F. HORNER,
REINHART ELSTER,
EDW. A. JAMIESON,
ERWIN D. WETZEL,
ROY FLAATEN,
P. J. CHRISTMAN,
RAY MANN,
D. MARK SLATTERY,
E. J. SARTELL,
LEO X. FONTAINE,
WM. SCHUMACHER,
FRED J. MENZNER,
FRANK W. PENDLETON,
S. SIMMONS,
J. A. LEFEVRE,
D. J. PATTERSON,

The report is adopted unanimously by the Convention.

General Samuel T. Ansell reports to the Convention on the activities of the Federation Social Security Bureau under his direction, as well as all other of his activities in Washington on behalf of the Federation.

A question and answer period follows, during which much important information on Social Security problems is imparted to the delegates.

Delegate Lipke requests information on the substitute for three resolutions adopted this morning on transportation charges. Chairman Ringius imparts the information.

Delegate Lipke serves notice of a motion to reconsider.

The Committee on Law continues its report:

"The accounts of the INTERNATIONAL MUSICIAN shall be carried as a separate entity and shall be in charge of the Secretary of the American Federation of Musicians. He shall be authorized to carry a bank account and to sign checks necessary for the carrying on of the business of the official journal. The Secretary and the cashier-bookkeeper shall be bonded in sufficient sum to safeguard all funds carried under the official title of the INTERNATIONAL MUSICIAN, the amount of the bonds to be determined by the International Executive Board."

The Committee report is favorable and the Convention concurs.

RESOLUTION No. 8

Whereas, Certain types of radio stations and other places are always on the lookout for talent of any kind to fill their programs or to contribute to the entertainment of the place for which they do not expect to pay, and,

Whereas, This type of radio station generally asks all band and orchestra leaders playing traveling engagements in the jurisdiction to make a personal appearance on their radio station, and

Whereas, This type of radio station generally operates mostly, if not entirely, on records or gratis employment of some kind and usually are not in good graces with the Local on account of short employment, or no employment for their members, and,

Whereas, To eliminate this situation and to give the locals a chance to extend courtesies and favors where they are deserved, that is to radio stations and other places that employ members consistently and are fair to the Local and Federation; therefore, we offer the following law:

"No member of the A. F. of M. shall be allowed to make a personal appearance at any radio station or any other place while playing a traveling engagement or on a location engagement unless permission is asked and granted by the proper official of the Local. Failure to secure this permission or to contact the Local, and to appear without proper release shall be punishable by a fine of \$25.00 for each offense."

CLAUDE E. PICKETT,
SANDY A. DALZIEL,
Local 75.

The committee offers the following substitute favorably:

"Members or Leaders, whether traveling or local, who desires to make Personal Appearances, including radio appearances, must first obtain permission from the Local in whose jurisdiction the appearance is to occur."

The substitute is adopted.

RESOLUTION No. 18

Whereas, That conditions about and governing traveling vaudeville tabloid and unit shows justify the employment of a musical director;

Whereas, That the I. A. T. S. E. usually requires a stage carpenter and electrician with a traveling show of that sort;

Whereas, That where an orchestra (local) must be employed in different cities for these shows, conditions would be improved and facilitated by the management of a director familiar with the requirements of said shows,

Be It Therefore Resolved, That any traveling vaudeville, tabloid or unit show

(of size determined by Convention or Executive Board), be required to employ a musical director to travel with said show at a scale in accordance with present scales and conditions.

REAGAN CAREY,
WM. SCHUMACHER,
Local 3.

The report of the committee is unfavorable.

Discussed by Delegate Carey.
The unfavorable report is adopted.

RESOLUTION No. 20

Whereas, Because of the nature of State Fair engagements, numerous non-professional and school bands are engaged by the various State Fair Boards, and

Whereas, To offset this unfair competition, a local is compelled to wage an annual fight to secure the employment of local musicians, and

Whereas, The advantages thus gained by a local are later nullified by the State Fair Board engaging all traveling musicians.

Therefore, Be It Resolved, That locals shall have the right to insist that for State Fairs in their jurisdiction, their minimum number of local musicians shall not be displaced.

A. HAMMERSCHLAG,
WM. SCHUMACHER,
REAGAN CAREY,
Local 3.

Leave is granted to the introducers to withdraw the resolution.

RESOLUTION No. 30

Whereas, The present 10% tax on bands is functioning very well with but a few minor exceptions.

Many of the smaller locals with large areas to police find that instead of a revenue it sometimes becomes an expense. It is true that the National Treasurer will collect where locals are unable to do so; it is also true that the local has the machinery set up for collecting and are in best position to carry on this work.

Very often the amount of tax is less than \$3.00 and the local's share does not adequately provide enough expense, therefore, I offer the following amendment:

Be It Resolved, That the present distribution of refund of the present law be amended to read: Local, 5%; National Office, 3%; orchestra or band members, 2%.

CLEM H. SCHOECHERT,
Local 469.

M. O. LIPKE,
Local 610.

The committee reports the resolution unfavorably.

Discussed by Delegate Lipke.
The unfavorable report is concurred in by the Convention.

RESOLUTION No. 37

When and wherever the word residence appears in the By-Laws of the American Federation of Musicians a residence shall be deemed to mean as having resided in a jurisdiction for a period of not less than ninety (90) days continuously.

JERRY RICHARD,
C. H. KING,
EDDIE B. LOVE,
Local 6.

An unfavorable report is submitted.
Discussed by Delegates Jerry Richard and Merrifield.

Chairman Gillette speaks in support of the committee report.
Further discussed by Secretary Birnbach and Delegate Joseph P. Rose.
The unfavorable report is adopted.

RESOLUTION No. 39

Amend the 10% Tax Law so that it will apply to traveling, steady and miscellaneous engagements played by bands.

HARRY J. STEEPER,
JOHN J. FIRENZE,
Local 526.

An unfavorable report is concurred in by the Convention.

RESOLUTION No. 47

Whereas, Many locals start their price list year on some month other than January, therefore, be it

Resolved, That Paragraph 2 of Article VIII, Section 1-B, be changed to read:

"Each local shall, during the month of January or the first month of their price list year, send to each secretary within one hundred (100) miles a price list of general business."

JOHN A. COLE,
Local 215.

The committee amends the resolution by inserting the word "Local" after "their" and before "price" in the third line of the resolve, and reports the amended resolution favorably.

The Convention agrees.

RESOLUTION No. 50

Resolved, That Article XI, Preamble A (page 91, 1941 By-Laws), be amended by adding the words "unless granted an extension of time by the President or the Executive Board" after the words "within thirty days" on the 13th line of said

Preamble. The balance to remain as is. This to apply to all other laws pertaining to the same subject matter.

A. A. TOMEI,
FRANK P. LIUZZI,
A. REX RICCARDI,
Local 77.

The committee report is favorable. An amendment is offered as follows:

"An appeal must be filed with the Secretary of the American Federation of Musicians within 30 days of the time that the local advised appellant of the decision in the case; provided, that the President or the International Executive Board of the Federation may, at discretion and at such time or times as either may decide, extend the time for filing such appeal for a period or periods longer than said 30 days, etc."

The amendment is adopted.
Upon motion the resolution as amended is adopted.

RESOLUTION No. 59

Whereas, The Canadian Broadcasting Corp., having control of all net-work broadcasting in Canada, and

Whereas, The Canadian Broadcasting Corp., being subsidized by a national license of \$2.50 for each home set, and

Whereas, The Canadian Broadcasting Corp., in addition to originating its own commercial and sustaining programs, also carries revenue-bearing programs of the major American net-works, all of which combined, represent a substantial revenue, and

Whereas, The Canadian Broadcasting Corp., notwithstanding the foregoing evidence of its financial ability to employ live music, instead, is making indiscriminate use of records and transcribed music on both its regional and national networks, working a hardship on musicians and retarding the development of live music in Canada.

Be It Therefore Resolved, That this Convention authorize the International Executive Board, through the proper channels, to make intercession with the Canadian Broadcasting Corporation to reduce the amount of records and transcribed music used on its net-works, and to take whatever steps necessary to bring about some satisfactory arrangement whereby musicians, and not records are employed on all net-works of the Canadian Broadcasting Corporation.

SAM H. HILLIER,
Local 446.

H. G. TURNER,
Local 390.

A favorable report is submitted.
Discussed by Delegate Hillier.
The favorable report is adopted.

RESOLUTION No. 57

Whereas, Many traveling orchestras are carrying with them on location engagements, members of the Federation who are arrangers and copyists and who do not perform on musical instruments, and

Whereas, These arrangers and copyists have not been required to deposit their transfers with the Local where the engagement takes place or pay any Federation 10% tax, and

Whereas, These arrangers and copyists find themselves without any status in a local whatsoever, and

Whereas, In many instances where Locals maintain an arrangers and copyists price scales, the wages paid to these arrangers and copyists may be above or below the scale of the Local where they are functioning with the traveling orchestra,

Therefore, Be It Resolved, That all members of the Federation functioning with traveling orchestras as arrangers or copyists and not performing as instrumentalists must deposit their transfers with a local in the manner as required by the Federation Law for the playing members of the orchestras. These men to receive not less than the basic union scale of the Local for the engagement the orchestra is playing. Also these arrangers or copyists to be required to pay the 10% Federation Tax based on said scale.

EDDIE B. LOVE,
C. H. KING,
JERRY RICHARD,
Local 6.

GAY G. VARGAS,
Local 424.

The report of the committee is favorable, with an addition as follows: Substitute the word "instrumental" for "union" in the ninth line of the resolve.

The Convention concurs in the committee report.

RESOLUTION No. 62

Whereas, Many counties are enacting legislation that is detrimental to our members—for example—one of the most harmful of laws enacted is one that prohibits the dancing of patrons in a night club or tavern while live music is played. To permit dancing, the proprietor must obtain a dance license, pay an inspector—get an annual permit. But if records are played none of the above provisions listed above have to be complied with.

Also many of the smaller locals face an antagonistic county board which is not in

sympathy with the labor movement, also the local not being strong enough in resources to lobby or hire legal assistance.

Therefore, Be It Resolved, That the present legal assistance be enlarged to give the small locals the assistance they need to preserve the rights of our members and principles of the Federation.

M. O. LIPKE,
Local 610.

The committee report is unfavorable and the Convention agrees.

RESOLUTION No. 64

Whereas, The use of recorded music for commercial purposes is increasing daily in leaps and bounds in the following industries:

1. Coin-Operated Music Boxes.
2. Library Service for Radio Stations.
3. Wired Music Companies.
4. Electrical Transcriptions.
5. Rebroadcast Recordings.
6. 16mm. Coin-Operated Picture Machines, and

Whereas, The use of said Recorded Music has in many cases forced living musicians completely out of the field of employment, and

Whereas, Control of the manufacture, use and distribution of recorded music must be in the hands of the Federation completely and must be exercised to safeguard the employment possibilities of professional musicians, and

Whereas, The licensing of Recording Studios has demonstrated a sound method of solving employment problems,

Therefore, Be It Resolved, That on and after September 30, 1941, all users and distributors of Recorded Music for commercial purposes must be licensed by the American Federation of Musicians. Further, that necessary expense be allowed the President and Executive Board to carry this resolution to a successful conclusion.

JERRY RICHARD,
EDDIE B. LOVE,
C. H. KING,
Local 6.

HERMAN KENIN,
Local 99.

GAY G. VARGAS,
Local 424.

The committee recommends reference to the International Executive Board.
Discussed by Delegate Jerry Richard and Honorary President Joseph N. Weber.
The report of the committee is adopted.

RESOLUTION No. 66

Whereas, It has become the practice to book traveling bands for one-night stands necessitating jumping a greater distance within 24 hours than can be traveled by automobile or bus with reasonable safety; and

Whereas, As a result of such practice many accidents have occurred, causing the death or serious injury of many members; Now, Therefore, Be It

Resolved by this Forty-sixth Annual Convention of the American Federation of Musicians that it shall be unlawful for any licensed booking agent to book, or any band leader to accept, or any member to fulfill an engagement which necessitates traveling by auto or bus a distance in excess of 400 miles within any 24 hours.

E. E. PETTINGELL,
J. A. PHILLIPS,
HERMAN KENIN,
Local 99.

O. R. McLAIN,
CARBON L. WEBER,
Local 76.

JOSEPH MAUGHAN,
Local 685.

HARRY J. STEEPER,
Local 526.

A favorable report is adopted.

RESOLUTION No. 58

Whereas, The expanding use of records and recordings on Radio Stations, Wired Music Companies and coin-operated music boxes is constantly reducing the employment of professional musicians, and

Whereas, Actual employment and potential employment possibilities are being destroyed and further jeopardized by the performances of members of the Federation in all recorded forms, and

Whereas, We are again confronted by the fact that the recordings made by our own members are the instruments of employment destruction,

Therefore, Be It Resolved, That the International Executive Board be hereby instructed by this Convention to order all members of the American Federation of Musicians in the United States and Canada to discontinue the making of all phonograph recordings within ninety (90) days from the date of the adjournment of this Convention and that members of the Federation not be permitted to make these phonograph records until an understanding is reached with the recording companies, record pressing companies, distributors and music box operators' associations regarding the use of these recordings, and

Be It Further Resolved, That the entire resources of the American Federation of

Musicians be placed at the disposal of the International Executive Board to protect the interests of the Federation insofar as this matter is concerned.

A. A. TOMEL, FRANK P. LIUZZI, A. REX RICCARDI, Local 77.

EDDIE B. LOVE, C. H. KING, JERRY RICHARD, Local 6.

ALFONZO PORCELLI, Local 661.

HERMAN KENIN, J. A. PHILLIPS, E. E. PETTINGELL, Local 99.

DUDLEY WILSON, Local 105.

RESOLUTION No. 60

Whereas, The Continued making of phonograph recordings by members of the A. F. of M. is causing more unemployment of musicians, and

Whereas, The use of phonograph recordings is unrestricted in coin operated machines,

Be It Resolved, That the International Executive Board be instructed to seek ways and means to ask of the United States Congress, through communications from all locals to Congressmen from their districts, to enact an amendment to the copyright law in that the musicians performing for phonograph recordings may secure performing rights of said recordings and have sole authority as to how they may be used.

MAX LEWIS, F. L. HEYER, Local 453.

RESOLUTION No. 61

Whereas, Year after year we find popularity of records and distribution of same grow at a rapid pace, to the extent that our members lose employment year after year at an ever-increasing rate,

One of the greatest factors contributing to this situation are the juke boxes—look over the records—all name bands of the Federation.

Be It Therefore Resolved, That a committee be set up to devise ways and means to combat this situation, to eventually get control over the distribution of records. The manner or course of this action can best be determined by those who have made a life-long study of this.

M. O. LIPKE, Local 610.

RESOLUTION No. 63

Whereas, Once again the most important matter before this Convention is the protection of the employment possibilities of the members of the Federation, and

Whereas, Many hours of potential employment are being destroyed by the use of electrical transcriptions for library services, and

Whereas, The Federation is confronted with the fact that these transcriptions for library service, made by our own members, are the instruments of employment destruction, and

Whereas, A survey made in any jurisdiction of any Local of the Federation will reveal that on each day hours of employment for members of the Federation are destroyed by these library services,

Therefore, Be It Resolved, That the International Executive Board be hereby instructed by this Convention to order all members of the American Federation of Musicians in the United States and Canada to discontinue the making of all electrical transcriptions for library services by Labor Day, September 1st, 1941, and from that date on no members of the American Federation of Musicians be permitted to make electrical transcriptions for library service, and

Be It Further Resolved, That no member of the Federation be permitted to make transcriptions of any nature unless the entire commercial program with announcements, music and continuity are made at the same time, and

Be It Further Resolved, That the entire resources of the American Federation of Musicians be placed at the disposal of the International Executive Board to protect the interest of all members of the Federation insofar as this matter is concerned.

EDDIE B. LOVE, JERRY RICHARD, C. H. KING, Local 6. GAY G. VARGAS, Local 424.

RESOLUTION No. 65

In re: Control of recordings now unlawfully used in juke boxes and other music machines for public performance.

Whereas, All operators and owners of so-called juke boxes and other music vending machines for public performance are using recordings in violation of Standing Resolution No. 53, Condition No. 4, part b—at page 198 of the Constitution of the A. F. of M., 1940 edition, and

Whereas, This increased use of recordings on music vending machines for public performance as hereinbefore set forth is displacing live music, and

Whereas, A number of specific instances of this fact have been brought to the attention of Local No. 616, A. F. of M., of Salinas, California, and

Whereas, The copyright law of the United States protects and restricts the use of all copyrighted music; now, therefore,

Be It Resolved, (a) That all licensed manufacturers of recordings issue special labels for recordings used on commercial phonographs or other music vending machines for public performance, and that the price of these recordings be raised accordingly; attention is called to the fact that the same master records would be used on the recordings and only the labels would be changed for use in juke boxes and other machines vending music;

(b) That all new contracts with recording companies insert new clauses regarding strict regulation of use in keeping with the provisions of this resolution;

(c) That the Federation enact appropriate legislation and rules and regulations to give effect to this resolution and provide for its enforcement with a view to strict control of the use of recordings in juke boxes and other machines vending music for public performance and to eliminate such recordings and machines as unfair competition to live music;

(d) That the suggested rules and regulations attached to this resolution and marked "Exhibit A" be adopted to be incorporated in legislation by the Federation to give effect to this resolution as hereinbefore provided.

Respectfully submitted,

LOCAL 616, SALINAS, CALIF.

By Stan Bellis, president of said Local and Delegate to the 1941 Convention of the A. F. of M.

EXHIBIT "A"

Suggested Legislation for Regulation of Machines Vending Music in Accordance With the Resolution Attached

That each Local of the A. F. of M. shall be required to elect an inspector, whose duty it will be to take care of checking, inspecting, and all incidental details relative to the regulation and control of machines vending music to the public, in accordance with Federation law; that said inspector shall be paid and serve such hours and under such conditions as the Board of Directors of the particular Local shall determine in its discretion;

That owners and operators of said machines be required to apply to the said inspector in their jurisdiction for special, distinctive label to be pasted on each and every recording, over the regular label, when the said recording is to be used in above mentioned vending machines.

SUGGESTED PRICE OF SAID LABELS

For all special labels for recordings retailing at 35c.....\$.65

For special labels for recordings retailing at 50c..... .50

Thus making cost of each recording 1.00

Records so labeled when in commercial use to be rented at \$3.00 per week each, to establishments using recordings in competition with live music, or between the hours of 8:00 P. M. and 6:00 A. M. Rental charge on recordings used between the hours of 6:00 A. M. and 8:00 P. M. to be \$1.00 per week each.

Operators using Phantom Voice, line type or remote control vending machines to keep accurate check of all records played and each playing to be paid for at the rate of 1 1/2 cents per playing.

SUGGESTED DISBURSEMENTS OF AMOUNTS COLLECTED

1% to Members making recordings.

1% to Manufacturers for labels.

5% to owners and operators to cover overhead in bookkeeping, etc.

15% to Federation for legislating and distribution costs for Members' and Manufacturers' share.

63% to Locals for Inspectors' salary and costs of enforcement.

15% to Locals for relief and unemployment fund.

100%

LICENSES AND FINES

Special licenses to be issued to each owner or operator of said vending machine, free of charge.

Any operator or owner refusing to comply with regulations to immediately be placed on Unfair List and fee of not less than \$50.00 to reinstate license.

Vending machines not be installed in places declared by local board of directors to be unfair.

It is further suggested that the President appoint a committee chairman for each state, the committee to be formed by one representative from each local, to formulate local laws and regulations to

suppress the use of vending machines or to derive payment for the displacement of live music.

The Law Committee recognized the emergency of the recording situation and fully appreciate the intents, purposes, objectives, and remedies suggested, in the enumerated resolutions and sincerely urge the Executive Board to make every endeavor to bring about the desired results at the earliest possible moment.

The Convention adopts the Committee report.

RESOLUTION No. 55

Add following paragraph to Section 4 of Article IX of the Federation By-Laws:

"On all steady hotel and ballroom engagements, local unions shall have the right to insist that local orchestras must be employed not less than four (4) months within each year."

EDDIE B. LOVE, C. H. KING, JERRY RICHARD, Local 6.

GAY G. VARGAS, Local 424.

The report of the Committee is unfavorable.

Discussed by Delegates Love, Dailey, General Advisor Weber, Werner, Tomel, and Secretary Birnbach. President Petrillo makes an explanation.

Chairman Gillette speaks in favor of the Committee report.

Further discussed by Delegate Maver. The report of the Committee is adopted.

Chairman William Grohndorff reports for the Committee on Location:

REPORT OF LOCATION COMMITTEE

Olympic Hotel, Seattle, Wash., June 13th, 1941.

To the Officers and Delegates of the American Federation of Musicians, assembled in its Forty-sixth Annual Convention.

The Committee on Location respectfully submits the following report:

Wm. J. Harris, President, and Delegates Robert M. Helmcamp and G. B. Sidwell of Local 147, Dallas, Texas, appeared before the Committee and graciously offered to act as host to the 1942 Annual Convention of the American Federation of Musicians. The Convention also received invitations from many organizations and officials of the City of Dallas and the State of Texas, the home of our esteemed brother, John W. Parks.

After due consideration of the facilities offered by Local 147, the Committee recommends that the Forty-seventh Annual Convention of the American Federation of Musicians be held in Dallas, Texas.

Respectfully submitted,

W. G. GROHNDORFF, Chairman;

ERWIN W. SORENSON, SANDY A. DALZIEL, ANTON FASSERO, P. W. LEE, AL. B. GRUETTER, BRAD F. SHEPHERD, ADAM EHRGOTT, ROYAL F. RITCH, EVERETT HENNE, JOHN L. CONNIFF, DON ROMANELLI, DALE OWEN, R. P. HEDGES, JAMES L. FALVEY, D. SWAILES, MRS. ANN DOWNEY, ROBT. J. BALDRICA, FRANK FAIRFAX, CHARLIE D. SAFFORD, MARTIN GORDON, ERNIE LEWIS, FRANK A. LYNCH.

The report is unanimously adopted.

Chairman J. D. Byrne reports for the Committee on INTERNATIONAL MUSICIAN as follows:

To the Officers and Delegates of the Forty-sixth Annual Convention of the American Federation of Musicians.

We, your Committee on the International Musicians' Journal, respectfully submit the following as our report:

If we seem to take a personal pride in some of the improvements of the Journal, we respectfully suggest that the delegates remember that many of us have repeatedly acted on this committee and have been partially responsible for many recommendations adopted and acted upon by the Secretary-Editor of the Journal.

At this time, we respectfully direct attention of the delegates to the greatly improved mailing list in 1940. At the 1939 Convention at least one local did not send in a mailing list since 1933, many since 1935, 1936 and so on. This year the oldest delinquency is since 1939, and not many of these. A few since 1940, which delinquents are as follows:

No Mailing List Changes Received From:

Local No. 2 St. Louis, Mo. (Subsidiary) 5-13-40 7 Newark, N. Y. 11-18-40

Table listing 100+ local chapters of the International Federation of Musicians with their respective locations and dates. Includes entries for Springfield, Ill., Hamilton, Ohio, Grand Rapids, Mich., Saginaw, Mich., Clinton, Iowa, Chattanooga, Tenn., Youngstown, Ohio, Watska, Ill., Tulsa, Okla., Jacksonville, Ill., Ithaca, N. Y., Charleston, W. Va., Lynchburg, Va., Marysville, Calif., Trenton, Ill., Galesburg, Ill., Parkersburg, W. Va., University, Miss., Newport News, Va., Salina, Kans., Fall River, Mass., Wellston, Ohio, Steubenville, Ohio, Youngstown, Ohio, Parsons, Kans., Warsaw, Ind., Fulton, N. Y., Lincoln, Ill., Fayetteville, Ark., South Bend, Ind., Huntingdon, Pa., Dubuque, Iowa, Columbia, Pa., Pekin, Ill., Haverhill, Mass., San Luis Obispo, Calif., Medina, N. Y., Sterling, Ill., Greensboro, N. C., Las Vegas, Nevada, Brockville, Ont., Can., Richmond, Ind., Ottawa, Ill., Helena, Ark., Farmington, Ill., Greeley, Colo., Spencer, Iowa, Lewiston, Maine, Bremen, Ind., Bristol, Conn., Tuscaloosa, Ala., Rochester, Minn., Merced, Calif., Anacortes, Wash., Montgomery, Ala., Moundsville, W. Va., Seattle, Wash., High Point, N. C., Anderson, S. C., Boston, Mass., Baton Rouge, La., Elwood City, Pa., Muscatine, Iowa, Freeland, Pa., Altoona, Pa., Albert Lea, Minn., Boone, Iowa, Eumclaw, Wash., Sault Ste. Marie, Mich., Daytona Beach, Fla., Sunbury, Pa., Hibbing, Minn., Denver, Colo., Punxsutawney, Pa., Grand Rapids, Minn., Modesto, Calif., Havre, Mont., State College, Miss., Port Jervis, N. Y., Rock Hill, S. C., Covington, Va., Springfield, Ill., Honolulu, Hawaii, Kemmerer, Wyo., Clearwater, Fla., Valparaiso, Ind., Birmingham, Ala., Austin, Minn., Sidney, Ohio, Visalia, Calif.

We respectfully recommend that the Secretary's office continue the enforcement of Article VIII in keeping this mailing list up to date.

We would suggest that a list of all locals which are delinquent in sending in their mailing list be printed in the INTERNATIONAL MUSICIAN, perhaps once each year, so that the members themselves may know how their local secretary is handling their business.

The advertising in the INTERNATIONAL MUSICIAN has been improved, increased and is becoming a genuine source of revenue as well as satisfaction to both musicians and advertisers.

We urge the delegates and locals to consider that in spite of the increase in wages and cost of materials during the year, the INTERNATIONAL MUSICIAN still shows a profit, as shown in the Auditor's report.

We point out to the delegates that due to the vision and far-sightedness of the Secretary, every available bit of space is filled with stock and merchandise on hand. This was done as the Secretary anticipated a rise in prices and cost of merchandise and material. Due to that anticipation, many dollars will be saved by the Federation.

In conclusion, we earnestly recommend to the Board the purchase of new presses and machinery which seems to us both advisable and desirable, if at all within

Last Changes Received

2 St. Louis, Mo. (Subsidiary) 5-13-40 7 Newark, N. Y. 11-18-40

the financial possibility of the Federation and we cannot too strongly commend Secretary Fred W. Birnbach for the very excellent job he has done and the many improvements shown in the INTERNATIONAL MUSICIAN, along with his many other duties.

- Respectfully submitted,
JAMES D. BYRNE,
 Chairman,
H. JAMES FLACK,
 Secretary,
MILO A. BRIGGS,
HENRY ZICCARDI,
GAY G. VARGAS,
JOHN W. GLASGOW,
JACK FERENTZ,
JAMES GREGG,
E. E. KERSHAW,
HARRY M. RUDD,
FRANK C. NOVICKI,
FRED OLDFIELD,
FRANK HAYEK,
JAMES J. DOHERTY,
F. BENSON,
JAMES HOLYFIELD,
JEROME J. RICHARD,
JAMES BUONO,
RANDALL P. CALDWELL,
FRANK P. LIUZZI,
WILLIAM PETERSON,
ERNEST CURTO,
T. J. O'GORMAN.

The report is adopted by the Convention.

Announcements are made.

President Petrillo appoints the following Committee on Appreciation:

- CHAUNCEY A. WEAVER**
E. E. (JOE) STOKES
FRANK PENDLETON

The Committee on Appreciation, through Chairman Weaver, submits its report:

RESOLUTIONS OF APPRECIATION

Whereas, The Forty-sixth Annual Convention of the American Federation of Musicians is now fast drawing to a close, we pause in this twilight hour, to give expression to a profound sense of gratitude to our entertaining hosts for the matchless reception which has been accorded us.

We knew in advance the spirit of hospitality which is a characteristic of this section of the mighty West. In Local No. 78, in the citizenship of Seattle, among officials of city, county and state, we have found richly exemplified the kind of welcome which is a Pacific coast tradition; Be It Therefore

Resolved, That we stand almost speechless in this hour of parting in trying to express the sentiments which move us. We cannot be specific. We shall carry home unfading memories of the untiring efforts of those in charge in endeavoring to make us feel at home. We have reveled in the beauties of land and sea. Our thanks go out to all who have spoken words of welcome. Our everlasting gratitude to Locals No. 78 and 493 for the wonderful fashion in which they have translated promise into fulfillment. May health and prosperity attend each and every one.

- CHAUNCEY A. WEAVER,**
JOE STOKES
FRANK PENDLETON.

The report is adopted by unanimous rising vote.

Delegate Milton Foster is granted unanimous consent to introduce the following resolution:

RESOLUTION No. 68

Resolved, That this Forty-sixth Convention here assembled, does hereby request and authorize Joseph N. Weber to compile and edit a history of the American Federation of Musicians, and, that the expense connected with same be borne by the Federation.

- MILTON R. FOSTER,**
 Local 687.

The request is granted and the resolution is adopted by the Convention.

Upon motion, the Convention adjourned at 6:15 P. M., until Saturday morning at 9:30 A. M.

SIXTH DAY

MORNING SESSION

Olympic Hotel,
 Seattle, Wash.,
 June 14, 1941.

President Petrillo calls the session to order at 9:35 A. M.

A motion is adopted that all the delegates that arrived Sunday and remain in the Convention until adjournment be allowed seven days per diem, and those that remain over Saturday night be allowed seven days hotel allowance in addition thereto.

Treasurer Brenton makes an announcement.

Delegate Lipke moves reconsideration of the committee substitute for Resolutions No. 2, 43 and 56.

"Transportation charges shall be made at the lowest rate for available public transportation service when public transportation service is used, but when private automobile or other private conveyance is used, the charge shall be not less than two cents per mile per man with a minimum charge of five cents per mile, per car or other conveyance."

The motion is carried.
 Discussed by Delegate Dahlstrand.
 An amendment is offered that the resolution read "two cents a mile in Canada and one cent a mile in the United States," the balance to remain as is.

Further discussed by Delegates Romanelli, Dalley, Lipke, Curry, Swalles, James Richards and Trino.

Upon motion, the question is divided and the two cents a mile for Canada is considered.

Discussed by Delegates Motto, Sweatman, Robertson, Muro and Executive Officer Murdoch.

A substitute for the whole is offered that the entire matter be referred to the International Executive Board.

The substitute is adopted.

Delegate Greenbaum moves for reconsideration of Resolution No. 36.

RESOLUTION No. 36

Whereas, The American Federation of Musicians is an organization of musicians with a democratic form of government, and

Whereas, The funds of the Federation is the property of all its members, and

Whereas, The President or Executive Committee is authorized by the By-Laws to FIX the salary of many of the Federation's employees and the salary so fixed by the President or Executive Committee is not made known either to the Convention or through the International Musician, and

Whereas, The amount of the fixed salaries are omitted in the Financial Secretary-Treasurer's quarterly report, therefore,

Be It Resolved, That all such salaries be properly itemized in the Financial Secretary-Treasurer's quarterly reports.

EVERETT HENNE,
 Local 224.

RALPH RECANO,
 Local 440.

O. E. ZUCK,
 Local 563.

KARL J. WESTERBERG,
 Local 405.

Treasurer Brenton, Delegates Henne, Cowardin, Secretary Birnbach, Delegates Guterman, King, Kenin, General Advisor Joseph N. Weber, Delegates Shephard and Steeper speak on the effect of the resolution.

A motion is made to rescind the action. Discussed by Delegates Rackett, Trino and Cowardin.

The previous question is ordered. The motion to rescind is defeated.

Delegate Phillips makes an announcement.

A motion is adopted that the Convention endorse Francis Biddle for Attorney General and a communication be sent to President Roosevelt of this action.

An amendment is offered that the Executive Board act as a committee to draft the communication.

The amendment is adopted. The motion as amended is adopted.

Announcements are made.

Mr. Henry A. Friedman, the New York counsel of the A. F. of M., addresses the Convention. He explains the developments in the AGMA case to the delegates.

Executive Officer Weaver addresses the Convention on Flag Day. The Convention, upon motion, rises and salutes the flags of Canada and the United States.

ELECTION COMMITTEE REPORT

Chairman W. Edward Boyle reports for the Election Committee:

Total number of votes cast.....	809
President	
James C. Petrillo.....	809
Vice-President	
C. L. Bagley.....	809
Secretary	
Fred W. Birnbach.....	809
Financial Secretary-Treasurer	
Harry E. Brenton.....	809

For Members of the International Executive Board from the United States

Jacob Rosenberg.....	286
Eddie B. Love.....	350
A. C. Hayden.....	461
Oscar F. Hild.....	611
John W. Parks.....	581

Chauncey A. Weaver.....	435
Raymond J. Meurer.....	268
Edward P. Ringius.....	125
Moses E. Wright, Jr.....	116

For Member of the International Executive Board from Canada

Walter M. Murdoch.....	809
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For Delegates to the Convention of the American Federation of Labor

Harry J. Steeper.....	564
A. Rex Riccardi.....	453
Chauncey A. Weaver.....	348
Vincent Castronovo.....	395
Frank B. Field.....	279
Roy W. Singer.....	245
Edward Canavan.....	267
Anthony Kiefer.....	150
C. L. Bagley.....	503

The following are hereby declared elected:

- President—James C. Petrillo.
 Vice-President—C. L. Bagley.
 Secretary—Fred W. Birnbach.

Financial Secretary-Treasurer—Harry E. Brenton.

Members of the International Executive Board from the United States—Oscar F. Hild, John W. Parks, A. C. Hayden, Chauncey A. Weaver.

Member of the International Executive Board from Canada—Walter M. Murdoch.

Delegates to the Convention of the American Federation of Labor—Harry J. Steeper, C. L. Bagley, A. Rex Riccardi, Vincent Castronovo.

Judge:
W. EDWARD BOYLE,
 Local 9.

Clerks:
C. W. DONT,
 Local 541.
MAURICE WEISS,
 Local 655.

Tellers:
WYATT SHARP,
 Local 579.
AL AYLWARD,
 Local 149.

STANLEY G. SPAMER,
 Local 252.
ALPHONSE CINCIONE,
 Local 103.

The Convention adopts the report.

Delegate Field offers the following resolutions:

RESOLUTION No. 69

That the incoming Executive Board be, and is hereby authorized and fully empowered to act upon, dispose of and settle any and all matters or things before this Convention, which for any reason are not acted upon, disposed of or settled at the time the Convention finally adjourns.
 Adopted.

MINUTES OF THE INTERNATIONAL EXECUTIVE BOARD DURING AND AFTER THE CONVENTION

Olympic Hotel,
 Seattle, Wash.,
 June 9, 1941.

President Petrillo calls the meeting to order at 8 P. M.

Delegates Rosenberg, Arons and Suber appear before the Board in connection with radio engagements emanating in the jurisdiction of Local 802.

A letter from Will Bradley concerning the matter is read.

The delegates explain the reasoning upon which the ruling of the local was based.

The law under which President Petrillo based his ruling that only 15% radio tax applied is explained to the delegates.

The Board holds that the 15% tax is the only law that can be applied.

The delegates request rulings on various phases of traveling orchestra laws. The laws are explained to them.

The delegates request that the International Executive Board grant Local 802 permission to appoint a contractor on the Ballet Russe engagement.

The Board grants the local the right to appoint a contractor.

The local requests a ruling on the right of the local to apply the 15% Federation radio tax on electrical transcriptions made by traveling orchestras.

The matter is laid over to the next Board meeting, when all transcription matters will be considered.

They propound a question connected with local leaders who become members of a number of locals and play engagements in those locals with local members.

The Board holds that the present laws of the Federation regarding membership cannot be modified.

Delegates Davis, Curry and Meeder of Local 60, Pittsburgh, Pa., and Ringius of Local 30, St. Paul, Minn., appear in regard to a reopening of Case No. 340, 1940-1941 docket, in which a claim was allowed

RESOLUTION No. 70

That the incoming Executive Board be, and is hereby authorized and fully empowered to review all laws, amendments and changes to laws passed by this Convention, and to correlate and correct any errors or inconsistencies that may be in the same.
 Adopted.

RESOLUTION No. 71

That each and every controversy or thing now existent or which may arise in the future touching or concerning the interests and affairs of the Federation, and all matters and things pertaining thereto, be, and the same are hereby referred to the incoming Executive Board, with full power and authority to act as may in the discretion of the said Board be decided.
 Adopted.

RESOLUTION No. 72

That the incoming Executive Board be, and is hereby authorized to meet, confer and agree with the National Association of Theatrical Managers and other employers, as to the conditions and wages to govern members of this Federation for the ensuing year, with full power and authority to modify or change existing rules or laws as may, in the discretion of said Board, be considered for the best interests of this Federation and its members.
 Adopted.

RESOLUTION No. 73

That the incoming International Executive Board be, and is hereby given full power and authority to promulgate, revise, change and/or readjust all prices for traveling musicians and all other prices in such manner and to such extent as in the opinion of the Board may be for the best interests of the Federation and the members thereof.
 Adopted.

Honorary President and General Advisor Joseph N. Weber addresses the Convention.

INSTALLATION OF OFFICERS

The following officers-elect were installed by Delegate Dunsbaugh.

- President—James C. Petrillo.
 Vice-President—C. L. Bagley.
 Secretary—Fred W. Birnbach.
 Financial Secretary-Treasurer—Harry E. Brenton.

Executive Board—Oscar F. Hild, John W. Parks, A. C. Hayden, Chauncey A. Weaver, Walter M. Murdoch.

President Petrillo addresses closing remarks to the Convention.

The Convention adjourned sine die at 11:55 A. M.

against Izzy Cervone and Barnes-Carruthers in the sum of \$666.60 and Cervone was fined \$100.00.

Upon motion, the claim is allowed against Barnes-Carruthers for \$666.60 and Cervone fined \$100.00.

Delegates Hayek of Local 193 and Homann, De Santis and Dahlstrand of Local 8 appear in regard to Case No. 688, 1938-1939: Request of Local 8, Milwaukee, Wis., for redefinition of its territory in which matter Local 193, Waukesha, Wis., is interested.

Upon motion, North Hills Country Club and Westmoor Country Club are granted to Local 8, Milwaukee, Wis.

The Board considers Case No. 1044, 1940-1941: Reopening of Case No. 438, 1940-1941: Claim of member Fred Woolston against George A. Hamid, Inc., for \$702.00 alleged to be due for services rendered.

The Board reopens the case and the claim is allowed against George A. Hamid, Inc.

Delegates Foley, Tibbs and McDonnell of Local 104, Salt Lake City, Utah, and Traveling Representative Greenbaum appear before the Board in regard to a problem existing in the jurisdiction of the local in connection with the Tabernacle Choirs, university orchestra, and organists broadcasting over a national chain broadcast. They request advice on the matter and such assistance as the Federation may be able to afford.

Upon motion, the matter is referred to the President's office for further attention.

Case No. 771, 1940-1941: Claim of member Ina Ray Hutton against the Hotel, Syracuse, N. Y., for \$6,500.00 alleged to be due her is considered. The Board dismisses the claim.

Delegate Harry Guterman of Local 155, Barnstable, Mass., appears before the

Board in regard to a contract submitted to the Federation for approval. Mr. Guterman withdraws all contracts heretofore submitted to the Board for approval.

The matter is laid over for further consideration.

At 1:15 A. M. the Board adjourned until Wednesday evening at 8:00 P. M.

Olympic Hotel,
Seattle, Wash.,
June 11, 1941.

President Petrillo calls the meeting to order at 8:00 P. M.

Delegates Repp, Costello and Duprey of Local 4, Cleveland, Ohio, appear before the Board and request a reconsideration of the request of Local 4 for financial assistance in connection with the case of Muzak vs. Local 4.

Upon motion, the request is denied.

Delegates Carey and Schumacher of Local 3 appear before the Board and request an interpretation of the Federation laws in connection with minimum number of men laws.

The information is imparted to the delegates.

Delegates Zeiss and Fein of Local 717, East St. Louis, Ill., appear before the Board in regard to an extended jurisdiction request. The matter is laid over until the case can be completed and submitted to the Board in the regular manner.

The delegates request special consideration for Ralph Schilling, an expelled member who has suffered a paralytic stroke.

The delegates are instructed to handle the matter by correspondence.

Delegates Muro, Keys and Romeo appear before the Board and request a concession on the price for recording film trailers.

The Board holds that the same conditions pertaining to local transcriptions may be applied.

They request information on a delayed broadcast.

The matter is referred to the local for disposition.

A question of the application of a minimum law is propounded and explained to the delegates.

The question of selected service members is discussed and explained to the delegation.

A question regarding a quiz program involving a transcription program is propounded. They are informed that the Federation Transcription price must apply.

They request a ruling on the Federation laws pertaining to an orchestra headquartered in Denver, composed of members of the Boulder local, some of them also members of Denver and playing engagements in the jurisdiction of Local 20.

The Board holds if the leader is a member of the Denver local he can be required to engage only members of Local 20. If not a member, the law regarding headquartering of a traveling orchestra in the jurisdiction applies.

Delegates Lorenz and Stuebling appear before the Board and request information on members' rights to book acts. The rights of members in this direction are explained.

The delegates request information on the rights of the colored local to play in premises where a non-union white orchestra has been employed. They returned to the house after it was placed on the National Unfair List.

The delegates are informed that the members have forfeited their membership and can only be reinstated under conditions determined by the International Executive Board.

Delegate Walters of Local 14, Albany, N. Y., and Delegate Godfrey of Local 85, Schenectady, N. Y., appear before the Board regarding the radio situation in the Hudson River Valley stations in Troy, Schenectady and Albany.

The matter is referred to the President's office for disposition.

Delegate Le Fevre of Local 311, Wilmington, Del., appears before the Board in regard to musicians playing steamship excursion engagements. The manager desires to evade signing contracts.

The matter is laid over for further consideration.

Delegates Riccardi and Tomei of Local 77, Philadelphia, Pa., appear before the Board and state that the Supreme Court has decided that the Executive Board of the Federation had no right to grant an extension of time to an appellant in which to file an appeal.

They request financial assistance, as the decision gave judgment against the local in the sum of \$2,800.00, plus the interest and attorneys' fees.

Upon motion, the request is denied, as in cases of this nature the Federation cannot assume any responsibility.

The delegates request a clarification of the local's jurisdiction, especially as regards to Beach Haven. They claim the designation "Beach Haven" is incorrect and should be called "Long Beach Island."

The matter is referred to the Secretary for investigation and report back to the Board.

They request further consideration of the plight of symphony orchestra musicians who are not at present covered by the Social Security laws.

The matter is referred to General Ansell, who will continue to do everything possible to have all members covered by the Social Security laws.

Delegate Stein appears before the Board in regard to Form B contracts. The matter is laid over for further consideration.

At 11:15 P. M. the Board adjourned until Thursday evening at 8:00 P. M.

Olympic Hotel,
Seattle, Wash.,
June 12, 1941.

President Petrillo calls the meeting to order at 8:00 P. M.

Delegates Rosenberg, Suber and Arons of Local 802 appear before the Board and request that the break-in of musical shows be extended from 2½ to 6 weeks.

The request is denied.

They also request that a separate steward or contractor be provided so that the leader will not be the contractor who is responsible for the collection of overtime and other extra charges.

The Board decides as long as the engagement is local, the matter rests entirely with the local union.

Delegate Christman of Local 70 appears before the Board re radio stations WOWO and KOIL. He explains the agreements between the local and the two stations and the difficulties arising under the operation of them.

The delegate is advised that the situation is a local one, that does not readily lend itself to any adjustment by the Federation.

He is advised of the rights of the local in the matter.

Delegate Hayward of Local 348, Sheridan, Wyo., appears before the Board in regard to the Form B contracts. He explains the tax situation existing in the jurisdiction of the local. He requests information as to the position of the local men if a strike becomes necessary.

The Board holds that under the conditions in this case members are not entitled to strike benefits when they make sacrifices for the purpose of enforcing the laws of the local and Federation, as this is the duty of all members.

Delegates Flack and Jellison of Local 58, Eastman of Local 245, Richards of Local 732, Slick of Local 32, Bloss of Local 414, Schumacher of Local 3, Eversoll of Local 203, Geiss of Local 192, Jenkins of Local 45 and Payne of Local 278 representing the Indiana locals appear and request financial assistance in fighting the Indiana Gross Income Tax Law.

The matter is laid over for further consideration.

Delegate Vargas of Local 424, Richmond, Calif., appeared before the Board in regard to the jurisdiction lines of Locals 367 and 424. His local wants a definite and final decision so that the matter may be settled for all time.

The matter is laid over for further investigation.

Delegates Stoddard, Trcka and Kitchin of Local 137 appear before the Board in regard to the claims outstanding against the Thornwood Ballroom and M. C. Watson. They present documents which show that the ballroom has been leased to Alberts and Nielson who have previously operated other ballrooms in Cedar Rapids.

Upon motion, the case is re-opened and the claims are held against M. C. Watson.

Delegate Steinichen of Local 148, Atlanta, Ga., appears before the Board regarding the situation existing in Macon, Ga.

Upon motion, the Atlanta local is given temporary jurisdiction over Macon.

Delegate George Wilson of Local 78, Syracuse, N. Y., appears and requests a re-opening of Case No. 856, 1940-1941, involving the claim of Ray Guido against Jimmy Dalley for \$32.00 alleged to be due him.

Upon motion, the case is re-opened. The claim is upon motion allowed.

Delegate Wilta of Local 592 appears before the Board in regard to Case No. 920 in which the request of the local for jurisdiction of West Newton and Perryopolis was denied. The delegate requests a re-opening.

Upon motion, the case is re-opened for further investigation.

At 10:15 the meeting adjourns until Friday at 8:00 P. M.

Olympic Hotel,
Seattle, Wash.,
June 13, 1941.

President Petrillo calls the meeting to order at 8:30 P. M.

Delegates Swalles, Robertson, Mazzone of Local 190, appear before the Board and request a re-opening of the case involving jurisdiction over Clear Lake.

Upon motion, the case is re-opened. The former decision is reversed and Winnipeg is given temporary jurisdiction.

Delegate Wm. Houston of Local 496, appears before the Board regarding the jurisdiction of the local. He is informed of the proper procedure.

He requests an investigation of the WPA colored musical project in the jurisdiction.

The matter is referred to Executive Officer Parks.

Delegates Heyer and Lewis of Local 453, Winona, Minn., appear before the Board in regard to Case No. 864, 1940-1941.

The delegates request that the \$25.00 fee on Irving Neff be held in abeyance. Upon motion, the request is denied.

Delegates Hooper, Dahlstrand, Renard, Holley, Grohndorf, Jens, Wenzlaff and Halvorsen appear before the Board in regard to the application of Cliff Reichenberger for reinstatement of his agent's license. A protest from Local 59 is read.

A motion is adopted that Reichenberger be given a license under the supervision of Local 8, Milwaukee, Wis.

Delegate Milton R. Foster of Local 687 appears before the Board in regard to a controversy between a manager in his jurisdiction and a licensed agent.

Proper information is imparted to the delegate.

Delegates Singer, Nett and Weiss of Local 655 appear before the Board in regard to the rights of the local to enforce a restriction in connection with election laws.

They are instructed as to the proper method of procedure.

Delegate Ballard of Local 73 appears before the Board and requests that the fine of \$25.00 imposed upon Thorstein Skarning, Jr., of Local 73, by the International Executive Board, be held in abeyance.

Upon motion, the request is granted.

The meeting adjourned at 10:00 P. M. subject to the call of the Chair.

Olympic Hotel,
Seattle, Wash.,
June 14, 1941.

President Petrillo calls the meeting to order at 8:00 P. M.

The provisions of Contract B are discussed at length.

The letter from the Music Corporation of America is considered.

1. The wording "Management MUSIC CORPORATION OF AMERICA" must appear on all announcements and advertisements wherever the name of the employee is used.

The Board denies permission for the inclusion of the change.

2. Deposit \$..... (to be made by Certified Check, Money Order or Bank Draft).

Balance to be paid in United States currency to Leader or Music Corporation of America on its demand before 10:00 P. M. on date of engagement, or earlier on his or its demand.

Received \$..... 19.....
M. C. A. by.....
Overtime charge.....

The Board decides that no change can be made in the contract form. However, the phrase can be written in "to be paid" line of Form B Contract. However, the word "payment" must be used in place of "deposit".

3. No part of the performance of employee shall be broadcast by radio or otherwise without the written permission of employees.

The Board approves the clause provided the word "employee" in the first line is changed to "employees".

4. Music Corporation of America, or the undersigned employee on its behalf, acts only as agent and does not assume any obligation whatsoever, including but not limited to, any obligations imposed under and by virtue of the Federal and any State Unemployment Insurance and Social Security Acts.

The Board does not approve the inclusion of this clause in the contract.

A letter from the Wm. Morris Agency is considered:

1. The first change is that the Agency has placed the words "Street Address" directly under the words "Place of Employment". In the Federation Form B Contract the words "Street Address" appear directly under "Name of Employer" at the end of the contract".

The Board does not approve the change.

2. The second change is that the Agency omits the line of the Form B Contract reading "to be Paid....." (Specify when payments are to be made)".

The Board does not permit the omission of this clause.

3. The third change noted relates to deposit and payment of the balance after deposit is made.

The Board decides that no change can be made in the contract form. However, the phrase can be written in "to be paid" line of Form B Contract. However, the word "payment" must be used in place of "deposit".

4. The fourth change is the Agency's statement that it "acts only as agent for the attraction and assumes no liability hereunder whatsoever".

The Board does not agree to the change.

5. It is specifically understood and agreed that unless otherwise specified herein that the performance of the attraction and no part thereof shall be broadcast or reproduced by radio, television, recordings or other means.

The Board approves the change with the following amendment: "The second 'that' must be omitted; the word 'employees' be substituted for 'attraction'; the words 'the performance of' must be changed to 'performance of this contract by' and the words 'and no part thereof' must be changed to 'nor any part thereof'."

6. The clause "the employer agrees to pay for all window cards and one sheets required."

The Board does not agree to the clause.

7. The proposed addition in the form provides performance on a percentage basis.

The Board rejects the proposed provision.

8. An additional change noted is that concerning the employer's obligation to set forth "MANAGEMENT, WILLIAM MORRIS AGENCY, Inc." on all announcements and advertising relating to the orchestra's performance.

This clause also fails to receive favorable consideration.

The Agency proposes that an execution clause be changed to as follows:

9. "Wherever the employer announces or advertises the appearance and performance of the attraction there must be set forth the following: 'MANAGEMENT, WILLIAM MORRIS AGENCY, Inc.'"

(Attraction)
Accepted.....
(Orchestra Leader)

The Board does not approve the change as the clause in Form B Contract is much to be preferred.

Delegates Teagle and Richards appear before the Board in regard to radio matters.

The desired information is imparted to them.

Delegates Winters, Ringlus and Nowicki of Local 30, St. Paul, Minn., appear in regard to the application of Violet Murphy for membership.

Upon motion, an international initiation fee of \$250.00 is imposed; \$150.00 to be held in abeyance pending her future deportment as a member.

The session adjourned at 10:30 P. M.

Olympic Hotel,
Seattle, Wash.,
June 15, 1941.

President Petrillo calls the meeting to order at 10:00 A. M.

The letter from Consolidated Radio Artists proposing the following changes is considered:

1. In no case shall Consolidated Radio Artists, Inc., be liable to employer for any acts or defaults on the part of the attraction or to the attraction for any acts or defaults on the part of the employer as Consolidated Radio Artists, Inc., acts herein only as manager and/or agent and/or representative of attraction.

The Board does not agree to the proposed clause.

2. This engagement is not subject to cancellation by the employer.

The clause fails to receive favorable consideration.

3. This contract shall have no force or effect unless and until it is accepted in writing by the President of Consolidated Radio Artists, Inc., and the artist.

The Board does not agree to the proposed clause.

4. There are no exceptions or other terms or conditions regarding this en-

agement, this agreement constituting the full agreement between the parties. It is to be construed in accordance with the laws of the State of New York and is not subject to modification except in writing.

The clause fails to receive favorable consideration.

The Board considers a letter from the License Department of the President's Office.

1. The Board considers a requirement of a State Statute that a contract negotiated by a booking agent must have on its face a reference to the fact that the agency is licensed by the State.

The Board, upon recommendation of General Ansell, approves the provision.

2. The Board considers a proposed clause with reference to the type of service to be rendered as for playing for a dance or show, etc.

The Board does not agree to such clause in Form B Contract.

3. The proposed statement in the contract that performances cannot be broadcast, etc.

This provision has already been approved in considering letters from the agencies.

4. The Board considers whether or not it would be proper to itemize transportation, commission and miscellaneous expenses.

The Board does not agree to such itemization.

5. The Board considers as to whether or not any other contract than Form B can be used for theatre engagements.

The Board holds that theatre engagements can only be signed for on Form B contracts.

A communication from Tom Temple requesting the use of his own contract form which has exempted him from the social security employers tax is considered.

Upon motion, the Board denies the request.

The Board considers a letter from Ray De Maris, licensed agent with the following proposed changes:

1. Consolidated Orchestra Service—Altamont Apartment Hotel, Birmingham, Alabama—Phone 3-8271, A. F. of M. License No. 2750—No. 910.

The Board approves the suggestion.

2. Attraction agrees to play or perform (with usual intermissions).

The Board does not agree to the proposed clause.

3. COS acts as agent only, and assumes no liability for the payment of excise tax, levied on employers under the Social Security Act of the United States, or any similar state tax, in connection with services rendered pursuant hereto by the attraction. Employer agrees to pay the difference, if any, between the compensation provided herein and a sum equal to five (5%) per cent over the Federation scale in effect.

The Board does not agree to the clause.

4. Employer agrees for a period of eighteen (18) months from the date of completion of this engagement not to engage any artists rendering services as part of attraction herein employed except through the Consolidated Orchestra Service as representative of such artist or attraction. Terms of resale of attraction by Employer must comply with regulations and prices of the Federation local wherein attraction is to perform.

The Board does not agree to proposed clause.

5. It is definitely agreed and understood that Consolidated Orchestra Service acts as the authorized agent and representative of the artist or artists.

The Board does not agree to the clause.

6. CONSOLIDATED ORCHESTRA SERVICE—Authorized Representative.

The clause fails to receive favorable consideration.

7. Return all copies signed to: Consolidated Orchestra Service, Altamont Apartment Hotel, Birmingham, Alabama.

The Board approves this clause.

The Board considers a communication from Local 40, Baltimore, Maryland, with the request for the following additional clauses:

"If this contract runs over the minimum of ten weeks, then either party shall give the other party two weeks' notice in writing of termination of contract before this contract shall be discontinued."

"If this contract, or any extension or renewal thereof, extends through any election day, when the place of employment is closed by law, then no deduction shall be made from the salaries set in this contract, its extension or renewal, on account of failure of musicians to perform on such election day."

"If this contract, or any extension or renewal thereof, extends through New Year's Eve, then each musician employed under this contract shall be paid a minimum of \$3.00 additional for his work on New Year's Eve over and above the con-

tract price of the engagement. This payment shall be in addition to any overtime due in connection with this engagement."

The Board holds that the three clauses are local matters and therefore cannot be printed in the contract form, however, there is no objection to the local writing these clauses in contracts when required.

The Board considers a letter from Local 8, Milwaukee, Wis.

The party of the SECOND part will protect all parties of this contract under the Wisconsin Compensation Act.

The Board does not approve the inclusion of the proposed clause.

To terminate this contract a two weeks' written notice must be given by either party. Notice can only take effect immediately prior to a new week's engagement.

The Board does not approve printing the proposed clause in the contract form. However, there will be no objection to the local writing or stamping it in the contract when required.

The Board considers a letter from Local 278, South Bend, Ind., proposing the following clause:

"This agreement does not provide for the playing of a floor show. This contract shall be non-cancellable except by mutual consent of both parties."

The Board does not approve the proposed change.

The Board considers a communication from Local 298, Niagara Falls, Ont., Canada, and 467, Brantford, Ont., Canada, requesting information as to whether or not the Form B Contract must be used in Canada as there is no social security law in the Dominion.

The Board holds that one of the major objectives is the establishment of a uniform contract form and therefore rules that the Form B Contract must be used in both the United States and Canada.

A letter from Local 10, Chicago, Ill., proposes the following changes:

1. This agreement may be terminated by either party giving weeks notice in writing.

The Board does not approve this clause as it is not necessary and can be written in the contract.

2. Hours of Employment. Suggests that a great deal more space be left here so hours of the engagement especially shift engagements, could be incorporated without a rider.

The Board instructs the Secretary to provide more lines so as to give more space for written clauses.

3. Price agreed upon \$..... per week of days.

The Board does not agree that the clause shall be printed in the contract, as it can be written in when necessary.

The Board considers a request of Local 5, Detroit, Mich., for a special space for approval of the contract by the secretary of the local.

The Board does not think such provision is desirable and therefore denies the request. Contracts cannot be approved by signature on a written form. They may however be approved in the minutes of the board of directors of a local.

The Board considers a letter from Local 802 in which the local requests information as to whether or not management contracts with members must be modified to meet the provisions of the new management form.

The Board rules that all contracts between licensed agents and members must be altered to conform with the conditions of the three and seven-year forms adopted by the International Executive Board.

The Board considers a question as to whether or not a provision can be written in the management form providing for less commission than provided in the printed clauses.

The Board rules that a lesser amount can be provided but never a greater amount.

The question as to whether or not contracts may be made for less than three years on the three-year contract and less than seven years on the seven-year contract, is considered.

The Board holds that terms for lesser years can be written in but not for more years than is provided by the form.

The question is considered as to whether or not the contract forms must be used for trade agreements for theatres and radio stations and for engagements in same.

The Board decides that Form B must be attached to, and made part of trade agreements in both cases. If separate agreements are made for engagement of orchestra for these engagements, they must be made on the Form B Contract.

The Board considers steamship engagements on river and inland waterways.

The matter is laid over for further investigation.

The question of guarantee and percentage engagements is considered and discussed at length.

The matter is laid over.

The Canadian Unemployment Insurance Law is discussed at length.

The act is referred to Attorneys Ansell and Friedman so that it may be studied and an opinion in writing be given to the International Executive Board.

The question as to whether or not local unions have a right to impose a local engagement tax on steamships plying between different ports and whose home port is in the jurisdiction of the local.

The Board holds that a local has no such right.

The Board considers the application of Robert L. Dunqueth for membership in Local 171, Springfield, Mass.

Upon motion, a national initiation fee of \$25.00 is imposed.

Permission is granted Local 532, Amarillo, Texas, to change its name to Amarillo Federation of Musicians, Local 532.

The Board considers an appeal of Sax Smith of Local 66, Rochester, N. Y., from an action of that local in ruling that he must appoint a sub-leader and pay him the leader's fee on an engagement in the jurisdiction of the local.

Upon motion the appeal is sustained.

The Board considers a request from Local 166, Madison, Wis., for permission to sponsor a radio program, and sponsor local orchestras on the program.

The Board decides this cannot be permitted.

President Petrillo announces the appointment of Thomas F. Gamble as first assistant; G. B. Henderson as second assistant, and Edward Canavan, third assistant.

Brother Kerngood retires.

Brother Guterman is granted permission to withdraw all contracts previously submitted to the Federation for approval.

The Board discusses the problem of employers, agents and individuals buying interests in orchestras.

The Board adopts the following resolution:

"It is the policy of the Federation to promote and maintain employment opportunities for and freedom of competition among its members; likewise to prevent the restriction and limitations of such employment opportunities and of such competition. The acquisition of interests in the earnings of musicians, bands, and orchestras by employers, promoters, booking agents, personal representatives and others, not members of such bands or orchestras, violates such policy and restricts the employment opportunities of members.

"In furtherance of such policy, members of the Federation are prohibited from making or enforcing any agreement which directly or indirectly sells, assigns, transfers or hypothecates their earnings or profits or any part thereof, or any interest therein, or the earnings or profits of any band or orchestra or any part thereof or any interest therein. Agents may receive not more than their regular commissions.

"The use of corporate form or other device for the division of the earnings or profits of members, bands, or orchestras for the purpose of participation in such earnings by any one other than the personnel of such bands or orchestras, is likewise prohibited.

"No contract between members or with any promoter, personal representatives or booking agent shall become effective or be performed by any member unless and until approved by and filed with the Federation or any local of the Federation having jurisdiction in the premises in accordance with these By-Laws.

The Board, upon motion, adopts the following:

"Bands and orchestras composed of members of the American Federation of Musicians cannot be incorporated as such.

"Members who violate this rule place their membership in the Federation in jeopardy."

The following law is adopted:

"Agents, managers and/or employers of leaders or musicians who acquire an interest in the earnings of such musicians or enter into arrangements with them to receive a certain sum each week purported to be for services rendered or a bonus for money advanced or for any other reason, are held to be unfair to the American Federation of Musicians and members cannot play in the establishment of such, or for such employers or accept employment or engagements from such agents, managers and/or employers and the commitment of leaders or musicians with them providing for such interest in their earnings or payment of such monies as aforesaid are not recognized by the American Federation of Musicians."

The following law is unanimously adopted:

"Bands and orchestras, or individual members, who accept engagements from agents or managers with whom they have no management contract can only do so under conditions as provided for in the contract form of the American Federation of Musicians covering agents and managers. In no case is a member permitted to agree to pay a commission larger than the one provided for in such contract form."

The question of bands living in hotels is again considered.

Upon motion, the matter is referred to the President's Office with full power to act.

Upon motion, the Board designates a sum of \$50.00 for the Sergeant-at-Arms for his services during the Convention.

A situation in the hotels in Canada is discussed and referred to Executive Officer Murdoch with full power to act.

A proposition from the Continental Casualty Company to insure all traveling orchestras fails to receive favorable consideration.

Upon motion, the Board increases the salary of Studio Representative Gillette in the sum of \$500.00 per annum.

The Board increases the annual retainer of Attorney Friedman in the sum of \$1,000.00 per year.

Executive Officer Parks explains the present status of the WPA Bill in Washington.

The Board discusses the Gross Income Statute of Indiana, and the request of the Indiana locals for a donation to assist in fighting the measure.

On motion, the Board appropriates a sum of \$500.00 to assist the Indiana locals.

The Board rules that no guaranty and percentage contracts can be permitted by the Federation.

The Board considers the request of Local 47 for abolishment of the Stand-by Fund, and the supervision of recordings, as same pertain to radio, by the local.

The matter is discussed at length.

The matter is referred to the President for investigation and report back to the Board at its next meeting.

RESOLUTION No. 67

Whereas, American labor is of the conviction that world domination by totalitarianism is the ultimate objective of the murderous, wanton and unwarranted attacks upon the free nations of Europe and upon the British people by Nazi Germany, Fascist Italy, Communist Russia and Imperialist Japan, with consequent enslavement of all the free people of the world, and

Whereas, The American Federation of Labor has always had the most fraternal relations with the British Trades Union Congress, and

Whereas, The American labor movement knows that the cause of labor is inextricably bound up with the cause of democracy;

Now, Therefore, Be It Resolved, That the American Federation of Musicians, in convention assembled, declare its solidarity with, and its sympathy for our British fellow workers; and be it further

Resolved, That the appeal of the American Labor Committee to Aid British Labor be endorsed by this body as our expression of solidarity, sympathy and support; and be it further

Resolved, That the American Federation of Musicians, at its Forty-sixth Annual Convention, held at Seattle, Washington, week of June 9 to June 14, cooperate in every way with the American Labor Committee to Aid British Labor, and make a liberal donation to help buy clothing, bandages, medications and other supplies sorely needed by our British fellow workers in their struggle against the totalitarian countries.

EDDIE B. LOVE,
C. H. KING,
JERRY RICHARD,
Local 6.

The Board, upon recommendation and direction of the Convention, donates the sum of \$5,000.00.

RESOLUTION No. 2

Whereas, The present charge for transportation of musicians by private automobile is 1 cent per mile per member, and

Whereas, In Canada, due to the higher costs of automobiles, tires, gasoline, oil and repairs and to the inferior quality of the roads, the expense of operating the same automobile is almost double the expense of operating the same automobile in the United States,

Be It Resolved, That the transportation charge for musicians traveling by privately owned automobile in Canada shall

be double the amount charged for such transportation in the United States.

D. SWAILES,
Local 190.

RESOLUTION No. 43

Resolved, That the By-Laws of the American Federation of Musicians, Article 13, Section 9-C, and Section 10-B (same referring to transportation charges, etc., affecting traveling bands), be amended, viz.:

"That in no case shall any privately owned individual unit of transportation (automobile owner or operated by a member of such traveling organization), be compensated, while in use with the traveling organization, at less than five cents (5c) per traveled mile."

NOTE: This resolution presented by instruction of the Board of Directors of Local 47, American Federation of Musicians in session May 27, 1941.

J. K. (SPIKE) WALLACE,
FRANK D. PENDLETON,
HAROLD MITCHELL,
Local 47.

—and—

RESOLUTION No. 56

Amend Paragraph B, Sec. XIII, Page 142, to read: Transportation charges per man must be made at not less than the lowest rate by available public transportation service, or not less than two (2c) cents per mile per member if transportation is by privately owned automobile or other conveyance.

JERRY RICHARD,
C. H. KING,
EDDIE B. LOVE,
Local 6.
HERMAN KENIN,
Local 99.
GAY G. VARGAS,
Local 424.

The Board finds after due investigation that establishment of two different Federation rates for transportation would result in great confusion, therefore the Federation rate is left at 1c per mile.

RESOLUTION No. 11

Whereas, The International Alliance of Theatrical Stage Employees and Motion Picture Machine Operators has jurisdiction over the operation of sound equipment in motion picture theatres for the purpose only of reproducing the music derived from the sound track on film during the screening of such film, and

Whereas, The American Federation of Musicians has original jurisdiction over all music in motion picture theatres, whether manually produced or mechanically reproduced, which is not derived from a sound track on film and reproduced simultaneously with the screening of such film, and

Whereas, In motion picture theatres throughout the territorial jurisdiction of the A. F. of M. phonograph records and sound-track music are being played over sound equipment for the purpose of supplying music before the show, any incidental music during the show and intermission music which is commonly referred to as "non-sync" music, and

Whereas, The use of sound equipment for the purpose of supplying "non-sync" music in motion picture theatres is clearly and definitely an invasion of the jurisdiction of the A. F. of M. and deprives members of the A. F. of M. of rightful employment; therefore,

Be It Resolved, By this 46th Annual Convention of the American Federation of Musicians that all locals of the A. F. of M. stand instructed to demand that a Local member or members be employed to produce all music required in motion picture theatres in their respective local jurisdictions which is not derived from a sound track on film and reproduced simultaneously with the screening of such film; and be it further

Resolved, That eliminating the use of "non-sync" music for the purpose of escaping the employment of musicians is hereby declared to be a "lockout" of members of the A. F. of M. and sufficient cause for declaring the theatre unfair wherein same occurs and prosecuting a boycott against such theatre; and be it further

Resolved, That in all cases where a Local's demand for such employment is refused, the assistance of the I. A. T. S. E. be demanded under the Joint Agreement of 1912, Standing Resolution No. 25.

E. E. PETTINGELL,
Local 99.

The Board decides that the resolution under present conditions is impractical of application, as many locals have tried the experiment and utterly failed in the accomplishment of any of its objectives.

RESOLUTION No. 58

Whereas, The expanding use of records and recordings on Radio Stations, Wired Music Companies and coin-operated music boxes is constantly reducing the employment of professional musicians, and

Whereas, Actual employment and potential employment possibilities are being destroyed and further jeopardized by the performances of members of the Federation in all recorded forms, and

Whereas, We are again confronted by the fact that the recordings made by our own members are the instruments of employment destruction,

Therefore, Be It Resolved, That the International Executive Board be hereby instructed by this Convention to order all members of the American Federation of Musicians in the United States and Canada to discontinue the making of all phonograph recordings within ninety (90) days from the date of the adjournment of this Convention and that members of the Federation not be permitted to make these phonograph records until an understanding is reached with the recording companies, record pressing companies, distributors and music box operators' associations regarding the use of these recordings, and

Be It Further Resolved, That the entire resources of the American Federation of Musicians be placed at the disposal of the International Executive Board to protect the interests of the Federation insofar as this matter is concerned.

A. A. TOMEI,
FRANK P. LIUZZI,
A. REX RICCARDI,
Local 77.

EDDIE B. LOVE,
C. H. KING,
JERRY RICHARD,
Local 6.

ALFONZO PORCELLI,
Local 681.
HERMAN KENIN,
J. A. PHILLIPS,
E. E. PETTINGELL,
Local 99.

DUDLEY WILSON,
Local 105.

RESOLUTION No. 60

Whereas, The continued making of phonograph recordings by members of the A. F. of M. is causing more unemployment of musicians, and

Whereas, The use of phonograph recordings is unrestricted in coin-operated machines,

Be It Resolved, That the International Executive Board be instructed to seek ways and means to ask the U. S. Congress, through communications from all locals to Congressmen from their districts, to enact an amendment to the copyright law in that the musicians performing for phonograph recordings may secure performing rights of said recordings and have sole authority as to how they may be used.

MAX LEWIS,
F. L. HEYER,
Local 453.

RESOLUTION No. 61

Whereas, Year after year we find popularity of records and distribution of same grow at a rapid pace, to the extent that our members lose employment year after year at an ever-increasing rate,

One of the greatest factors contributing to this situation are the juke boxes—look over the records—all name bands of the Federation.

Be It Therefore Resolved, That a committee be set up to devise ways and means to combat this situation, to eventually get control over the distribution of records. The manner or course of this action can best be determined by those who have made a life-long study of this.

M. O. LIPKE,
Local 610.

RESOLUTION No. 63

Whereas, Once again the most important matter before this Convention is the protection of the employment possibilities of the members of the Federation, and

Whereas, Many hours of potential employment are being destroyed by the use of electrical transcriptions for library services, and

Whereas, The Federation is confronted with the fact that these transcriptions for library service made by our own members are the instruments of employment destruction, and

Whereas, A survey made in any jurisdiction of any Local of the Federation will reveal that on each day hours of employment for members of the Federation are destroyed by these library services,

Therefore, Be It Resolved, That the International Executive Board be hereby instructed by this Convention to order all members of the American Federation of Musicians in the United States and Canada to discontinue the making of all electrical transcriptions for library services by Labor Day, September 1st, 1941, and from that date on no members of the American Federation of Musicians be permitted to make electrical transcriptions for library service, and

Be It Further Resolved, That no member of the Federation be permitted to make transcriptions of any nature unless the entire commercial program with announcements, music and continuity are made at the same time, and

Be It Further Resolved, That the entire resources of the American Federation of Musicians be placed at the disposal of the International Executive Board to protect the interest of all members of the Fed-

eration insofar as this matter is concerned.

EDDIE B. LOVE,
JERRY RICHARD,
C. H. KING,
Local 6.
GAY G. VARGAS,
Local 424.

RESOLUTION No. 64

Whereas, The use of recorded music for commercial purposes is increasing daily in leaps and bounds in the following industries:

1. Coin-Operated Music Boxes.
2. Library Service for Radio Stations.
3. Wired Music Companies.
4. Electrical Transcriptions.
5. Rebroadcast Recordings.
6. 16mm. Coin-Operated Picture Machines, and

Whereas, The use of said Recorded Music has in many cases forced living musicians completely out of the field of employment, and

Whereas, Control of the manufacture, use and distribution of recorded music must be in the hands of the Federation completely and must be exercised to safeguard the employment possibilities of professional musicians, and

Whereas, The licensing of Recording Studios has demonstrated a sound method of solving employment problems,

Therefore, Be It Resolved, That on and after September 30, 1941, all users and distributors of Recorded Music for commercial purposes must be licensed by the American Federation of Musicians. Further, that necessary expense be allowed the President and Executive Board to carry this resolution to a successful conclusion.

JERRY RICHARD,
EDDIE B. LOVE,
C. H. KING,
Local 6.

HERMAN KENIN,
Local 99.
GAY G. VARGAS,
Local 424.

—and—

RESOLUTION No. 65.

In re: Control of recordings now unlawfully used in juke boxes and other music machines for public performance.

Whereas, All operators and owners of so-called juke boxes and other music vending machines for public performance are using recordings in violation of Standing Resolution No. 53, Condition No. 4, part b—at page 198 of the Constitution of the A. F. of M., 1940 edition;

Whereas, This increased use of recordings on music vending machines for public performance as hereinbefore set forth is displacing live music, and

Whereas, A number of specific instances of this fact have been brought to the attention of Local No. 616, A. F. of M., of Salinas, California;

Whereas, The copyright law of the United States protects and restricts the use of all copyrighted music, now, therefore,

Be It Resolved, (a) That all licensed manufacturers of recordings issue special labels for recordings used on commercial phonographs or other music vending machines for public performance, and that the price of these recordings be raised accordingly; attention is called to the fact that the same master records would be used on the recordings and only the labels would be changed for use in juke boxes and other machines vending music;

(b) That all new contracts with recording companies insert new clauses regarding strict regulation of use in keeping with the provisions of this resolution;

(c) That the Federation enact appropriate legislation and rules and regulations to give effect to this resolution and provide for its enforcement with a view to strict control of the use of recordings in juke boxes and other machines vending music for public performance and to eliminate such recordings and machines as unfair competition to live music;

(d) That the suggested rules and regulations attached to this resolution and marked "Exhibit A" be adopted to be incorporated in legislation by the Federation to give effect to this resolution as hereinbefore provided.

Respectfully submitted,
LOCAL 616, SALINAS, CALIFORNIA.

By Stan Belfils, President of said Local and Delegate to the 1941 Convention of the A. F. of M.

EXHIBIT "A"

Suggested Legislation for Regulation of Machines Vending Music in Accordance With the Resolution Attached

That each Local of the A. F. of M. shall be required to elect an inspector, whose duty it will be to take care of checking, inspecting, and all incidental details relative to the regulation and control of machines vending music to the public, in accordance with Federation law; that said inspector shall be paid and serve such hours and under such conditions as the

Board of Directors of the particular Local shall determine in its discretion;

That owners and operators of said machines be required to apply to the said inspector in their jurisdiction for special, distinctive label to be pasted on each and every recording, over the regular label, when the said recording is to be used in above-mentioned vending machines.

SUGGESTED PRICE OF SAID LABELS

For all special labels for recordings retailing at 35c.....\$.65

For special labels for recordings retailing at 50c..... .50

Thus making cost of each recording \$1.00

Records so labeled when in commercial use to be rented at \$3.00 per week each, to establishments using recordings in competition with live music, or between the hours of 8:00 P. M. and 6:00 A. M. Rental charge on recordings used between the hours of 6:00 A. M. and 8:00 P. M. to be \$1.00 per week each.

Operators using Phantom Voice, line type or remote control vending machines to keep accurate check of all records played and each playing to be paid for at the rate of 1½c per playing.

SUGGESTED DISBURSEMENTS OF AMOUNTS COLLECTED

- 1% to Members making recordings
- 1% to Manufacturers for labels
- 5% to owners and operators to cover overhead in bookkeeping, etc.
- 15% to Federation for legislating and distribution costs for Members' and Manufacturers' share
- 63% to Locals for inspectors' salary and costs of enforcement
- 15% to Locals for relief and unemployment fund

100%

LICENSES AND FINES

Special licenses to be issued to each owner or operator of said vending machine, free of charge.

Any operator or owner refusing to comply with regulation to immediately be placed on unfair list and fee of not less than \$50.00 to reinstate license.

Vending machines not to be installed in places declared by Local Board of Directors to be unfair.

It is further suggested that the President appoint a committee chairman for each state, the committee to be formed by one representative from each local, to formulate local laws and regulations to suppress the use of vending machines or to derive payment for the displacement of live music.

The Board lays the resolutions over until a special meeting to be called the Wednesday after Labor Day in Chicago.

Vice-President Bagley reports the result of his visit to Hot Springs investigating Local 270 of that city.

The documents are read. Upon motion, the charter is revoked. Vice-President Bagley not present, nor voting on this question.

Brother Parks retires.

Upon motion, Brother Parks is reimbursed in the sum of \$1,506.57 extra expenses incurred during his 1940 duties on the WPA assignment in Washington.

Brother Parke returns.

The Board considers the substitute for Resolution No. 40:

Traveling orchestras on tour while playing single miscellaneous engagements in jurisdiction of locals other than the one to which the members thereof belong, must charge 10 per cent in addition to the price of the local in whose jurisdiction the engagements are played, but in no case shall the members of such orchestra receive less than Thirty-six Dollars (\$36.00) per week of not more than six days.

The Board holds that the present law is more equitable, and that a readjustment such as provided by the resolution would result in inconsistencies, and therefore decides to hold the resolution in abeyance.

Honorary President Weber calls attention to the contents of the following resolution:

RESOLUTION No. 68

Resolved, That this Forty-sixth Convention here assembled, does hereby request and authorize Joseph N. Weber to compile and edit a history of the American Federation of Musicians, and, that the expense connected with same be borne by the Federation.

The Board holds that inasmuch as under the Constitution of the Federation any resolution that calls for the expenditure of money must be laid over for 24 hours, Brother Weber is requested to withhold action provided in the resolution until the next Convention.

The meeting adjourned at 11:15 P. M. until Wednesday, September 3, 1941.

King, 399; Edwin Di Martino, 746; Harold Mooney, 802; Hal Leonard, Lowell G. Mork, Hakon F. Murvang, all 453; Robert F. Andrews, 334; Ray J. Kenyon, Alfred E. Rosenberg, Ray J. Olson, all 260; Tony Page, 289; Robert W. Ziems, 329; Harold A. Krolo, 46; Ralph Haupt, 183.

LOCAL NO. 131, STREATOR, ILL. New member: Frederick J. Stephenson. Transfers deposited: Marjorie Ross, Alice G. Best, Tana Tchudow, Edith Brown, all 5.

LOCAL NO. 137, CEDAR RAPIDS, IOWA New members: Alva L. McClellan, Walter L. Bolin, Warren LeRoy Stein, Betty Christine Phillips, Godfrey A. Erickson. Transfers deposited: Robert Williams, Pat Greenwell, Marjorie Smith, Donald Wilson, Leonard Gonyea, Norman Zereifhofer. Withdrawn: Dick Hurburt, Robert W. Babbage, Clyde Lane, Dale Bates, Gene Bond.

LOCAL NO. 143, WORCESTER, MASS. New members: Martin D. Woolf, Hans Giles, Oliver J. Silvia, Augustine B. Powers. Transfer members: Lester Brown, Richard Corry, Florinda Tozzi. Transfers issued: Mary F. Conlon, Charles H. Galvin (courtesy).

LOCAL NO. 147, DALLAS, TEXAS Transfer member: Wm. Osborn. Transfers deposited: Tom Louisa, 99. Transfers withdrawn: Albert (Pud) Brown, 116. Transfers issued: Craig Barton, Ros G. Mendias, Jr., Walker L. Hancock, Joe K. Hayes, Alfred D. Boyd, Jr., Traveling members: Ted Fio Rito, Norris Harvey, Harry Dougherty, Walter G. Cady, Cady, Cady, Cady, Cady, all 47; Fred Hoedl, 4; Ernest M. Varner, 306; Bert Traxler, 256; Sammy Leeds, 1; James Zito, 10; George Herbert, Louis Math, Joe Masek, all 10; Phil Levant, Herbert F. Arney, Joe C. Korat, Bernard Dickson, Frank H. Hies, Charles Foy, George Schumacher, Milton Field, all 10; Frank Bettencourt, John Lain, both 153; Wm. R. Binford, 147; Don Bestor, Harold Stargardt, Jack H. Robinson, Jerry Harrod, Wayne R. Eucher, Steve Scolorino, all 802; 174; Robert DeLamarter, 31; Louis Ginsberg, 10; Shirley Lindsey, 47; Gus Arnhem, Walter Clark, Dave Frank, Mack Stone, Don Waddilove, Andy Russell, all 47; Harry Norling, 73; Richard Kubisz, 73; Tommy Korda, Buddy Miller, both 465; Armand Galois, 372; Dick Helt, 297; Edgar Sarason, 802; Joe Buzza, Warren Catron, Don Revel, Robert Levy, Jimmy Bilma, Rankin Smith, James Metzall, George Nethery, Dick Snyder, Robert Bradley, all 802; Bob Peters, 424; Wm. Byrnes, 484; Charles McLean, 523; Kyle Boreas, Cliff Jackson, both 532; Jack Wiegata, 72; Don Ramsey, 534; Godfrey Schramm, 142; Charles Harmon, 531; Victor Barr, Jr., 346; James Budge, 802; Collen G. Satterwhite, 688.

LOCAL NO. 149, TORONTO, ONT., CANADA New members: Louis Applebaum, Victor Brooker, James E. O'connor, Allan Devitt, Austin Douglas, Ellen Douglas, Nancy Douglas, Lon Duncumbe, Dennis Farnon, Murray Ginsberg, Louis Hershenson, Rae Honessa, George H. Kilby, Gerald Marascu, Peggy Moreland, Ann Morgan, Al McLeod, Albert MacLellan, James O'Driscoll, Lucille Reuben, Muriel Reuben, Jim Riccio, Pat Riccio, David Sheldon, Rex Stocambe, Charles E. Smith, Doris Veale, Sheldon Volpe. Transfers deposited: Russ Sturges, 228; Jack C. Perdue, 418; Richard Auer, 632; Norman Barker, 518. Transfers issued: Ken Adamson, C. Flaherty, George Naylor, Bob Meza, Bob Peet, O. Hart, Vergne Graham, A. Oakley, Roy Patterson, Vic Corning, Dick O'Toole, Homer W. Resigned: Al Jenkins, Leo Lehman, Maurice Litovitz.

LOCAL NO. 150, SPRINGFIELD, MO. New members: Roy Max Hershell Johnson, Roscoe Stoops, Wilma Stoops, Joannette Fitzmiller, Robert Funkhouser, Bob Helfrecht. Transfer member: Lehman Tyler, 526.

LOCAL NO. 153, SAN JOSE, CALIF. New members: Lawrence L. Cutlin, Elmer E. Maas, Kirk E. Pillars, Jesse V. Stucky, Tony Turco. Dropped: Maurine Cornell, Edwin Hastings, Lud Hogan, John H. Johnson, Anthony Lucario, Charles Masters, Sam Sorel, George A. Snyder, Jack N. Sidoron, Albert Casey. Resigned: Harold Hohenstein, Walter Claudius, H. H. Johnson, Ralph E. Rosenlund, Leonard J. Stewart, H. D. Tuttle. In military service: W. J. Washburn. Transfers issued: John Hamilton, Al George, Joe Daly, Jr., W. E. King, Gene Guadon, Harold Sousa, Myer Zelder, Jack Harcourt. Transfers deposited: George Couler, 652; Dean McFarland, Carl Miller, both 12; Floyd Rumer, 421.

LOCAL NO. 154, COLORADO SPRINGS, COLO. New members: James Robert Funk, James H. Traller. Transfers deposited: Katherine Fletcher Shreves, 75; James P. Blade, Roy Cohen, Robert Pitt, Sol Marcus, Russell Egert, Dave Chodorov, Anthony Camarata, all 10; Elton Clark, Aubrey Larson, both 60; Robert La Grand, Chuck Herndon, Fred J. Beavers, Bob Stetson, Jack Malar, Irving Dies, all 560; Carman Capozzola, Michael Di Salle, Russell Carr, LeMont Harris, Russell Heber, all 69; Alvin Johnson, 398. Transfers issued: Alvin Johnson, 398. Transfers deposited: Ray J. Kahan, Nathan Sidoron, Harold Collier, Merle Malone, Frank Brub, George Tate, Eugene Buses, all 20; Hoacile Harper, Herman Robinson, Raymond Davis, Harry Chambers, Joe Miller, Hooker Christian, George G. O'Connell, Harry Blinson, all 823; Don Armit, Warren Webb, Walt Clark, Frank Dave, Don Wells, Andy Russell, Don Waddilove, Mae Stone, all 47; Buddy Mottinger, 465; Harry Norling, 73; Tommy Jordan, 465; Eddie Barsan, 802; Armand Goldmann, 372; Lloyd Hunter, Fred Krutzler, George Gowans, Dozer, James Byrthwood, Orville Cox, Dave Finney, Bobby Parker, Fletcher Smith, Elbert Smith, Preston Love, Paul Quinesette, Bob Merrill, all 568; Pats Waller, Eugene Nedric, David McRae, Bob Carroll, Herman Aubrey, John Hamilton, Ray Hogan, George Wilson, Albert Casey, Cedric Wallace, Wilmore Jones, Bob Williams, Jimmy Powell, all 802; Beah Maury, Jack Bondillo, Bud Gilbert, Ray Fones, Raymond Valentino, D. Rossi, W. Fisher, D. Kiff, T. Kruehler, D. Meiton, V. Vick, all 69.

LOCAL NO. 156, INTERNATIONAL FALLS, MINN. Transfer withdrawn: Stanley Thomas, 610. Transfer issued: Leon Ellsworth.

LOCAL NO. 161, WASHINGTON, D. C. Traveling members: Alexander Smallens, Walter Duclaux, Barrio Lenza, Robert Botti, Giuseppe Vito, Francisco Lianza, Edgar Ghilardi, Marco Talo, Giovanni Quasella, Luch Ezereta Barile, Cumino, Taki Pasturel, all 802; Melville Murray, Fred H. Hoff, Victor Sacchi, Dante Carozzini, Antonio Castellano, George Stern, Bernie Rose, Will Bradley (Schweitzer), Raymond McKinley, Geo. Koswik, Peter Mondello, Donald Ruppertberger, Lawrence Mitchell, Ronald Alexander, Arthur Taylor, Arthur Hoff, Felix Giombli, all 802; John Joyce, Jr., 4; Mashon Clark, 125; William Corti, 10; Bill Meated, 337; Thomas Di Carlo, 136.

LOCAL NO. 170, MAHANOY CITY, PA. Traveling members: Jimmy Dorsey, Milton Yaner, Don Hannon, Frank Langone, James Campbell, Nathan Solomon, Tom Hall Lee, Buddy Schultz, Guy Smith, Jack Ryan, Joe Lipman, all 802; Charles Frazier, 16; Nate Kazebler, 45; Al Jordan, 1; Phil Washburn, Pinky Tomlin, both 47; John Reicher, James Kaul, John Manos, Harry Bowdlin, Dick Emmon, Raymond Neeter, Edwin Weidner, Francis Manos, Robert Quisole, Algernon Fisher, all 8; Manuel Richards, Arthur Nicholson, both 66; Bill McGuire, Harold Thomas, Husted, Jr., Wm. Vincent Reville, Peter Hertz, James Chiofalo, Howard Atkinson, Henry Wriedlander, Fred Harnack, Bill Purcell, Bobby Blair, all 802; Lawrence Weck, Jerry Burke, both 693; Parnell Orina, 233; John Reese, 68; K. K. Grundy, 773; Leo Fortin, 255; Roger Gould, 10; Edward R. Taylor, 18; Tommy Riedman, 181; Worell, 52; Wm. Kayba, 62; Clarence (Bud) Riffe, 253; David Kavitch, 232; Walter Grabek, Peter Koff, Frank Cammarata, all 499; Henry Solek, Walter Solek, Joseph Turek, Joseph Jukonak, Robert Milner, Sylvester Mar-towski, all 55; Emanuel Kawatz, 400; Joseph Fritz, Pat McGrady, Joseph Bruley, Joe Payer, Robert Warze, William Shear, Anthony Fudge, Joseph Rehak, Joe Popo-loski, all 139; Eddie Twardzik, 176; Charlie Spizak, 802; Leigh Knowles, 87; John Yager, Jr., 402; Ted Bauer, 181; Bernard Long, 294; Bill Mustard, 31; Nelson Riddle, 309; Denny Lassace, 802; Donald Raffell, 181; Roy Hammer-sky, Jerry Florin, Norris Shauker, all 802; James Middle-ton, 420; Kenneth White, 161; Dave Mann, H. A. Tenney, both 802; George Bonamer, Harry Boliaus, Francis Hlgham, John Palma, Nieren Ryan, William Schwanz, Charles Lantz, Frank Calderone, Thomas Henry Joseph Hecht, Steven Rammer, Charles Galzer, all 77; Guy Lon-gardo, Carmelo Lombardo, Robert Lombardo, Victor Lon-gardo, Fred Hlgham, Fred Krutzler, George Gowans, Bernard Davies, Francis Henry, Dudley Fidlick, Frank Vinneau, Jack Miles, Mert Curtis, all 802; Russ Andoloro, both 802; Tom Ventimiglia, Paul Turnamano, Don Reiss, James Mazza, Sal Noto, John Vest, all 120; Steve Milano, 140.

LOCAL NO. 173, FITCHBURG, MASS. New members: Thad Bell, Robert L. Lowe, Eugene Car-vela, Maurice W. Hammond. Transferred: Frank J. Sherris.

LOCAL NO. 180, WINNIPEG, MAN., CANADA New members: Ed Emel, Neil Chotem, Walter Gindem, Paul Grosney, Peter Harry Koster, H. D. Jonsson, Mash Loraine, H. MacFarlane, M. Walsh. Resigned: H. W. Bluzgett, W. H. Fullton, L. Botoloz, J. Slusk, Wm. Neil, H. Bassell, Phyllis Parker, T. W. Brown, Bernard Naylor.

LOCAL NO. 203, HAMMOND, IND. New members: Bob Starnes, Leo V. Fedorowita. Full member: James McQuisig. Transfers deposited: James DeKoker, Lylo A. Smith, Armand Todd, William James F. Falcon, Harry J. Nelson, Raymond J. Stevens, Tony Nicastro, L. Backow-ski, Danny Bender, C. J. Steiner, Jr., John M. Gilbert, Arnold Luwers, Lee A. Burchardt, Stanley Strug, J. P. Wilnot, Ellsworth Nelson, A. Von Peterberger, Kenneth Neilson. Transfers withdrawn: Alex Poskanka, James McQuisig, H. H. Phillips, Lou Virva, Wm. Bridgett, Harry Schaeff-lein, Thos. J. Hill, Robert Vanderal, Jas. J. Sedick, Vern Knutzyer, James DeKoker, N. H. King, Jas. F. Falcon, Harry J. Nelson, Raymond J. Stevens, Tony Nicastro, L. Backowski, Danny Bender, C. J. Steiner, Jr., John M. Gilbert, Arnold Luwers. Transfers issued: Donald K. Pys, 244; Bert Bendak, Leo Christy, Peter E. Montville. Transfers returned: Peter Cimesa, Jas. E. Smock. Traveling members: Larry Clinton, H. Alery, J. Austin, O. Esposito, G. Manza, H. Gilbert, D. Sinschahi, Wm. Szraub, Geo. Rote, J. C. Wrayland, B. Fennan, S. Benolic, F. Reudelhuber, N. Brown, H. Stone, all 802; D. Courtney, F. Tabb, both 6; G. Scardino, S. Bailey, D. Dildine, W. Nelson, K. Robinson, G. O'Donnell, R. Holley, all 47; J. Unger, 10; R. Noonan, 73; E. Broad, 802.

LOCAL NO. 204, NEW BRUNSWICK, N. J. New member: Alex Friesz. Resigned: Jay C. Van Nuy, Henry Bohika, Frank Davi-dino. In military service: Chester Wetzel, John Kraus, Jr., Charles Patrick, Sydney Adolph, Thomas B. Johnson, Harold Harris. Transfers issued: Thomas Feinmott, Stephen Shotes.

LOCAL NO. 212, ELY, NEV. New member: Ray Stoffel. Transfer deposited and withdrawn: Alfred P. Matra-cino, 47.

LOCAL NO. 218, MARQUETTE, MICH. New members: Fred Nelson, Robert O. Zorn. Resigned: Per. Neston. Transfers issued: Robert Moore, Howard Roberts. Transfer returned: William Small. Transfers deposited: Jeanne Edwards, Bette Rosecrans, both 5; Dick Downing, 10; Budd Saunders, 4; George King, Jack O'Farrell, Robert Geise, all 345. Transfers withdrawn: Jeanne Edwards, Bette Rosecrans, both 3; Johnny Willis, 579; Mac Yopp, 407; Russell Canham, 223.

LOCAL NO. 223, STEUBENVILLE, OHIO New members: Margaret Hutton, Roland Sanders, Louis Politt, Lucille Chalfant, Resno J. Sitrpe, Jay Gould, Zola Tischerman, Ena Truverall, Marion Keyozki, W. H. Davison. Transfers issued: Don Grimes, Russell VanVorhis, J. Buchheit, Eddie Zyrko, B. Pearce, Paul DeFrancis, Dor-othy Sloop, Dono Bell, Scott Kaler, Angelo Sotradis. Traveling members: Alvin Roy Orchestra, 802; Lou Breese Orchestra, 10; Dick Stubbs Orchestra, 802; Phil Harris Orchestra, 47; Sammy Kaye Orchestra, 802; Gene Krupa Orchestra, 802; Abe Lyman Orchestra, 802; Stanley Schultz, 781; R. Winner, 761; V. Jaroway, 82; J. Wilson, R. Melkholz, both 339; J. Hartow, 303; B. Fratanon, 761; R. Mitchell, J. Pystro, both 40; E. Abrams, 661; A. Hattigiano, 60; J. McTigue, 624; Sylvia Ross, 610; A. Ross, 249; G. Parks, 205; J. Baumgardner, D. Stephenson, J. Bartlett, R. Alexander, L. Perry, all 118; W. Huff, N. Maple, Florence Helasco, all 60; G. Wald, 47; Frankie Masters Orchestra, 10.

LOCAL NO. 224, MATTDWIN, ILL. New members: George W. Arthur, Russell Farnsworth, Lyle Chapman, Troy Gibbs. Transfer members: Jesse Lockyer, 88; Bert Julian, 100; Rudi Martin, 90. Transfers withdrawn: Fred Hechtin, 46; Marvin Christ-man, 08. Erased: Al Morstad.

LOCAL NO. 240, ROCKFORD, ILL. New members: Steven Dal-Nogare, Maurice Stimelind, Mason O. Brown. In military service: Trevor Foley. Transfers issued: Shirley Edgar Edgar, Richard Morgan, Wm. Hinchey. Transfers deposited: Earl Goforth, 102; Delbert Laf-erty, 310; Jack Wallace, 257; Frank Prestigiacomo, Joseph Seichner, Clarence Hual, Harry Helper, all 10; Margaret Heise, 47. Courtesy Card: Tom Scott, 10. Transfers withdrawn: Lowell Ordling, 181; Palmer Whit-ney, Ray Campbell, Henry Johnson, all 48; Jerry Abell, 90; John Seulis, 203; Charles Wright, 10. Transfers issued: Horace Heidt, Jerry Kasper, Buddy Saffer, Bob Beidel, George Dessinger, Warren Lees, Ralph Wingert, Jerry Downe, Charles Harris, Wayne Webb, Don Swihart, Ellison Harvey, Fred Parleis, Albert Harris, all 802.

LOCAL NO. 248, PATERSON, N. J. New members: Robert Hochfeld, Charles A. Del Prete. Transfers deposited: Enrico Monteforte, Frank Marcente, Phil Allucia, Kay Parsons, Richard Barrie, Edward Ray, Robert Postovsky, Vincent Schmitt, Vincent Harris, C. G. Parks, Russell Milan, D. MacDougal, Bill Calkins, Neal Paul Heft, Lester Little, Sal Castro Cabral, John Lopez, J. S. Dimanilo, Tomas Cristobal, L. Lohman, Johnny Picciano, John Lane, Irving Victor, Frank Victor, Bunnell Donah, Frank Innella, Peter Scrippino. Transfers issued: Sal Feola, Joseph Parker. In military service: Justin Amato. Transfer revoked: Emmet Wilkinson. Transfers withdrawn: Charles Teagarden, Red Davidson, Morton Gray, Jerry Vauz, Arthur B. White, John Weaver, R. L. White, Earl Bergman, Vic Angelo, Joe Florentino, Steve Linares, Phil Allucia, Frank Marcente, Enrico Monteforte, Kay Parsons, John Lane, Johnny Pic-ciano, L. Lohman, Robert L. Klein, Irving Lowenthal, Arnold Andelman. New members: Joseph Levin, Anita Hanlich Hlnter-meyer, Sidney Stern, Edward William Graff, Frank San Filippo. Resigned: Madeline DeBoer. Transfers deposited: Wm. C. Stone, Alex R. Ebbco, Her-man Spector, Anthony Ayello, Fred Smith, Elmer Kanuk, Valerie (Hilson) Plude, Emery Erdeli, Phillip Donnerberg, Victor Giannantonio, Alfonso Valenti. Transfer issued: Anthony Clario. Transfer cancelled: Joseph Levin. Transfers withdrawn: Russell Millan, Neal Paul Heft, Lester Little, Alex Heber, Herman Spector, Anthony Ayello, suspended in error: Stanley Mason.

LOCAL NO. 252, SANTA ROSA, CALIF. New members: Roger Whitney, Raymond O'Hill, Wm. Delany, Eugene Joseph, Robert Tracy. Resigned: Fred Gallo, Evelyn Gallo, Merrill McPeak. In naval service: Norman Jordan. Transfers issued: Thelma Minor, James Minor.

LOCAL NO. 253, HAMILTON, ONT., CANADA New members: R. Hlatz, A. B. Dickson, O. Hayes, G. North, J. Ryan, T. Reg Sloan, E. Harms, R. Hyslop. Resigned: V. Ramsay. Transfers deposited: L. Boulton, Miss London. Erased: Wm. Campbell, N. Bruberton, W. F. Hurstow, R. Chapman, C. Clark, W. Crabtree, E. Dean, G. English, H. F. Graves, C. Griffiths, F. Horton, C. Johnson, J. Mackie, D. Milton, J. Mochrie, R. Morrow, A. Paulene, H. Plant, F. G. Reape, E. Seymour, J. Shuker, R. A. Kuhn, A. Joyce, B. Mikki, G. Yanke, H. Buth, B. Barnes, S. Vogel, F. Buchanan, all 328; P. Masters, R. Noonan, H. Barkell, J. Hananra, W. Dillon, D. Elton, V. Ferrini, W. Pritchard, F. Keister, J. Mat-thews, B. Charles, B. Schiffman, O. Crispin, all 802.

LOCAL NO. 307, LA SALLE, ILL. Change in officers: President, Ralph P. Schmoeger. Removed: Joseph Schneckl. New member: Gerald S. Lear. Transfers deposited: Claude Spriggs, Wm. Hain, both 60; E. J. Ritchie, 77. Transfers withdrawn: H. B. Nagle, T. Porch, L. Phil-lips, all 44; E. Rozet, 173; J. Palmer, A. Greco, E. Essi,

LOCAL NO. 311, WILMINGTON, DEL. Transfers deposited: Claude Spriggs, Wm. Hain, both 60; E. J. Ritchie, 77. Transfers withdrawn: H. B. Nagle, T. Porch, L. Phil-lips, all 44; E. Rozet, 173; J. Palmer, A. Greco, E. Essi,

LOCAL NO. 317, LA SALLE, ILL. Change in officers: President, Ralph P. Schmoeger. Removed: Joseph Schneckl. New member: Gerald S. Lear. Transfers deposited: Claude Spriggs, Wm. Hain, both 60; E. J. Ritchie, 77. Transfers withdrawn: H. B. Nagle, T. Porch, L. Phil-lips, all 44; E. Rozet, 173; J. Palmer, A. Greco, E. Essi,

LOCAL NO. 322, SANTA ROSA, CALIF. New members: Roger Whitney, Raymond O'Hill, Wm. Delany, Eugene Joseph, Robert Tracy. Resigned: Fred Gallo, Evelyn Gallo, Merrill McPeak. In naval service: Norman Jordan. Transfers issued: Thelma Minor, James Minor.

LOCAL NO. 323, HAMILTON, ONT., CANADA New members: R. Hlatz, A. B. Dickson, O. Hayes, G. North, J. Ryan, T. Reg Sloan, E. Harms, R. Hyslop. Resigned: V. Ramsay. Transfers deposited: L. Boulton, Miss London. Erased: Wm. Campbell, N. Bruberton, W. F. Hurstow, R. Chapman, C. Clark, W. Crabtree, E. Dean, G. English, H. F. Graves, C. Griffiths, F. Horton, C. Johnson, J. Mackie, D. Milton, J. Mochrie, R. Morrow, A. Paulene, H. Plant, F. G. Reape, E. Seymour, J. Shuker, R. A. Kuhn, A. Joyce, B. Mikki, G. Yanke, H. Buth, B. Barnes, S. Vogel, F. Buchanan, all 328; P. Masters, R. Noonan, H. Barkell, J. Hananra, W. Dillon, D. Elton, V. Ferrini, W. Pritchard, F. Keister, J. Mat-thews, B. Charles, B. Schiffman, O. Crispin, all 802.

LOCAL NO. 327, LA SALLE, ILL. Change in officers: President, Ralph P. Schmoeger. Removed: Joseph Schneckl. New member: Gerald S. Lear. Transfers deposited: Claude Spriggs, Wm. Hain, both 60; E. J. Ritchie, 77. Transfers withdrawn: H. B. Nagle, T. Porch, L. Phil-lips, all 44; E. Rozet, 173; J. Palmer, A. Greco, E. Essi,

LOCAL NO. 328, SANTA ROSA, CALIF. New members: Roger Whitney, Raymond O'Hill, Wm. Delany, Eugene Joseph, Robert Tracy. Resigned: Fred Gallo, Evelyn Gallo, Merrill McPeak. In naval service: Norman Jordan. Transfers issued: Thelma Minor, James Minor.

LOCAL NO. 329, HAMILTON, ONT., CANADA New members: R. Hlatz, A. B. Dickson, O. Hayes, G. North, J. Ryan, T. Reg Sloan, E. Harms, R. Hyslop. Resigned: V. Ramsay. Transfers deposited: L. Boulton, Miss London. Erased: Wm. Campbell, N. Bruberton, W. F. Hurstow, R. Chapman, C. Clark, W. Crabtree, E. Dean, G. English, H. F. Graves, C. Griffiths, F. Horton, C. Johnson, J. Mackie, D. Milton, J. Mochrie, R. Morrow, A. Paulene, H. Plant, F. G. Reape, E. Seymour, J. Shuker, R. A. Kuhn, A. Joyce, B. Mikki, G. Yanke, H. Buth, B. Barnes, S. Vogel, F. Buchanan, all 328; P. Masters, R. Noonan, H. Barkell, J. Hananra, W. Dillon, D. Elton, V. Ferrini, W. Pritchard, F. Keister, J. Mat-thews, B. Charles, B. Schiffman, O. Crispin, all 802.

LOCAL NO. 332, SANTA ROSA, CALIF. New members: Roger Whitney, Raymond O'Hill, Wm. Delany, Eugene Joseph, Robert Tracy. Resigned: Fred Gallo, Evelyn Gallo, Merrill McPeak. In naval service: Norman Jordan. Transfers issued: Thelma Minor, James Minor.

LOCAL NO. 333, HAMILTON, ONT., CANADA New members: R. Hlatz, A. B. Dickson, O. Hayes, G. North, J. Ryan, T. Reg Sloan, E. Harms, R. Hyslop. Resigned: V. Ramsay. Transfers deposited: L. Boulton, Miss London. Erased: Wm. Campbell, N. Bruberton, W. F. Hurstow, R. Chapman, C. Clark, W. Crabtree, E. Dean, G. English, H. F. Graves, C. Griffiths, F. Horton, C. Johnson, J. Mackie, D. Milton, J. Mochrie, R. Morrow, A. Paulene, H. Plant, F. G. Reape, E. Seymour, J. Shuker, R. A. Kuhn, A. Joyce, B. Mikki, G. Yanke, H. Buth, B. Barnes, S. Vogel, F. Buchanan, all 328; P. Masters, R. Noonan, H. Barkell, J. Hananra, W. Dillon, D. Elton, V. Ferrini, W. Pritchard, F. Keister, J. Mat-thews, B. Charles, B. Schiffman, O. Crispin, all 802.

LOCAL NO. 337, LA SALLE, ILL. Change in officers: President, Ralph P. Schmoeger. Removed: Joseph Schneckl. New member: Gerald S. Lear. Transfers deposited: Claude Spriggs, Wm. Hain, both 60; E. J. Ritchie, 77. Transfers withdrawn: H. B. Nagle, T. Porch, L. Phil-lips, all 44; E. Rozet, 173; J. Palmer, A. Greco, E. Essi,

LOCAL NO. 341, WILMINGTON, DEL. Transfers deposited: Claude Spriggs, Wm. Hain, both 60; E. J. Ritchie, 77. Transfers withdrawn: H. B. Nagle, T. Porch, L. Phil-lips, all 44; E. Rozet, 173; J. Palmer, A. Greco, E. Essi,

LOCAL NO. 351, WILMINGTON, DEL. Transfers deposited: Claude Spriggs, Wm. Hain, both 60; E. J. Ritchie, 77. Transfers withdrawn: H. B. Nagle, T. Porch, L. Phil-lips, all 44; E. Rozet, 173; J. Palmer, A. Greco, E. Essi,

T. Monte, T. Castelli, S. Tanno, P. Kren, R. Ashbaugh, all 63; E. Bodnar, K. Lee, both 62; P. Celena, 77; D. Sprigg, W. Hora, both 40; B. H. Ibarra, 294; D. Miller, 16.

LOCAL NO. 323, SAN DIEGO, CALIF. New members: Arthur R. Jensen, Edwin J. Norman, Ernest C. Norman, Dick L. Kanel, Wm. J. Roberts, Rich-ard K. Ayers, Douglas Richardson, Madge E. Faust, Virgil P. Chastled, William Dirvin, L. E. Bingham, Bertrand Chombeau. Transfers issued: Carl Ascerlon, Dick Ryan, E. F. Conno, Patricia Barrows, Frank Bollo, Boyd Keller, Roy Hapston. Resigned: J. W. Downard. Transfers deposited: Arthur B. Minter, 251; Francis Velasco, Antonio Covral, Don Palmer, all 47; Rudy Quijada, 771; Santa Pappalardo, 47; Joseph L. Tipton, 590; Barbara Simmons, Mary Rita Bowers, Lucille Hopper, all 47; Billy Cutler, 381; Norman Barold, Charles S. Graves, Robert H. Ingram, all 47; Edwin G. Betcher, 261; Kenny A. Curtin, Earl A. Rodahl, both 73; Ralph Day, Jr., Larry Simms, Bernard Holland, Gilbert Rogers, Marshall Johnson, all 47; Francis Green, 167; Dan Gar-dner, Burt Johnson, Jimmie Kerr, Tony Schroeder, all 47; Barney Dodd, 38; Babe Wright, 73; Ray Merrill, John Richards, L. Aaron G. Bowtell, Jack Cascales, I. Dia-mond, J. Oloroso, L. Layson, E. Layton, F. Patchen, C. Beuter, George Walls, Frank Woolley, all 47. Transfers withdrawn: Wray Sherrill, Federico Salvati, Harry Sorenson, Madge Sorenson (letter), all 47; Charles E. Thompson, 183; Wally Webb, Vincent Russell, Paul Miller (letter), Bill Gardner (letter), Archie Weislinger, Helen Kay, 47; Billie Gallagher, 153; Arthur R. Minter, 254; Eddie Fitzpatrick, Frank Hess, Dick Schulz, Chas. Thumler, Thomas Givens, Larry Cabral, Sumner Warner, Dick Liphart, all 67; W. M. Sunstick, 24; Wm. Mc-Elhinney, Albert Lorelio, 223; Ray Merrill, 47; Eddie Rely How, 12; Norman Barold, Barbara Simmons, Chas. S. Graver, Robert B. Ingram, Ralph Day, Jr., all 47; Juan Panalle (letter), 767. Transfers cancelled: Stanley Clark, 12; Jack Tucker, 47; Harry Wynn, 62.

LOCAL NO. 343, NORWOOD, MASS. New members: K. E. Kahla, R. D. Hall. Transfers deposited: E. Besette, V. Riley, both 362; G. Kutzer, 219. Traveling members: Joe Singora Orchestra, 9; Jack Nanhard Orchestra, 9; Four Blinths, 252.

LOCAL NO. 352, FRANKFORT, IND. Resigned: Bill Lank.

LOCAL NO. 375, EASTON, PA. Transfer issued: Francell Achroyd.

LOCAL NO. 387, JACKSON, MICH. New members: Mahlon Aldrich, Keith Bailey, Gordon Bauecha, Victor Ball, George Gordon, Richard Hess, Jack McAdams, Martha Mielotte, Warren Moulton, Earl Palmer, Stanley Mossing, Robert Shepard, Robert Stannard, Rodney Taylor.

LOCAL NO. 400, HARTFORD, CONN. New members: Murray Gotfried, Bernard Mehlman, Irving Roth. Transfers deposited: Jerome Barry, 633; Bruno Schroe-ter, 802. Transfer withdrawn: David R. Missal, 66.

LOCAL NO. 408, MONTREAL, P. Q., CANADA New members: Donat Boudreau. In military service: Bruce Frederick, Dennis Batryn. Resigned: Mervyn Rogers. Traveling members: Clyde Lucas, Lyn Lucas, Frank Ward, Raymond E. Kranz, Martin Adoslan, Robert C. Powell, Frank Roy, Kenneth E. Wilcox, Al DeCrescent, Albert Mateu, David J. Edelman, Terry (Martin) Schul-mann, John DeVooght, Richard L. Mulliner, Paul Gell, all 802.

LOCAL NO. 409, GREENVILLE, PA. New member: Harold W. Ross.

LOCAL NO. 472, YORK, PA. New members: J. Frederick Heckert, William F. Gunnet, Walter G. Carl.

LOCAL NO. 487, BRAINERD, MINN. Transfers withdrawn: Erwin Trester, Arthur Schulze, Roy King, George Smith, Wilbur McKnight, all 30; Gene Farrell, 453; Bill Mitchell, Herbert Larson, Orval Siven, Niants, Opdahl, Martin, Beal, Clyde Williams, Cecil Hurst, Hugh Brown, Stan Hirst, Don Oldbon, Kenneth Ross, Don Randall, all 73; Claire Morse, 254; Ralph Mitchell, 253.

LOCAL NO. 491, PRINCETON, WIS. Transfers withdrawn: C. C. Marshall, Etha Marshall, H. DiStefano, D. N. DiCollibus, all 77; Dave Kanner, 802; Don Kemery, 379.

LOCAL NO. 498, MISSOULA, MONT. Transfer deposited: Carl (Al) Johnson, 30. Transfer issued: John G. Billings. Transfers cancelled: Robert Langen, James Stubban. Resigned: Arthur C. Merz. Traveling members: Don Nichols, 365; Ed Hines, Geo. C. Gandy, George Dixon, Albert LeRoy Harris, George Hunt, Frank Jackson, Harry Jackson, Albert Johnson, Chas. Parham, William Randall, Hurley Ramey, Joe McLevins, all 208; Rudy Taylor, 374; Thos. Enoch, 471; Freddy Webster, 609; Billy Johnson, 719; Carl (Al) Johnson, 30; Erna Paffy, 61; Detos Santos, Sammy Nalga, Dick Forenza, Marlon Salgado, Lamar Vela, Paul Kona, Joe Gomez, Kono Qano, Fred Javier, Steve Salgado, all 225; Harry Sinn, Nellie Sinn, Nora Sinn, Sadie Sinn, Sally Sinn, all 99.

LOCAL NO. 501, WALLA WALLA, WASH. New members: Jack Robinson, Grover Carroll. Retired: Paul Olton.

LOCAL NO. 502, CHARLESTON, S. C. Traveling members: Horace Henderson, 308; Shirley Clay, (Dann) Jackson, Chester Boone, Chaney Dupes, Graham, Lawrence M. Fields, Francis Williams, Alton Moore, Greely Walton, Clyde Bernhard, Norman Lee Frank, Eu-lis Moore, William Benson, all 803; Dan Gregory, Joe Herbert Britton, Frederick Kohler, Maynard McKissick, Harold Costello, Henry John Balto, Herbert L. Schaffer, Raymond Ripani, Froulay Bettenger, Charles Waterson, all 269; Ted Ros, Emuel Armefeld, Jr., Boston McGee Lacey, Elbert McKinley Hutton, David Franklin Koonce, James Rhodes, Stuart Campbell Morton, Sam Thomas Wood-son, Dwight Price, Ernest Fredrick, Freddie Gillman, all 500; Cab Calloway, H. Jefferson, Waite Thomas, F. K. Johnson, John Gillespie, Chu Berry, Lamar Wright, Benny Payne, Milton Hleton, Gyro Glenn, Cozy Cole, Danny Barker, Gustafson Jackson, J. Cabanala, Blake, A. J. Brown, Jones, all 803; Van Keys, Max Sterling, Don Cas-ler, Jerry Burns, Iull Decker, Webb Hunley, Irving Mar-ley, all 619; John Rollins, 121; Ray Yost, Robert Schaeffer, both 556; Pete Murphy, 423; Johnny Powers, 123; Bob Carey, Jerry Benetstein, both 422; Erskine Hawkins, Ida James, Avery Parrish, Meyer Stanfield James Morrison, William McLemore, William Johnson, Jimmy Mitchell, Wood Henry, Paul Bascomb, Lillian Dash, Jimmy Lore, Wilbur Rascomb, Marcellus Green, Edward Simms, Albert Range, all 802; Richard Harris, 59.

LOCAL NO. 510, SAN LEONARD, CALIF. New members: Kelley Norwood, Jess Repose, Ernest Freitas.

LOCAL NO. 520, MARSHFIELD, ORE. New members: M. B. Haskely, L. E. Winegar, Fenton Dunn, Bob Traver, Ernest Nagely, Jimmy Lawrence, Ed Driscoll, H. S. Norton, Lou Felshelm, Hum Gartin, Ken-neth Lane, Harold Howe. Dropped: Leonard Newell, Herbert P. Welch, Edward S. Stephens, Robert H. Ayre. Withdrawn: Herman W. Manford, Jerry Larson, M. L. McNab. Transfers issued: Donald Beebe, Norman Christopher-son, Bobby Day, Dickie Green, Tony Haglund, Bob Loucks, Francis Wagner. Transfers deposited: Gene Lee, 689; Don McDonald, 323.

LOCAL NO. 530, ST. CLOUD, MINN. Transfers issued: Arietta Newman, Lehton Tyler. Resigned: Robert Strobel, Eugene Sievel.

SUB-LOCAL LOCAL NO. 534, LEXINGTON, KY. Officers for ensuing year: Chairman, Walter F. Anderson; Secretary, Charles H. Quillings; Business Represen-tative, Wm. K. Johnson. New members: William K. Dougherty, Raymond E. Ennis, William C. Gruber, Charles Holmboe, Robert Kuebler, William J. Rice, James V. Steigrid, Winifred Watkins, Everett Williams (Haak Barrigan), Louis L. Wink.

Resigned: John J. Pallatich, Theron F. Kraus, Winston H. Reznahm, George S. Snyder. In military service: Buss Hardman, Derwood Selpie. New members: Carl M. Conrad, Richard S. Hilder, William J. Gausser. Resigned: Charles S. DeLong, Warren H. Young.

LOCAL NO. 571, HALIFAX, N. S., CANADA New member: Clive E. Schaefer.

LOCAL NO. 586, UNIONTOWN, PA. New members: Frank Kozel, Jr., Edward Pleban, Walter Pleban, Bill Mast, James Fisher.

LOCAL NO. 590, GREENVILLE, OHIO New members: Leon Shiversdecker, George Beusmond, H. H. Hubert, Ken J. B. Selman, Phillip Arret, Tebe Simmons, Don Deigring, W. LeRoy Weeks, Raymond A. Burdick, Donald Butte, Richard Orley, Harold McCullom, Dale Hiller, Gene Clemmons, Gene V. Dell, Richard Stephens, Donald Brown, Edwin Berger, Ivan E. Kramer, Robert L. Parry, H. O. Selman, Homer Shepard.

LOCAL NO. 601, DAYTONA BEACH, FLA. New members: Henry (Hank) Horn, James Mathals, Brewster Courtney, D. A. Lones, Richard (Dick) Kipp. Transfers issued: T. P. Loebman, Al Westcott, Leon H. (Rabbi) Robbins. Transfers withdrawn: Billy Shelton, Ralph Cole, James Meade, Wayne Burdick, H. L. Carter, Arvid Larsen, Paul Bryant, Bill Parrish, Dick Hooper, Elmo Reed, Harry Paton. In military service: Carl Hubert, Bill Cushing, Robert Cheuser. Erased: Joe Crews, Ray Blaser, George Alderson, James C. Farmer, Gabe Buss, Donald Faulkner, Dana Faulkner, Richard Faulkner, Bob Robertson, Florence Hurrow, Jack Milligan. Resigned: Al Chalfoux.

LOCAL NO. 604, KEWAUNEE, WIS. Change in officers: President, Joseph Ramosh. New members: Herbert Robillard, Agatha Nikolai, Ivan Draize, Martin Corbier. Dropped: Leonard Feuerstein, Luder Karman, Orvin Besserdich, Wilbur Bellin, Emery Bellin, Emery

DEFAULTERS LIST of the AMERICAN FEDERATION OF MUSICIANS

PARKS, BEACHES and GARDENS

Castle Gardens, Youth, Inc., Proprietors, Detroit, Mich. Dinty's Terrace Garden, Cohoes, N. Y. Madison Gardens, Flint, Mich. Rainbow Gardens, A. J. Voes, Mgr., Bryant, Iowa. Riverside Beach Park, Charleston, S. C. Sni-A-Bar Gardens, Kansas City, Mo. Sunset Park, Baumgart Sisters, Williamsport, Pa. Terrace Gardens, E. M. Carpenter, Mgr., Flint, Mich. Woodcliff Park, Poughkeepsie, N. Y.

INDIVIDUALS, CLUBS HOTELS, Etc.

This list is alphabetically arranged in States, Canada and Miscellaneous

ALABAMA

AUBURN: Frazier, Whack BIRMINGHAM: Sellers, Stan.

ARIZONA

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

ARKANSAS

EL DORADO: Shivers, Bob. HOT SPRINGS: Sky Harbor Casino, Frank McCann, Manager. LITTLE ROCK: Bass, May Clark. Bryant, James B. Du Val, Herbert. Oliver, Gene. TEXARKANA: Gant, Arthur.

CALIFORNIA

BAKERSFIELD: Charlton, Ned. Cox, Richard. BALT: Sparks, James B., Operator, Spanish Ballroom. HOLLYWOOD: Cohen, M. J. Dempster, Ann Hanson, Fred. Maggard, Jack. Morton, J. H. Robitschek, Kurt Wright, Andy, Attraction Company. LOS ANGELES: Bonded Management, Inc. Brumbaugh, C. E., Prop., Lake Shore Cafe. Hanson, Fred. Maggard, Jack. Newcorn, Cecil, Promoter. Paonessa, Ralph Sharpe, Helen. Williams, Earl. MANTACA: Kaiser, Fred OAKLAND: De Azevedo, Soares. Faust, George. SACRAMENTO: Cole, Joe. Lee, Bert. SAN FRANCISCO: Brame, Al. Kahn, Ralph. Tenner, Joe (Hennery). STOCKTON: Sharon, C. Sparks, James B., Operator, Spanish Ballroom, residing in Stockton. VALLEJO: Rendezvous Club, Adeline Cota, Owner, and James O'Neil, Manager. YREKA: Legg, Archie.

COLORADO

DENVER: Oberfelder, Arthur M. Yoho, Al. GRAND JUNCTION: Burns, L. L., and Partners, Opa Tora, Harlequin Ballroom. MANITOU: Hellborn, Louis

CONNECTICUT

HARTFORD: Kantrovits, Clarence (Kay). Kaplan, Yale Kay, Clarence (Kantrovits). Russell, Joseph Shayne, Tony NEW HAVEN: Nixon, E. C., Dance Promoter. WATERBURY: Darwin, Wm. J. Fitzgerald, Jack.

DELAWARE

LEWES: Riley, J. Carson. WILMINGTON: Chippey, Edward B. Crawford, Frank. Johnson, Thos. "Kid." Kay, Al.

FLORIDA

CORAL GABLES: Hirliman, George A., Hirliman Florida Productions, Inc. HALLANDALE: Singapore Sadie's JACKSONVILLE: Sellers, Stan. MIAMI: Alexander, Chester Evans, Dorothy, Inc. MIAMI BEACH: Hume, Jack. Galatin, Pete, Manager, International Restaurant. Naldi, Frank White, Sidney (of the Southern Theatrical Agency). Wit's End Club, R. R. Reid, Manager; Charles Levenson, Owner. ORLANDO: Wells, Dr. ST. PETERSBURG: Barse, Jack. SARASOTA: Louden, G. S., Manager, Sarasota Cotton Club. TAMPA: Junior Woman's Club. Pegrum, Sandra. WEST PALM BEACH: Walker, Clarence, Principal of Industrial High School.

GEORGIA

ATLANTA: Herren, Charles, Herren's Evergreen Farms Supper Club. AUGUSTA: Garden City Promoters. Minnick, Joe., Jr., Minnick Attractions. Neely, J. W., Jr. SAVANNAH: Hotel DeSoto Bellmen's Club. VALDOSTA: Wilkes, Lamar.

ILLINOIS

BELLEVIEW: Davila, C. M., Owner, Club Royale. CHICAGO: Birk's Superb Beer Co. Eden Building Corporation. Fine, Jack, Owner, "Play Girls of 1938." Fox, Albert. Fox, Edward. Gentry, James J. Glucksman, E. M., Broadway on Parade. Markee, Vince Quodbach, Al. Rose, Sam Sipchen, R. J., Amusement Co. Slaters, Horace. Stanton, James B. Taftan, Mathew, Platinum Blond Revue. Taftan, Mathew, "Temptations of 1941." Thomas, Otis. EFFINGHAM: Behl, Dan. FOX LAKE: Meyer, Harold, Owner, Crest Pavilion. FREEPORT: Hills, Kenneth & Fred. March, Art. GALESBURG: Clark, Horace G. LAGRANGE: Haeger, Robert Klean Club of LaGrange High School. Viner, Joseph W. PEORIA: Hetar, Alfred. Bostick, Charles QUINCY: Hammond, W. Vincent, Charles E. SPRINGFIELD: Stewart, Leon II., Mgr., Club Congo. STERLING: Flock, R. W.

INDIANA

BLOOMINGTON: Delta Chi Fraternity Chap. EVANSVILLE: Fox, Ben. FORT WAYNE: Fisher, Ralph L. Mitten, Harold R., Manager, Uptown Ballroom. Reeder, Jack. GARY: Gentry, James J. INDIANAPOLIS: Dickerson, Matthew. Dickerson Artists Bureau. Harding, Howard Kane, Jack, Manager, Keith Theatre. Richardson, Vaughn, Pine Ridge Follies. LAFAYETTE: Delta Chi Fraternity Chap. MARION: Horine, W. S. Idle Hour Recreation Club MICHAWAKA: McDonough, Jack. Rose Ballroom. Walty, Elwood. ROME CITY: Kintzel, Stanley. SOUTH BEND: DeLeury - Reeder Advertising Agency. VINNEMES: Vachot, Edward M.

IOWA

AUDUBON: American Legion Auxiliary. Hollenbeck, Mrs. Mary. BRYANT: Voes, A. J., Mgr., Rainbow Gardens.

CEDAR RAPIDS:

Jurgenson, F. H. Watson, N. C. DES MOINES: Hughes, R. E., Publisher, Iowa Unionist. LeMan, Art. Young, Eugene R. EAGLE GROVE: Orr, Jesse. IOWA CITY: Fowler, Steve. LEWARS: Wagner, L. F., Manager, Whitewac Pavilion. MARION: Jurgenson, F. H. OTTUMWA: Baker, C. G. WHEATLAND: Griebel, Ray, Mgr., Alex Park.

KANSAS

LEAVENWORTH: Phillips, Leonard. MANHATTAN: Sandell, E. E., Dance Promoter. TOPEKA: Breezy Terrace, Pete Grego, Manager. Grego, Pete, Mgr., Breezy Terrace. WICHITA: Bedinger, John. Lane, Rudolph

KENTUCKY

HOPKINSVILLE: Steele, Lester. LEXINGTON: Montgomery, Garnett Wilson, Sylvester A. LOUISVILLE: Greenwell, Allen V., Prop., Greenwell's Nite Club. Greyhound Club Norman, Tom. Offutt, L. A., Jr. Shelton, Fred Walker, Norval. Wilson, James H. MIDDLEBORO: Green, Jimmie.

LOUISIANA

NEW ORLEANS: Hyland, Chauncey A. Mitchell, A. T. SHREVEPORT: Adams, E. A. Farrell, Holland. Hostler, J. W. Iteves, Harry A. Williams, Claude.

MAINE

PORTLAND: Smith, John P. SAUMON: Parent Hall, E. L. Legere, Manager.

MARYLAND

BALTIMORE: Alber, John J. Continental Arms, Old Philadelphia Road. Delta Sigma Fraternity. Demley, Emil E. Earl Club, Earl Kahn, Prop. Erod Holding Corporation. Lipsy, J. C. Mason, Harold, Proprietor, Club Astoria. New Broadway Hotel BETHESDA: Hodges, Edwin A.

MASSACHUSETTS

BOSTON: Demeter Zachareff Concert Management. Grace, Max L. Losses, William. Paladino, Rocky. Sullivan, J. Arnold, Bookers' License No. 150. CAMBRIDGE: Montgomery, A. Frank, Jr. DANVERS: Batastini, Eugene. LOWELL: Porter, R. W. MANTASKET: Sheppard, J. K. NEW BEDFORD: Rose, Manuel. NORTH WEYMOUTH: Pearl, Morey, 3A Manor, formerly known as "Popeye's", Morey Pearl. SHREVEPORT: Bal-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. Ammor Record Company. Berman, S. R. Bogna, Sam, Imperial Club. Bommarito, Joe. Cavanaugh, J. J., Receiver, Downtown Theatre. Downtown Casino, The. Garvin, Owner and Operator, Garvin's Cafe. Malloy, James O'Malley, Jack. Paradise Cave Cafe. Schreiber, Raymond, Owner and Operator, Colonial Theatre.

FLINT: Carpenter, E. M., Mgr., Terrace Gardens Godfrey Brothers, including Eldon A. Godfrey McClarin, William. GRAND RAPIDS: Huban, Jack HARBORS ISLAND: Garvin, Owner and Operator, Island Hotel. LANSING: Hagen, Lester, Manager, Lansing Armory. Metro Amusement Co. Norris, Elmer, Jr., Palomar Ballroom. Tholen, Garry. Wilson, L. E. MICHIGAN: Bodetto, Clarence, Manager, Jeff's. MEMPHIS: Doran, Francis, Jordan College. NORWAY: Valencia Ballroom, Louis Zadra, Manager. ROUND LAKE: Gordon, Don S., Manager, Round Lake Casino.

MINNESOTA

OEMEDIJ: Foster, Floyd, Owner, Merry Mixers Tavern CALEDONIA: Elton, Rudy. FAIRBURY: Graham, H. R. GARDEN CITY: Conkling, Harold C. HIBBING: Pitmon, Earl. LIVERNE: Bennett, J. W. OWATONNA: Bendorf, Clarence R., Box 452. Smith, Ora T. PIPESTONE: Bobbin, A. E., Manager, Playmor Dance Club. ST. PAUL: Fox, S. M. WINONA: Czaplewski, Harry J., Owner, Manhattan Night Club.

MISSISSIPPI

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

MISSOURI

CAPE GIRARDEAU: Gilkinson, Lorene. Moonglow Club. KANSAS CITY: Antonello, John. Cox, Mrs. Evelyn Fox, S. M. Holm, Maynard G. Lucile Paradise Nite Club, Sam D. and Lucille Webb, Managers. Thudum, H. C., Asst. Mgr., Orpheum Theatre. Watson, Charles C. LEBANON: Kay, Frank. MEXICO: Gilbert, William. NORTH KANSAS CITY: Cook, Bert, Manager, Ballroom, Winnwood Beach. ROLLA: Shubert, J. S. ST. JOSEPH: Thomas, Clarence H. SKESTON: Boyer, Hubert.

NEBRASKA

COLUMBUS: Moist, Don. GRAND ISLAND: Scott, S. F. LINCOLN: Johnson, Max. OMAHA: Davis, Clyde E. Omaha Credit Women's Breakfast Club.

MONTANA

FORBYTH: Allison, J. Century Club.

NEW JERSEY

ARCOLA: Corriston, Eddie. White, Joseph. ASBURY PARK: Richardson, Harry. White, William. ATLANTIC CITY: Atlantic City Art League. Jones, J. Paul. Larosa, Tony. ATLANTIC HIGHLANDS: Kaiser, Walter. BLOOMFIELD: Brown, Grant. CAMDEN: Towers Ballroom, Pearson Lessey and Victor Potamkin, Managers. CLIFTON: Silberstein, Joseph L., and Etelson, Samuel. EATONTOWN: Scherl, Anthony, Owner, Dubonette Room. NEWARK: Clark, Fred R. Kravant, Norman. N. A. C. F. Robinson, Oliver, Mummies Club. Royal, Ernest. Santoro, V. Skyway Restaurant, Newark Airport Highway. Smith, Frank. Stewart, Mrs. Rosamond. ORANGE: Schlesinger, M. S. PATERSON: Marsh, James Piedmont Social Club Pyatt, Joseph. Riverview Casino. PRINCETON: Lawrence, Paul. SOMERS POINT: Dean, Mrs. Jeannette Leigh, 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: Maerts, Otis.

NEW YORK

ALBANY: Bradt, John. Flood, Gordon A. Kessler, Sam. Lang, Arthur. New Abbey Hotel. New Goblet, The. ARMONK: Embassy Associates. BINGHAMTON: Bentley, Bert. BOWLING GREEN: Carlson, D. L. St. Bonaventure College. BROOKLYN: Graymont A. C. Hared Productions Corp. Puma, James. BUFFALO: Erickson, J. M. Kaplan, Ken., Mgr., Buffalo Swing Club. King, Geo., Productions Co. Michaels, Max. Shultz, E. H. Watta, Charles J. CAROGA LAKE: Christiano, Frank, Hollywood Cafe. CONDEES: Fine, Raymond. ASTCHESTER: Starlight Terrace, Carlo Del Tufo and Vincent Formicola, Props. ELLENVILLE: Cohen, Mrs. A., Manager, Central Hotel. ELMIRA: Goodwin, Madalyn. GLENS FALLS: Tiffany, Harry, Manager. Twin Tree Inn. KIAMSHA LAKE: Mayfair, The. LACAWANDA: Chic's Tavern, Louis Cicarella, Proprietor. LARCHMONT: Morris, Donald. Theta Kappa Omega Fraternity. Scott, Richard. LOCH SHELDRAKE: Club Riviera, Felix Amstel, Proprietor. NEWBURGH: Matthews, Bernard H. NEW LEBANON: Donlon, Eleanor. NEW YORK CITY: Baldwin, C. Paul. Callicchio, Dominick. Carestia, A. Chiassarini & Co. Cotton Club. Currie, Robert W., formerly held Booker's License No. 2595. Davison, Jules. Denton Boys. Diener & Dorakind, Inc. Dodge, Wendell P. Dyruff, Nicholas. Embree, Mrs. Mabel K. Evans & Lee. Fine Plays, Inc. Foreman, Jean. Fotoshop, Inc. Fur Dressing & Dyeing Salesmen's Union. Glyde Oil Products. Grant & Wadsworth and Casmir, Inc. Grisman, Sam. Herk, I. H., Theatrical Promoter. Hirliman, George A., Hirliman Florida Productions, Inc. Immerman, George. Jackson, Billy. Jackson, Wally. Joseph, Alfred. Koch, 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. 8021). Makler, Harry, Manager, Folley Theatre (Brooklyn). Masconi, Charles. Maybohm, Col. Fedor. Miller, James. Montello, R. Moore, Al. Murray, David. Pearl, Harry. Phi Rho Pi Fraternity. Regan, Jack. "Right This Way," Carl Reed, Manager. Rose, Oscar. 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. Weinstein, Joe. Wilder Operating Co. Wisotsky, S. PORT KENT: Klages, Henry C., Owner, The Mountain View House. ROCHESTER: Genesee Electric Products Co. Gorin, Arthur. Lloyd, George. Pulsifer, E. H. Valenti, Sam. SARATOGA: Sullivan, Peter, Owner, Flipping Rock Restaurant. SCENECTADY: Gibbons, John F. SUFFERN: 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 Roden, Walter. UTICA: Moinloux, Alex. WHITE PLAINS: Hechrls Corporation Reis, Les. WHITEBORO: Guido, Lawrence.

LONG ISLAND, N. Y.

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

NORTH CAROLINA

ASHEVILLE: Pitmon, Earl. DURHAM: Alston, L. W. Ferrell, George. Mills, J. N. Pratt, Fred. FAYETTEVILLE: Bethune, C. B. HIGH POINT: Trumpeters' Club, The, J. W. Bennett, President. KINSTON: Courie, E. F. RALEIGH: Charles T. Norwood Post, American Legion. WILLIAMSTON: Grey, A. J. WINSTON-SALEM: Payne, Miss L.

NORTH DAKOTA

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

OHIO

AKRON: Brady Lake Dance Pavilion. Pullman Cafe, George Subrin, Owner and Manager. Millard, Jack, Manager and Lessee, Merry-Go-Round. CANTON: Bender, Harvey. 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. Rainey, Lee. Williamson, Horace G., Manager, Williamson Entertainment Bureau. CLEVELAND: Tutstone, Velma. Welsenberg, Nate, Mgr., Mayfair or Euclid Casino. COLUMBUS: Askins, Lane. Askins, Mary. Bellinger, C. Robert. DAYTON: Stapp, Phillip B. Viscor, Hugo Restaurant. DELAWARE: Bellinger, C. Robert. ELYRIA: Cornish, D. H. Elyria Hotel. FINDLAY: Bellinger, C. Robert. KENT: Sophomore Class of Kent State University, James Ryback, President. MARIETTA: Morris, H. W. MARION: Anderson, Walter. MEDINA: Brandow, Paul. OXFORD: 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 Managers. Frank Bros. Cafe. Huntley, Lucius. Johnson, Clem. WARREN: Windom, Chester. Young, Lin. YOUNGSTOWN: Lombard, Edward. Venner, Pierre.

OKLAHOMA

ADA: Hamilton, Herman. TULSA: Angel, Alfred Continental Terrace. Goltzy, Charles Horn, O. B. Mayfair Club, John Old, Manager. McHunt, Arthur. Moana Company, The Randazzo, Jack. Tate, W. J.

PENNSYLVANIA

ALLEGHENY: Cannon, Robert. Young Republican Club. ALLENTOWN: Connors, Earl. Sedley, Roy. BRADFORD: Fizzel, Francis A. La Societe des 40 Hommes & 3 Chevaux (the 40 & 3 Club). BROWNVILLE: Hill, Clifford, President, Triangle Amusement. BRYN MAWR: Foad, Mrs. H. J. M.

CHESTER:
Rending, Albert A.

COLUMBIA:
Hardy, Ed.

CONNEAUT LAKE:
McGuire, T.
Yaras, Max.

DRUMS:
Green Gables.

EASTON:
Bruger, Harold, operator of Lafayette Hotel Restaurant and Bar.

ELMHURST:
Watro, John, Mgr., Showboat Grill.

EMPORIUM:
McNarney, W. S.

ERIE:
Oliver, Edward.

FAIRMOUNT PARK:
Riverside Inn, Inc., Samuel Ottenberg, President.

HARRISBURG:
Waters, B. N.

HUSTON:
Trlanon Club, Tom Vlachos, Operator.

LANCASTER:
Parker, A. R.
Weinbrom, Joe

LATROBE:
Yingling, Charles M.

LEBANON:
Fishman, Harry K.

MARSHALLTOWN:
Willard, Weldon D.

MT. CARMEL:
Mayfair Club, John Pogesky and John Ballent, Mgrs.

NEW CASTLE:
Bondurant, Harry

NEW OXFORD:
Shutz, H. W., Proprietor, Cross Keys Hotel.

PHILADELPHIA:
Arcadia, The International Restaurant.
Herg, Phil.
Bryant, G. Hodges
Fabiani, Ray
Garcia, Lou, formerly held Booker's License 2620
Glass, Davey.
Hirst, Izzy.
McShain, John
Philadelphia Federation of the Blind.
Philadelphia Gardens, Inc. Rothe, Otto
Street, Benny.
Wilner, Mr. and Mrs. Max.

PITTSBURGH:
Anania, Flores.
Bland's Night Club.
Matesic, Frank.
Pittsburgh Automobile Dealers' Association.

READING:
Nally, Bernard

RIDGEBAY:
Benigni, Silvio.

SHARON:
Marino & Cohn, former Operators, Clover Club.

STRAFFORD:
McClain, R. K., Spread Eagle Inn.
Poinsette, Walter.

UPPER DARBY:
Abmeyer, Gustave K.

WEST LIZABETH:
Johnson, Edward.

WILKES BARRE:
Cohen, Harry.
Kosley, William.
McKane, 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.
Kronson, Charles, Promoter.
Moore, Al.

WARWICK:
D'Antuono, Joe.
D'Antuono, Mike.

SOUTH CAROLINA

CHARLESTON:
Hamilton, E. A. and James.

GREENVILLE:
Allen, E. W.
Bryant, G. Hodges
Fields, Charles B.
Goodman, H. E., Manager, The Pines
Jackson, Rufus
National Home Show

ROCK HILLS:
Rolan, Kid.
Wright, Wilford.

SOUTH DAKOTA

BERESFORD:
Muhlenkott, Mike.

LEBANON:
Schneider, Joseph M.

TRIPP:
Maxwell, J. E.

YANKTON:
Kosta, Oscar, Manager, Red Rooster Club.

TENNESSEE

BRISTOL:
Pinehurst Country Club,
J. C. Rates, Manager.

CHATTANOOGA:
Doddy, 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.
Eakie, J. C.

TEXAS

ABILENE:
Sphinx Club.

AMARILLO:
Cox, Milton.

AUSTIN:
Franks, Tony
Rowlett, Henry.

CLARKSVILLE:
Dickson, Robert G.

DALLAS:
Carnahan, R. H.
Cawthon, Earl
Goldberg, Bernard.
Johnson, 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.

HENDERSON:
Wright, Robert

MOUSTON:
Grigsby, J. B.
Merritt, Morris John
Orchestra Service of America.

LONGVIEW:
Richards, O. K.
Robnowitz, Paul.

PORT ARTHUR:
Lighthouse, The, Jack Meyers, Manager.
Silver Slipper Night Club,
V. B. Berwick, Manager.

TEXARKANA:
Gant, Arthur.

TYLER:
Mayfair Ballroom.
Mayfair Club, Max Gillilan, Manager.
Tyler Entertainment Co.

WACO:
Williams, J. R.

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

UTAH

SALT LAKE CITY:
Allan, George A.

VERMONT

BURLINGTON:
Thomas, Ray

VIRGINIA

NORFOLK:
DeWitt Music Corporation.
U. H. Maxey, president;
C. Coates, vice-president.

NORTON:
Pegram, 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:
Brandon, William.
Hargrave, Paul
White, R. L., Capitol Book-
ing Agency.
White, Ernest B.

FAIRMONT:
Carpenter, Samuel H.

PARKERSBURG:
Club Nightingale, Mrs. Ida
McGlumphy, Manager; Ed-
win Miller, Proprietor.

WHEELING:
Lindelof, Mike, Proprietor,
Old Heidelberg Inn.

WISCONSIN

ALMOND:
Bernatos, George, Two
Lakes Pavilion.

APPLETON:
Konzelman, E.
Miller, Earl.

ARCADIA:
Schade, Cyril.

SARASBO:
Dunham, Paul L.

DAKOTA:
Passarelli, Arthur.

NEAFFORD JUNCTION:
Kilinski, Phil., Prop., Phil's
Lake Nakomis Resort.

JUMP RIVER:
Crickson, John, Manager,
Community Hall.

KEOSAU:
American Legion Auxiliary.
Long, Matilda.

LA CROSSE:
Mueller, Otto.

MALONE:
Kramer, Gale.

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

MILWAUKEE:
Cubic, Iva.
Thomas, James.

MT. CALVARY:
Sijack, Steve.

RHINELANDER:
Khoury, Tony.

ROTHSCHILD:
Rhyner, Lawrence.

SHENOYGAN:
Bahr, August W.

SLINGER:
Buc, Andy, alias Buege.
Andy

SPLIT ROCK:
Fabitz, Joe, Manager, Split
Rock Ballroom.

STRATFORD:
Kraus, L. A., Manager,
Rozellville Dance Hall.

STURBEEN BAY:
DeFoe, F. G.

TIGERTON:
Miechiske, Ed., Manager,
Tigerton Delis Resort.

TOMAH:
Cramm, E. L.

WAUSAU:
Vogl, Charles.

WAUTOMA:
Passarelli, Arthur

WEYAUWEGA:
Waupaca County Fair As-
sociation.

WYOMING

CASPER:
Schmitt, A. E.

DISTRICT OF COLUMBIA

WASHINGTON:
Berenguer, A. C.
Burroughs, H. F., Jr.
Dykes, John (Jrm), Prop.,
Dykes' Stockade

Flagship, Inc.
Frattone, James
Furedy, E. S., Manager,
Trans Lux Hour Glass.
Hayden, Phil.
Hodges, Edwin A.
Hule, Lim, Mgr., Casino
Royal, formerly known as
La Paree.
Lynch, Ruford.
McDonald, Earl H.
Melody Club.
O'Brien, John T.
Reich, Eddie
Rosa, Thomas N.
Trans Lux Hour Glass.
E. S. Furedy, Manager.

CANADA

ALBERTA

CALGARY:
Dowley, C. L.

ONTARIO

CORUNNA:
Pier, William Richardson,
Proprietor.

HAMILTON:
Dumbells Amusement Co.

TORONTO:
Andrews, J. Brock.
Central Toronto Libera;
Social Club.
Chin Up Producers, Ltd.,
Roly Young, Manager.
Clarke, David.
Cockerill, W. H.
Eden, Leonard.
Henderson, W. J.
LaSalle, Fred, Fred La-
Salle Attractions.
Urban, Mrs. Marie.

QUEBEC

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

QUEBEC CITY:
Sourkes, Irving

VERDUN:
Senecal, Leo

MISCELLANEOUS

American Negro Ballet.
Azarki, Larry.
Bert Smith Revue.
Bigley, Mel. O.
Blake, Milton (also known as
Manuel Blanke and Tom
Kent).
Blanke, Manuel (also known
as Milton Blake and Tom
Kent).
Blanco, Paul, Manager, Bee
Bee Gee Production Co.,
Inc.
Brau, Dr. Max, Wagnerian
Opera Co.
Braunstein, B. Frank
Bruce, Howard, Mgr., "Crazy
Hollywood Co."
Bruce, Howard, Hollywood
Star Doubles.
Carr, June, and Her Parisi-
enne 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.
Ferris, Mickey, Owner and
Manager, "American Beau-
ties on Parade".
Fitzkee, Darlel
Foley, W. R.
Freeman, Jack, Manager,
Follies Gay Paree.
Gardiner, Ed., Owner, Uncle
Ezra Smith's Barn Dance
Frolas.
Hanover, M. L., Promoter.
Hanshott, G. B., Fair
Promoter.
Hyman, S.
International Magicians, Pro-
ducers of "Magic in the
Air"
Kane, Lew, Theatrical Pro-
moter.
Katz, George.
Kauneonga Operating Corp.,
F. A. Scheffel, Secretary.
Kent, Tom (also known as
Manuel Blanke and Milton
Blake).
Kessler, Sam, Promoter.
Keyes, Ray
Lasky, Andre, Owner and
Manager, Andre Lasky's
French Revue.
Lawton, Miss Judith.
Lester, Ann.
London Intimate Opera Co.
McPryer, William, Promoter.
McKinley, N. M.
Monmouth County Firemen's
Association.
Monoff, Yvonne.
Mooser, 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.
Singer, Leo, Singer's Midgets
Snyder, Sam, Owner, Inter-
national Water Follies.
Sponsler, Les.
Taffan, Mathew.
Temptations of 1941.
Thompson, J. Nelson, Pro-
moter.
Todd, Jack, Promoter.
"Uncle Ezra Smith Barn
Dance Frolco."
Welesh Finn and Jack
Schenck, Theatrical Pro-
moters.
White, Jack, Promoter of
Style Shows.
Wiley, Walter C., Promoter
of the "Jitterbug Jam-
boree."
Wolfe, Dr. J. A.
Woody, Paul
(Woody Mooser)
Yokel, Alex, Theatrical Pro-
moter.
"Zorine and Her Nudists."

**THEATRES AND PICTURE
HOUSES**
Arranged alphabetically as to
States and Canada

MICHIGAN

DETROIT:
Colonial Theatre, Raymond
Schreiber, Owner and
Operator.
Downtown Theatre.

NEW YORK

NEW YORK CITY:
Apollo Theatre (42nd St.).
Jay Theatre, Inc.
NIAGARA FALLS:
Capitol Theatre, operated
by Basil Bros.

LONG ISLAND, N. Y.
HICKSVILLE:
Hicksville Theatre.

PENNSYLVANIA

HAZLETON:
Capitol Theatre, Bud Irwin,
Manager.

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, Tor-
onto, Ont., Canada.
Barrington Band, Camden,
N. J.
Brian Boru Pipe Band, Har-
rison, N. J.
Cameron Pipe and Drum
Band, Montclair, N. J.
Cincinnati Gas and Electric
Band, Cincinnati, Ohio.
Convention City Band, King-
ston, 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'
Association Band, Buffalo,
N. Y.
Liberty Band, Emaus, Pa.
Lincoln-Logan Legion Band,
Lincoln, Illinois.
Los Gatos Union High School
Band and Orchestra, Chas.
Hayward, Director, Los
Gatos, Calif.
Mackert, Frank, and His Lor-
rain City Band, Lorain, O.
Sokol Band, Cleveland, Ohio.
Southern Pacific American
Legion Post Band, San
Francisco, Calif.
Southern Pacific Club Band,
San Francisco, Calif.
Varel, Joseph, and His Juve-
nile Band, Brees, Ill.

Cazenovia, Wis.
Ernestine's Orchestra, Han-
over, Pa.
Fitzgerald, Jack, and his Or-
chestra, Madison, N. J.
Flanders, Hugh, Orchestra,
Concord, N. H.
Fox River Valley Boys Or-
chestra, Phil Edwards,
Manager, Pardeville, Wis.
Gindu's International Orches-
tra, Kulpmont, Pa.
Gilbert, Tom Brock, and His
Orchestra, New Brunswick,
N. J.
Givens, Jimmie, Orchestra,
Red Bluff, Calif.
Gouldner, Rene, Orchestra,
Wichita, Kan.
Graf's, Karl, Orchestra, Fair-
field, Conn.
Griffin, 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, Bar-
terville, Okla.
Kepp, Karl, and his Orches-
tra, Edgerton, Wis.
Kneeland, Jack, Orchestra.
Kragin, Noel, and his Iowa
Ramblers Orchestra, Oel-
wein, Iowa.
Lattanzi, Moze, and His Mel-
ody Kings Orchestra, Vir-
ginia, Minn.
Leone, Bud, and Orchestra,
Akron, Ohio.
Losey, Frank O., Jr., and
His 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.
Miloslavich, Charles, and Or-
chestra, Stockton, Calif.
Mott, John, and His Orches-
tra, New Brunswick, N. J.
Myers, Lowell, Orchestra,
Fort Wayne, Ind.
NBC Ambassadors Orchestra,
Roanoke, Va.
O'Brien's, Del, Collegians,
San Luis Obispo, Calif.
Oliver, Al., and His Ha-
wallians, Edmonton, Alta.,
Canada.
Peddyord, John, Orchestra
Leader, Winston - Salem,
N. C.
Porcella, George, Orchestra,
Gilroy, Calif.
Quackenbush (Randall), Ray
and His Orchestra, King-
ston, N. Y.
Randall (Quackenbush), Ray,
and His Orchestra, King-
ston, N. Y.
Rerson'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.
Sterbens, Stan, Orchestra,
Valparaiso, Ind.
Stevens, Larry, and His
Old Kentucky Serenaders,
Paducah, Ky.
Stone, Leo N., Orchestra,
Hartford, Conn.
Strubel, Wm. "Bill", and his
Orchestra, Berkeley, Calif.
Swift Jewel Cowboys Orches-
tra, Little Rock, Ark.
Terrace Club Orchestra,
Peter Wanat, Leader, Eliz-
abeth, N. J.
Tremlett, Burnie, and his
Orchestra, Morris, N. Y.
Uncle Lem and His Moun-
tain Boys' Orchestra, Port-
land, Maine.
Vertheln, Arthur, Orchestra,
Ableman, Wis.
Williams' Orchestra, Mt.
Pleasant, Iowa.
Woodards, Jimmy, Orchestra,
Wilson, N. C.
Zembrucki Polish Orchestra,
Naugatuck, Conn.

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.

LOS GATOS:
Hayward, Charles, Direc-
tor, Los Gatos High
School Band and Orches-
tra.

MODESTO:
Rendezvous Club, Ed. Davis,
Owner.

OKLAHOMA:
Lerch, Hermie.

ORLAND:
Veterans' Memorial Hall.

SAN FRANCISCO:
Century Club of California,
Mrs. R. N. Lynch, Busi-
ness Secretary.

SAN JOSE:
Helvey, Kenneth.
Triena, Phillip.

VIBOLA:
Sierra Park Dance Hall,
William Hendrick, Own-
er and Manager.

COLORADO

DENVER:
Hi-Flat Night Club, Mike
Seganti, Prop.-Mgr.

CONNECTICUT

BRIDGEPORT:
Klein, George.

BRISTOL:
LeBrun, Alfred J.

HARTFORD:
Doyle, Dan.

MERIDEN:
Green Lantern Grill, Mich-
ael Krupa, Owner.

NEW LONDON:
Palmer Auditorium, Con-
necticut College for
Women.

POMFRET:
Pomfret School.

SOUTHINGTON:
Connecticut Inn, John Ian-
nini, Prop.

SOUTH NORWALK:
Evans, Greek.

TORRINGTON:
Hollywood Restaurant.

FLORIDA

JACKSONVILLE:
Buck's Beach Bar and
Hotel.

PALM BEACH:
Boyle, Douglas

MIAMI:
Fenias, Otto.

ILLINOIS

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, Century of
Progress Exposition, Duke
Mills, Proprietor.
Opera Club.
Sherman, E. G.
Zenith Radio Corporation

KANKAKEE:
Devlyn, Frank, Booking
Agent.

MATTOON:
Mattoon Golf & Country
Club.
Pyle, 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 Alps
Eagles Hall (including
upper and lower ball-
rooms).
Korvia, William
Three Pigs, M. Powers,
Manager.
Vic's Tavern.
Western Catholic Union
Roof Garden and Ball-
room.

WOODS:
Tri Angle Club.

**PARKS, BEACHES and
GARDENS**

Carlota Gardens, Warren,
Ohio.
Casino Gardens, Windsor,
Ontario, Canada.
Edgewood Park, Manager
Howald, Bloomington, Ill.
Forest Amusement Park,
Memphis, Tenn.
Grant Town Hall & Park,
George Kuperanik, Grant
Town, W. Va.
Green River Gardens, J. W.
Polling, Mgr., Henderson,
Ky.
Greystone Roof Garden, R.
Fergus, Mgr., Wilmington,
N. C.
Japanese Gardens, Salina,
Kan.
Jefferson Gardens, The, South
Bend, Ind.
Kerwin Beach, Jim Ker-
win, Owner, Modesto, Calif.
Maryland Club Gardens,
E. C. Stamm, Owner and
Prop., Washington, D. C.
Midway Gardens, Tony Kollo,
Manager, Mishawaka, Ind.
Montgomery Hall and Park,
Irvington, N. J.
New Savoy Gardens, Pensa-
cola, Fla.
Palm Gardens, Five Corners,
Totowa, N. J.
Rite O Wa 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, Man-
ager, Woodland, Wash.

ORCHESTRAS

Ambassador Orchestra
Kingston, N. Y.
Amick Orchestra, Bill, Stock-
ton, Calif.
Andrews, Mickey, Orchestra,
Henderson, Ky.
Army & Navy Veterans'
Dance Orchestra, Stratford,
Ont., Canada.
Baer, Stephen S., Orchestra,
Reading, Pa.
Banks, Toug, and His Even-
ing Stars Orchestra, Plain-
field, N. J.
Berkes, Bela, and His Royal
Hungarian Gypsy Orches-
tra, New York, N. Y.
Bortz, Al., Orchestra, Kohler,
Wis.
Boston Symphony Orchestra,
Boston, Mass.
Calrns, Cy, and His Orches-
tra, Saskatoon, Sask., Can-
ada.
Canadian Cowboys' Dance
Orchestra, London, Ont.,
Canada.
Clarks, Juanita Mountaineers
Orchestra, Spokane, Wash.
Cornelius, Paul, and His Dance
Orchestra, Dayton, Ohio.
Corasello, Edward, and His
Rhode Islanders Orchestra,
Syracuse, N. Y.
Downcasters Orchestra, Port-
land, Maine.
Dunbar, Wayne, Orchestra,
Poughkeepsie, N. Y.
Duren, Frank, Orchestra,

**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.

ORCHESTRAS

Ambassador Orchestra
Kingston, N. Y.
Amick Orchestra, Bill, Stock-
ton, Calif.
Andrews, Mickey, Orchestra,
Henderson, Ky.
Army & Navy Veterans'
Dance Orchestra, Stratford,
Ont., Canada.
Baer, Stephen S., Orchestra,
Reading, Pa.
Banks, Toug, and His Even-
ing Stars Orchestra, Plain-
field, N. J.
Berkes, Bela, and His Royal
Hungarian Gypsy Orches-
tra, New York, N. Y.
Bortz, Al., Orchestra, Kohler,
Wis.
Boston Symphony Orchestra,
Boston, Mass.
Calrns, Cy, and His Orches-
tra, Saskatoon, Sask., Can-
ada.
Canadian Cowboys' Dance
Orchestra, London, Ont.,
Canada.
Clarks, Juanita Mountaineers
Orchestra, Spokane, Wash.
Cornelius, Paul, and His Dance
Orchestra, Dayton, Ohio.
Corasello, Edward, and His
Rhode Islanders Orchestra,
Syracuse, N. Y.
Downcasters Orchestra, Port-
land, Maine.
Dunbar, Wayne, Orchestra,
Poughkeepsie, N. Y.
Duren, Frank, Orchestra,

INDIANA
BICKNELL: Knox County Fair Assn.
EVANSVILLE: Adams, Frank, Fox, Ben
GARY: Young Women's Christian Association.
INDIANAPOLIS: Marott Hotel, Riviera Club, Splink Arms Hotel.
KOKOMO: Kokomo Senior Hi-Y Club, Y. M. C. A.
MUNCIE: Craus Tavern, Moose Lodge No. 32, Muncie Central High School Offers Moore Athletic Club, A. A. Moore, Mgr., Southern Grill
SOUTH BEND: Green Lantern, The.
TERRE HAUTE: Hoosier Ensemble, Ulmer Trio.
VALPARAISO: I. O. O. F. Ballroom

IOWA
BOONE: Dorman, Laurence.
CASCADE: Durkin's Hall.
CDAR RAPIDS: Jurgensen, F. H.
DES MOINES: Reed, Harley, Mgr., Avon Lake, Ritz Night Club, Al Rosenber, Manager, Young, Eugene R.
DUBUQUE: Julien Dubuque Hotel.
FOY DODGE: Yetmar, George.
IOWA CITY: Burkley Ballroom, Moonlite Pavilion.
ROCHESTER: Casey, Eugene, Casey, Wm. E.
WATERLOO: K. C. Hall (also known as Reichert Hall).

KANSAS
JUNCTION CITY: Geary County Labor Union
SALINA: Cottage Inn Dance Pavilion, Dreamland Dance Pavilion, Eagles' Hall, Twin Gables Night Club.
TOPEKA: Egyptian Dance Halls, Henry, M. A., Kellama Hall, Washburn Field House, White Lakes Clubhouse and Breezy Terrace Women's Club Auditorium.

KENTUCKY
LOUISVILLE: Biffi Nite Club, John Longo, Manager, Brewer, Miss Anne Bullitt Elks' Club, Offutt, L. A., Jr., Trianon Nite Club, C. O. Allen, Proprietor.
PADUCAH: Trickey, Pat (Booker), Dixie Orchestra Service

LOUISIANA
NEW ORLEANS: Chez Paree, Coconut Grove, Happy Landing Club.

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

MARYLAND
GLADENSBURG: Del Rio Restaurant, Herbert Sachs, Prop.
FROSTBURG: Shields, Jim, Promoter.

MASSACHUSETTS
BOSTON: Fisher, Samuel.
DORCHESTER: 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: Nieselski, 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 LaFave, Operator.
OSABELLA: 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 LAKES: Dykstra, Jack.
MUSKOGON: Curvoores
WILES: Four Flags Hotel, The, Powell's Cafe.

MINNESOTA
MINNEAPOLIS: Horchardt, Charles.
NEW ULM: Becker, Jess, Prop., Nightingale Night Club.
ROCHESTER: Desnoyers & Son.
WITOKA: Witoka Hall

MISSISSIPPI
MERIDIAN: D. D. Sorority, Phi Kappa Fraternity, T. K. O. Fraternity, Trio Sorority.

MISSOURI
JOPLIN: Central High School Auditorium.
KANSAS CITY: Lincoln Dance Hall and the Wyandotte Furniture Co., W. M. Hobbie, Gen. Mgr.
ROLLA: Russell Bros. Circus, Mr. and Mrs. Webb, Mgrs.
ST. JOSEPH: Delta Sigma Fraternity, Wm. Miller, President, Fiesta Bar, Fred Mettlymeyer, Manager.
SPRINGFIELD: High School Auditorium.

MONTANA
BILLINGS: Billings High School Auditorium, Tavern Beer Hall, Ray Hamilton, Manager.
RONAN: Shamrock

NEBRASKA
EMERALD: Sunset Party House, H. E. Nourse and J. L. Stroud, Managers.
FAIRBURY: Honham.
LINCOLN: Avalon Dance Hall, C. W. Hoke, Manager, Garden Dance Hall, Lyle Jewett, Manager.
OMAHA: United Orchestras, Booking Agency.

NEW JERSEY
ATLANTIC CITY: Breakers Hotel, Dude Ranch, Imhof, Frank, Knickerbocker Hotel, Morton Hotel, Savoy Bar.
BUDD LAKE: Club Fordham, Morris Reidy, Prop.
IRVINGTON: Montgomery Park and Hall
NEWARK: Blue Bird Dance Hall, Club Miami, Liberty Hall, 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 Tocarella, 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.
CARTHAGE: Gaffney, Anna.
CATSKILL: the Hudson Valley Volunteer Firemen's Ass'n, 50th Annual Convention of
ELMIRA: Rock Springs Dance Pavilion.
FALLSBURG: Flagler Hotel.
GREENFIELD PARK: Grand Mountain Hotel and Camp, Abe and M. Steinhorn, Mgrs.
LIBERTY: Young's Gap Hotel
MADISON: Lawrence's Inn
NEWBURGH: Roxy Restaurant, Dominick Ferraro, Prop.
NEW ROCHELLE: Alps Bar and Grill.
NEW YORK CITY: Albin, Jack, Elythe, Arthur, Booking Agent, Harris, Bud, Jernon, 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 Clonoff, Prop.
POTSDAM: Clarkson College of Technology.
POUGHKEEPSIE: Poughkeepsie High School Auditorium.
PURLING: Clover Club.
ROCHESTER: Medwin, Barney.
ROSENDALE: Howie, Ernest, Clinton Ford Casino
RYE: Coveleigh Club.
STEVENSVILLE: President Hotel
STONE RIDGE: DeGraff, Walter A.
TRDY: 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 Gymnasium, Duke University.
WILMINGTON: Greystone Inn, A. W. Pate, Manager and Owner.
WINSTON-SALEM: Piedmont Park Association Fair.

NORTH DAKOTA
GRAND FORKS: Point Pavilion.

OHIO
AKRON: Akron Saengerbund.
ALIANCE: Castle Night Club, Charles Naines, Manager, Curtis, Warren.
AVON: North Ridge Tavern, Paster, Bill, Mgr., North Ridge Tavern.
CAMBRIDGE: Lash, Frankie (Frank La-shinsky).
CANTON: Heck, L. O., Booking Agent.
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, Worburt Manager, Queen City Club, Clemen, Manager, Spat and Slipper Club, Western Hills Country Club, Waxman, Manager.
CLEVELAND: Hanna, Rudolph, Ohio Music Corporation.
COLUMBUS: Gyro Grill, Veterans of Foreign Wars and all its Auxiliaries.
DAYTON: Dayton Art Institute.
LEAVITTSPURGE: Canoe City Dance Hall.
LOAN: Eagle Hall.
MARIETTA: Eagles' Lodge.
NILES: Mullen, James, Mgr., Canoe City Dance Hall in Leavittsburg, Ohio.
SANDUSKY: Crystal Rock Nite Club, Alva Halt, Operator, Fountain Terrace Nite Club, Alva Halt, Manager, Roberts, Homer.
SPRINGFIELD: Lord Lansdown's Bar, Pat Finnegan, Manager.
SUMMIT COUNTY: Blue Willow Night Club, H. W. McCleary, Mgr.
WEST PORTSMOUTH: Raven Rock Country Club.

OKLAHOMA
OKLANOMA CITY: Buttrick, L. E., Walters, Jules, Jr., Manager and Promoter.
TULSA: Beau Brummel Club, W. D. Williams, President, Rainbow Inn.

PENNSYLVANIA
ALTOONA: Wray, Eric.
AMBRIDGE: Klemick, Vaclaw (Victor), Director, Community Band
BERNVILLE: Snyder, C. L.
DETLEWEM: Reagan, Thomas.
BOYERTOWN: Hartman, 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.
FRACKVILLE: Casa Loma Hall, Rev. Father Gartska, St. Ann's Church.
STRANDVILLE: Girardville Hose Co.
GLENN LYON: Gronka's Hall.
NARBURG: Schlenker's Ballroom.

HAZLETON: Smith, Stuart Andy.
IRWIN: Crest Hotel, The, Jacktown Hotel, The.
KELAYRES: Condors, Joseph.
KULPMONT: Liberty Hall, Midway Ballroom
LAKE WINGOLA: Fraer's Pavilion.
LANCASTER: Wheatland Tavern Palm-room, located in the Miller Hotel; Paul Heine, Sr., Operator.
LEHIGHTON: Reiss, A. Henry.
LEWISTOWN: Smith, G. Foster, Proprietor, Log Cabin Inn.
NANTICOKE: Knights of Columbus Dance Hall, St. Mary's Dance Hall, St. Joseph's Hall, John Renka, Manager.
MARANO CITY: Mainstay Ballroom, Thomas Grainger, Owner.
MEADVILLE: Italian Civic Club.
OIL CITY: Belles Lettres Club.
PHILADELPHIA: Deauville Casino, Kappa Alpha Fraternity of the University of Penna., Moose Country Club, Nixon Ballroom, Temple Ballroom.
PITTSBURGH: New Penn Inn, Louie, Alex and Jim Passarella, Proprietors, Andy's Night Club, Andrew Ernesto, Proprietor, Park Cafe, The, George Stephens, Manager, Spatiaco Society, The.
SHAMOKIN: American Legion Ballroom, Boback, John, St. Stanislaus Hall, St. Stephen's Ballroom, Shamokin Moose Lodge Grill.
SHARON: Williams' Place, George.
SHENANDOAH: Polish National Church, Polish National Church Hall, Willett, John, Rev. F. W. Swietek, Ritz Cafe.
SIMPSON: Albert Bocianski Post, The, Slovak Hall
SUNBURY: Sober, Melvin A.
TANIMONT: Camp Tanimont.
WERNERSVILLE: South Mountain Manor Hotel, Mr. Berman, Manager.
WILKES-BARRE: Flat Iron Hotel, Sam Salvi, Proprietor
WILLIAMSPORT: Park Ballroom
YORK: Smith, Stuart Andy.

RHODE ISLAND
BRISTOL: Bristol Casino, Wm. Viens, Manager.
PROVIDENCE: Bangor, Rubes.
WOONSOCKET: 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: Odd Fellows Temple, Plaza (Night Club).
TABOR: Reseda Hall
WATERTOWN: Happy Bill's Radio Show (Willard Balthazor).

TENNESSEE
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.
HARLINGEN: Municipal Auditorium.
HOUSTON: Merritt, Morris John.
TEXARKANA: Marshall, Eugene, Texarkana, Texas, High School Auditorium.
WICHITA FALLS: Labor Temple Club 400, Malone, Eddie, Operator, Klub Trocadero, Radio Station KWFT

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

WISCONSIN
APPLETON: Mackville Hall, Joe Gainor, Prop.
BATAVIA: Batavia Firemen's Hall.
GLEASON: Gleason Pavilion, Henry R. Ratzburg, Operator.
KENOSHA: Emerald Tavern, Shangri-La Nite Club, Spitzman's Cafe.
LANCASTER: Roller Rink
MARSHFIELD: Country Ballroom, Louis Mielke, Operator; John Hein, Prop.
MILWAUKEE: Caldwell, James, Mount Mary College
SNEBOGAN: Kohler Recreation Hall.
SPREAD EAGLE: Spread Eagle Club, Dominic Spera, Owner.
STEVENS POINT: Sidway Dance Hall.
SUPERIOR: Willett, John.
VALDEMO: 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, Hi-Hat Club, Kavakos Cafe, Wm. Kavakos, Manager.
KIPNIS, Benjamin, Booker.

CANADA
BRITISH COLUMBIA
VICTORIA: Shrine Temple.
MANITOBA
WINNIPEG: Dance Pavilion at Winnipeg Beach.
ONTARIO
LAKEFIELD: Yacht Club Dance Pavilion, Russel Brooks, Mgr.
LONDON: Palm Grove.
NAGARA FALLS: Saunders, Chas. E.
PETERBOROUGH: Peterborough Exhibition, Chez Moi Hotel, Mr. B. Broder, Proprietor, Holden, Waldo, O'Byrne, Margaret, Savarin Hotel.
QUEBEC
MONTREAL: Weber, Al.
SHERRBROOKE: Eastern Township Agriculture Association.

SASKATCHEWAN
SASKATOON: Cuthbert, H. G.

MISCELLANEOUS
Bogacs, William, Bowley, Ray, Darragh, Don, Del Monte, J. P., Ellis, Robert W., Dance Promoter, Fiesta Company, George H. Bole, Manager, Kinsey, 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, Jazzmania 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, New Arizona Wranglers, Jack Bell and Joe Marcun, Managers, Opera-on-Tour, Inc. Rudnick, Max, Burlesque Promoter, Russell Bros. Circus, Mr. and Mrs. Webb, Managers, Santoro, William, Steamship Booker, Scottish Musical Players (traveling), Slebrand Brothers' 3-Ring Circus, Smith, Stuart Andy, also known as Andy Smith, S. A. Smith, S. Andy Smith, Al Swartz, Al Schwartz, Steamship Lines, 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
BLTYHEVILLE: Ritz Theatre, Roxy Theatre.
PARIS: Wiggins Theatre.

CALIFORNIA
BALBOA PARK: Globe Theatre
BRAWLEY: Brawley Theatre, Filmart Theatre.
CROWNA: Crona Theatre.
DINUBA: Strand Theatre.
EUREKA: Eureka Theatre.
GILROY: Strand Theatre.
GRIDLEY: Butte Theatre.
LOS ANGELES: Ambassador Theatre, Flitts Theatre.
LOWLAND: Flitts Theatre.
MODESTO: Lyric Theatre, Princess Theatre, State Theatre, Strand 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.
WINSTED: Strand Theatre.

DELAWARE
MIDDLETOWN: Everett Theatre.

GEORGIA
SAVANNAH: Bijou Theatre, Folly Theatre, Lucas Theatre, Odeon Theatre, Victory Theatre.

ILLINOIS
LINCOLN: Grand Theatre, Lincoln Theatre.
ROCK ISLAND: Riviera Theatre.
STREATOR: Granada Theatre.

INDIANA
INDIANAPOLIS: Mutual Theatre.
NEW ALBANY: Grand Picture House, Kerrigan House.
TERRE HAUTE: Rex Theatre.

IOWA
DES MOINES: Casino Theatre

KANSAS
INDEPENDENCE: Beldorf Theatre.
PARSONS: Ritz Theatre.
WICHITA: Crawford Theatre.
WINFIELD: Ritz Theatre.

LOUISIANA
NEW ORLEANS: Palace Theatre

MARYLAND
BALTIMORE: Belnord Theatre, Boulevard Theatre, Community Theatre, Forest Theatre, Grand Theatre, Palace Picture House, Regent Theatre, State Theatre, Temple Amusement Co.
ELKTON: New Theatre.

Report of the Treasurer

FINES PAID DURING SEPTEMBER, 1941

Alexander, Ray	.25
Blindon, Fred	2.00
Briggs, Harold E.	10.00
Blinge, Willard	5.00
Baker, Charles K.	25.00
Barber, Charlie	10.00
Beall, Frank	5.00
Burchfield, C. H.	5.00
Beers, James T.	10.00
Crump, William	25.00
Carr, Raymond B.	25.00
Cummings, Daniel	25.00
Collin, Victor	5.00
Cacclagatti, Henry	5.00
Crawford, Raymond	5.00
Cervone, Isadore	10.00
Clegg, Austin	10.00
Coleman, P.	7.25
Carter, Chet	.54
Disch, John	5.00
Davis, Coleridge	15.00
Davis, Henry	10.00
Day, Jack	25.00
Davila, Jose Mora	5.45
Davis, Houston	5.00
Drumm, Kenneth	50.00
Davis, Thomas	10.00
Dahlsten, Leonard	5.00
Dana, Chester A.	100.00
Flyar, Robert	7.25
Falkenhainer, H. G.	25.00
Fischer, Sy	10.00
Flesher, Mel	25.00
Gunter, John	5.00
Grant, Jewell	10.00
Galloway, Archie	7.25
Griffis, Edw.	10.00
Mike, Isidoro	50.00
Henry, Bill	10.00
Hudson, Glen	5.00
Harris, Walter	10.00
Hamilton, Ralph	10.00
Hunter, Gerald	10.00
Hartman, Harland S.	10.00
Hale, Aaron E.	5.00
Hays, Larry	5.00
Johnson, George	10.00
Johnston, Arthur D.	25.00
Kinman, Louis	5.00
Kee, John	5.00
Kirsch, Arnold	5.00
Kossik, Julius	25.00
Lara, Fred J.	10.00
Landra, Edw.	13.00
Lucas, Joseph	25.00
Lipton, David	25.00
Lee, LeRoy	25.00
Lofton, Grover C.	10.00
Lane, Morris	7.25
Leech, Lester	10.00
Mele, Anthony	5.06
Manners, Irving	5.00
Mitchell, D.	7.25
Mitchell, Ed.	.54
Mingione, Andrew	10.00
McCord, Theo.	2.00
McMahan, William	5.00
McCoy, Arnold	5.00
Nicoloff, George	25.00
Neal, Frits	7.25
Norskog, Johnnie	5.00
Oehmler, Joseph C.	5.00
Pruett, Robert	25.00
Pawleshyn, Mike	25.00
Berry, King	11.72
Peters, Stanley	22.50
Raunischke, Alfred	7.50
Roberts, L. C.	4.10
Ray, Floyd	.36
Richey, James I.	10.00
Rice, Hoke	40.00
Reese, Arthur	7.25
Riggins, Fred	6.39
Roubal, Edwin	10.00
Rice, Paul	20.00
Robbins, Robert M.	25.00
Stanley, Bud	17.72
Smith, Charles E.	25.00
Smith, Charles S., Jr.	25.00
Salles, Jesse	10.00
Smalls, William	5.00
Shelley, Lee	5.00
Slamack, Tony	5.00
Shand, Terry	5.00
Scoggins, Jules	7.25
Shackleford, Lester	7.25
Satlow, A.	5.00
Strayer, Richard	25.00
Thill, Jerric	25.00
Tournagis, Edw.	25.00
Tompkins, Roy	10.00
Thomas, George	5.00
Travis, Glen W.	18.00
Vagabond, Charles	1.00
Vian, Nick	100.00
Volght, Sidney	34.00
Walkup, Lovey	.50
Young, Roy D.	40.00

\$1,533.33

CLAIMS PAID DURING SEPTEMBER, 1941

Andrews, Steve	60.00
Arnold, William	12.00
Ayres, Mitchell	60.00
Ayres, Mitchell	19.37
Akdar Temple Bodies	10.00
Allen, Stuart	10.00
Berry, Howard	5.00
Barnet, Charles	200.00
Brown, Cleo	10.00
Becker, Bubbles	25.00
Barrie, Dick	36.13
Cross, Maury	22.50
Camden, Eddie	10.00
Candullo, Harry	83.00
Cook, Herb	25.00
Carter, Benny	29.94
Canham, William S.	15.00
Courtney, Del	72.00
Daley, Jimmie	10.95
Davila, Jose Mora	4.55
Denny, Jack	8.65
Friml, Rudolf, Jr.	5.00
Ferdinando, Angelo	10.00
Fortner, Bob	13.00
Freeman, Bud	140.00
Henderson, Horace	40.57
Hendricks, Dick	5.00
Hopkins, Claude	100.00

Henderson, Fletcher	4.02
Johnson, Herschel	15.00
Johnson, William	10.00
Johnson, Everett	50.00
Keeling, Alec	10.00
King, George (Moffett)	1.81
King, George	60.00
Kaplan, Sol	2.25
Kibbler, Gordon	86.38
Kelly, Joe	5.00
Lind, Carl	13.50
Lyons, M. M.	674.87
Layan, Iollo	10.00
Local 487	49.50
Local 548	84.98
Mario, Don	61.60
Merrihew, Bert L.	25.00
McCune, Bill	10.00
Nightingale, Homer S.	10.00
Rogers, Billy	.15
Ringling Bros.	650.00
Sunbrock, Larry	695.00
Sisale, Noble	40.00
Standish, Bud	23.25
Tomlin, Pinky	1.27
Wilson, Teddy	25.00
Wilson, J. L.	15.62
WREC Broadcasting Service	918.00
White, George	150.00
Zucker, Stan	50.00

\$4,784.36

Respectfully submitted,
HARRY E. BRENTON,
Financial Secretary-Treasurer.

Vaughn Monroe

NEARLY LOST HIS SHIRT

Winning Listeners!



THEY clapped, they whistled, they cheered—and finally they boiled right over and “mobbed” Vaughn Monroe and his orchestra at the Paramount in New York. Vaughn lost his cuff links, and his shirt was in rags. ● Following the run at Paramount came an extended engagement at the popular Meadowbrook, Cedar Grove, N. J. ● In addition to winning listeners in hordes, Vaughn Monroe’s orchestra is pulling down awards and acclaim in the professional world. Among the factors contributing to the success of this popular orchestra are Conn instruments. Leader Monroe, for instance, says he finds five shows a day, and three broadcasts a week—not to mention rehearsals and recording sessions—far easier with his easy-blowing Conn New York Symphony Special Trumpet. ● Conns seem to please everybody, to judge by the candid dressing room shots from the Paramount. Easy-playing Conns would help you, too, to make the most of your talent. See them at your Conn dealer’s, or write for details. C. G. CONN, *Inc.*, 1023 CONN BLDG., ELKHART, IND.

Write Today—
Mention Instrument



Personal Management
Marshard's Music, Boston



Admiring glances of Vaughn Monroe (center) and Al King (right) focus on the Conn N. Y. Symphony Trumpet held by Dino Digeano (left).



Lovely Marilyn Duke, singer with the band, looks on as the boys play a hand of bridge. Says she, “Conns take every trick.”



CONN
BAND INSTRUMENTS

WHAT NEXT?

Suits are being made from fish wool and are proving satisfactory to purchasers, it is reported from London. Fish wool is a new development and in the raw state is dull white and fluffy. The fiber is equal in strength to natural wools, it is said.

In Stockholm, Sweden, where motor fuel is rationed even more drastically than breadstuffs, a bakery is producing fuel for 50 of its own cars and trucks from vapors arising from baking bread, says Business Week. Yeast arising from dough produces ethyl alcohol and other chemical compounds. In the process of baking, the dough gives off an alcohol-water mixture in the form of steam. Special equipment, probably the first in the world, collects the steam from the oven, condenses and distills it to provide a 96 per cent alcohol at a cost of about 33 cents a gallon.

A new bullet-sealing hose has been developed by B. F. Goodrich to replace heavy metal fuel feed systems on bombing and other combat airplanes. The new hose is made puncture-proof by a special lining of oil-resistant rubber.

An experimental Ford sedan with a new plastic body was recently shown in Detroit. The only steel in the whole superstructure is a welded tubular frame, carrying 14 molded plastic body panels with an impact strength declared “ten times greater than steel.” The firm contributed many of the new materials for the plastic—one formula being wheat, flax, hemp, ramie and spruce pulp plus synthetic resin.

New fields for the use of ultra-violet radiation are constantly being discovered. This invisible radiation is now being used to “paint” theatres in the dark. When the house lights are turned off at the Tower Theatre, Roseville, Calif., the rays of eight Westinghouse ultra-violet lamps cause fluorescent pigments in the wall, ceiling and stage settings to re-emit the radiation as visible pink and green light.