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THE FEDERATION AS OTHERS SEE IT

Solution of Recent Recording Situation Broaches Interesting Problem

The following article, by Morris Markey, is taken from the May 19th issue of "Liberty" and entitled by that magazine, "What Petrillo's Victory Means to You". With the belief that it will prove interesting to our readers it is reprinted herewith by order of the International Executive Board.

LEO CLUESMANN,
Secretary.

WHEN James Caesar Petrillo, boss of the American Federation of Musicians, won his smashing victory over the big companies that manufacture phonograph records, certain men said, "Look out! He has sown the wind!"

Had he? Must the American people set themselves, now, to reap the whirlwind?

The first of the dust devils certainly was sprung up. John L. Lewis is already hard at work trying to apply the Petrillo system to the vital business of mining coal. And surely he is not the only union leader to smell the ripening of the plum upon the tree.

Even while the Petrillo fight was at its peak—when the President of the United States, no less, was asking him in a curiously plaintive sort of message to moderate his hard terms—the whole affair seemed a little less than breath-taking to most of us. For more than two years Petrillo had prevented his members of the American Federation of Musicians from making any phonograph records at all. So what? We were unable to buy a name-band waxing of Mairzy Doats. But we could bear up under that.

Then Decca capitulated. RCA-Victor and Columbia followed suit. They met Petrillo's demands in full. Still, so what? Mairzy Doats was a dead pigeon now. We could, indeed, take our pick of the name bands if we wanted to buy a platter of the Trolley Song. But that really made little difference.

It is perfectly true that the Petrillo victory did not, in itself, have any considerable effect upon the public at large. The amounts of money involved were by no means spectacular. The union victory did not add even one penny to the retail cost of a phonograph record. The manufacturers themselves are not visibly distressed, and confess that the new dispensation will not cut seriously into their profits. But a very important question remains: Has organized labor, all organized labor, gained through Petrillo's victory a tremendously powerful new weapon—a weapon which could be dangerous to all of us if placed in the hands of ambitious and unscrupulous labor leaders?

To understand the possibilities of the situation, the first necessity is to understand the Petrillo case itself.

One thing should be clearly borne in mind from the start: The establishment of the "Petrillo principle" in labor-management relations was the result of an accident.

In the mid-'30s, certain leaders of name bands in the East got together to face a problem. All of them made popular recordings. Their records were played on hundreds of radio stations and on a new-fangled affair called the juke box. The bands got no money at all from these "public performances." And their records actually competed with their own labors as musicians-in-person. They needed a man to look into this state of affairs and if possible to do something about it. One man was the obvious choice: Jimmy Petrillo, boss of the Chicago local of the A. F. M. Petrillo had started life as an altogether undistinguished musician, but he emerged as a shrewd, bold, and successful labor organizer. Also as an impressively honest one. The name-band lead-

ers invited him to come East and they put their proposition before him. He countered with one of his own. Why confine this business to a handful of famous dance bands? Why not bring the whole Federation in on it? He did.

man being has got to be on the job, at union rates. But here we have millions of people dancing and enjoying themselves every night to the music of bands that may be clear across the continent at the time. Recorded music is the only form of labor which can be projected into distance and into the future.

"There are two results: (1) The musicians who made the records get no share at all of the profits their records make in public performances for gain; and (2) the exploitation of canned music has practically wiped out live music in hundreds of towns and small cities. Thus technological advances have harmed both the musicians of the country and the culture of the country. We cannot stop canned



EUGENE GOOSSENS, Conductor of the Cincinnati Symphony Orchestra

By the time he got elected president of the national Federation, and organized himself for the fight, there were about 950 radio stations in the country, of which nearly 500 were using no "live" musicians except for occasional amateur talent. They depended solely upon recordings for their musical programs. Also, there were about 300,000 juke boxes grinding away in the forty-eight states. (There are now more than 400,000.) Radio-station proprietors and juke-box owners alike could pay half a dollar for a Tommy Dorsey or an Artie Shaw and give the customers music that was hardly distinguishable from the real article.

Their profits from the use of this canned music were running into millions of dollars every year. But the men who made the music received not a penny of those millions.

Petrillo stated his case: "The labor problem involved here is unique. If you want a room painted, you have to call in a painter. If you want electrical repairs made or automobiles manufactured, a hu-

music. We don't want to. But we want the musicians of America to share in the profits it makes for other people."

On the phonograph records issued for sale during this period, and even before it, the label bore a printed notice: "Only for non-commercial use on phonographs in homes. Mfr. & original purchaser have agreed this record shall not be resold or used for any other purpose."

Petrillo opened his campaign on the basis of that implied agreement. He brought test suits* in several states, seeking to prevent the use of records by radio stations and juke boxes. He lost every

*The article implies that President Petrillo or the Federation had brought test suits to establish a proprietary right in the use of records. The fact is that these suits were instituted not by the Federation as such but by individual members. Needless to say the Federation was wholeheartedly in favor of the principle sought to be established. We take this means of calling attention to a slight inaccuracy undoubtedly inadvertent on the part of the author.

(Continued on Page Ten)

EUGENE GOOSSENS

(Nineteenth in a series of articles on the conductors of our major symphony orchestras.)

By CECIL JOHNS

TO HAVE an excellent orchestra at one's unquestioned disposal and an enthusiastic citizenry to make up one's audiences is every conductor's deepest desire, a desire attained at least in the case of Eugene Goossens, conductor of the Cincinnati Symphony Orchestra. For this orchestra, sponsored as it is by the Cincinnati Institute of Fine Arts has no inclination to hamper in any way the plans and projects of its conductor in whose hands its entire direction has been placed. It is not chance that brought together an orchestra so fortunately situated and a conductor so highly endowed. Poised in his manner, impeccable in his appearance, Mr. Goossens is also balanced and sane in his musical judgments. In leaving all artistic matters to his supervision the Board of Trustees governing the orchestra merely proved themselves men of perception.

This conductor, so well suited to take over the orchestra successively directed since its reorganization in 1909 by Leopold Stokowski, Ernest Kunwald, Eugene Ysaie and Fritz Reiner, is both English by birth (he was born in London on May 26, 1893) and English in temperament. A few generations back, however, his ancestry was Belgian and it was to the Conservatory of Bruges that his parents sent him when he was ten years old. From there he went to Liverpool where he won medals for his abilities as pianist, violinist and composer. By the time he was eighteen he had graduated from the Royal College of Music in London and had become violinist in the Queen's Hall Orchestra under Sir Henry Wood.

Mr. Goossens' talent as conductor was discovered in 1915 by that discerning director, Sir Thomas Beecham, who in an emergency called upon him to direct at the premiere of Stanford's "The Critic". This performance was marked by such success that it led Goossens to make a final decision. "I put my violin away in its case", he says, "and never took it out again." Soon thereafter he was engaged as an assistant in Beecham's opera company. During the eight-year period in which he held this position, he served repeatedly also as conductor of the Liverpool and Scottish orchestras, indeed appeared as guest conductor of virtually every important orchestra in Europe.

Between 1911 and 1922 his fame both as a conductor and composer steadily increased through his conductorship of the Handel Society and the Royal Choral Society in London, the Liverpool Philharmonic Orchestra and Choir and the Three Choirs Festival at Gloucester Cathedral. The latter performances included a premiere of his own work, "Silence". In 1919 he assumed the conductorship of the Diaghilev Ballet. In 1921—and the young man was still only in his twenties—he organized a symphony in London and specialized in concerts devoted to modern music. So successful was the first of these pro-

(Continued on Page Two)

IMPORTANT!

To Leaders and Booking Agents

The laws of the Federation provide that before a traveling engagement is played the contract must be submitted to the local in whose jurisdiction same is to be played, and in the absence of a written contract a written statement must be filed with the local explaining the conditions under which the engagement is to be fulfilled, etc.

Due to laxity on the part of many leaders and booking agents, notice is hereby given that this law will be strictly enforced, and any violations by leaders or booking agents will result in suitable penalties being imposed.

JAMES C. PETRILLO,
President.

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Eugene Goossens

(Continued from Page One)

grams that it was repeated at the following concert, with the exception of the substitution of one of his own compositions for one of the numbers. Toward the end of the year he had assumed the added duty of conducting on alternate evenings the Russian ballet in the "Sleeping Princess" at the Alhambra and the Carl Rosa Opera at Covent Garden.

Such early triumphs, if unusual, are still not without logical explanation. Music as a career has been Mr. Goossens' destiny from birth. His parents were both excellent musicians: his mother was a well-known contralto and his father an opera conductor of note as was his father before him. As Mr. Goossens explains, "Between them they produced probably every well-known opera in the repertoire". Young Eugene, through attending rehearsals conducted by his father, became thoroughly familiar with most of the standard operas by the time he was eleven years of age.

Such background and training combined with innate talent brought him recognition that spread soon to America and led in 1922 to his engagement as conductor of the newly founded Rochester Philharmonic in 1922, a post he held for eight years and relinquished only to become conductor of the Cincinnati Orchestra in 1931. His success with this latter organization has proved not only the wisdom of the orchestra's management in engaging him but of his own in accepting. For not only has the orchestra prospered but he himself has been enabled to realize his dearest ambition, that of acquainting audiences both in the home city and in other cities where he has acted as guest conductor, by means of authentic interpretations quietly, carefully conceived, with the great musical literature of all ages. Recently his scope was even further widened through his being invited to conduct, on May 4th, the San Francisco Symphony at a special concert for delegates to the World Conference there.

Composition has been another outlet for Mr. Goossens' musical genius. Notable among his creations are two operas, "Judith", completed in 1927, and "Don Juan", completed in 1936. Both works were first produced in Covent Garden, London. Lawrence Tibbett sang the title role in the premiere of "Don Juan", which Mr. Goossens himself directed on the invitation of Sir Thomas Beecham. He has written one symphony listed Opus 58 and dedicated to the Cincinnati Symphony Orchestra which performed it at its final concert of the season of 1939-40.

For an analysis of his style we cannot do better than quote from his biography in Grove's "Dictionary of Music and Musicians": "Goossens's music is mostly chromatic, and his melodic invention usually moves freely among the twelve notes, giving only an occasional and transient importance to diatonic passages. Harmonically he makes a skilful use of all kinds of parallels and of the effects

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.....I'M CONFESSIN' THAT I LOVE YOUSWEETHEART OF ALL MY DREAMS
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.....I DIDN'T KNOW ABOUT YOUTHERE, I'VE SAID IT AGAIN
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resulting from the meeting of full chords in contrary motion. The notation gives such writing an appearance of complexity which is generally misleading, for Goossens is, for these days, singularly clear. His early and momentary leanings towards the grotesque and exotic were fruitful in that they provided a cloak for writing that might have seemed forced

and unnatural but for some such excuse, but he has a fund of genuine musical humor that rises spontaneously to the surface on occasion. Behind all this the controlling force is a desire for polish and elegance that is almost suggestive of the 18th century, and it is doubtless this desire that has been the incentive to his recent classicism."

Symphony Orchestras

NOW once again music returns to the out-of-doors, is housed by the type of architecture that most becomes it, a ceiling of stars, walls of whispering leaves, a floor of green grass. Once again Beethoven's "Pastoral" is interspersed with the chirping of birds; Debussy's "Afternoon of a Fawn" is projected among living meadows; and Wagner's "Forest Murmurs" is echoed by the sighing of winds. This yearly return to natural surroundings underlines the fact of music's out-of-door origin: a shepherd blowing on a reed; a fisherman strumming on a shell; a wanderer signalling his presence by beating a hollow log.

Season Past

OF the eighty-one works performed on the two regular subscription series of the National Symphony Orchestra, in Washington, D. C., ten were by North American composers, three by South American composers, seven by foreign-born composers now living in this country, and sixty-one by composers of other countries. The ten native composers whose works were played were Irwin Fischer, Franz Bornschein, George Antheil, Charles Jones, Mary Howe, William Bergsma, George Gershwin, Aaron Copland, Morton Gould and Jack Kilpatrick.

Organized in January with the active cooperation of Local 402, and sponsored by the Yonkers Kiwanis Club Music Committee, the Philharmonic Orchestra of Yonkers, New York, consisting of fifty members, gave its first concert on May 2nd under the direction of Frank H. Dooley.

The Pennsylvania Philharmonic Orchestra, under the baton of Luigi Carnevale,

closed its season with a concert in Philadelphia April 23rd. The two soloists, Josephine Salerno, fourteen-year-old pianist, and Jo Ann Lombardo, soprano, were enthusiastically received as was the performance of the conductor's own composition, "Easter Festival".

The season of the National Orchestral Association of New York ended officially with the last rehearsal on May 7th, when performance was given to Leo Dubensky's Violin Concerto, the composer as soloist.

Regina Resnik, dramatic soprano, was soloist with the American Youth Orchestra in New York on May 18th. Dean Dixon conducted.

The Charleston Symphony Orchestra, of Charleston, West Virginia, presented at its final concert of the season, May 7th, works by Mozart, Franck, Liadov and Smetana, as well as a tone poem, "Tangara", by the orchestra's conductor, Antonio Modarelli.

The Niagara Falls Philharmonic Orchestra under the direction of Louis Altieri has just concluded its third and

most successful season, in which three concerts were presented featuring as guest artists Helen Bridgman Smith, contralto, Marguerite Learning, violinist, and William Gonzalez, cellist. Outstanding among the season's premieres was that of Dante Carrozini's "Indian Suite".

At the end of its second concert season the Rockford Civic Symphony of Rockford, Illinois, has nothing but good



LUIGI CARNEVALE

to report in the matters of audience-reaction, program arranging and budget balancing. The organization of this wartime symphony during these difficult times and its extraordinary success these past two seasons is a great tribute to Arthur Zack's genius, as well as to the efforts of the Civic Orchestra Association whose members are made up of the townfolk in all walks of life.

In its final concert of the 1944-45 sea-

son, the Joliet Symphony Orchestra, of Joliet, Illinois, presented a request program of works of Johann Strauss, Ippolitov-Ivanov, Beethoven, Herbert, Sibelius and Liszt. Richard Sokatch was soloist in Beethoven's Concerto No. 1 in C Major. Pasquale Crescenti is the orchestra's conductor.

The Dayton (Ohio) Philharmonic Orchestra has recently concluded its twelfth season under the direction of Paul Katz. Besides its regular series, the orchestra presented, under the auspices of the USO, a series of five concerts especially for service men and women.

The recently-completed season of the Houston (Texas) Symphony Orchestra was one of great activity. In the home city the orchestra played a series of ten subscription concerts, five "pops", four pairs of student concerts, two special concerts for Negroes, a special performance with Oscar Levant as soloist and a War Bond concert with Kenneth Spencer as soloist. On tour there were twenty-one civilian concerts. Free symphony concerts were given in fourteen Army camps and Navy posts, in addition to those in the Houston area.

Ernst Hoffmann, who has now completed his ninth season at the helm of this orchestra is conducting a series of free concerts in Houston parks during the summer months. These will be under joint sponsorship of the City's Park and Recreation Department and the Houston Symphony Society.

Summer Series

SERGE KOUSSEVITZKY will once more preside over the Berkshire Music Festival given this summer at Tanglewood. He will lead an orchestra made up of members of the Boston Symphony in music of Mozart and Bach at three pairs of concerts on the week-ends of July 28-29, August 4-5, and August 11-12.

On June 17th music will again swell over the Potomac when the National Sym-

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phony Orchestra will open its ninth season at the Watergate just beyond Lincoln Memorial. The season will comprise eighteen "Sunset Symphonies" and will close July 27th. As usual the orchestra will play on the acoustical barge moored in the Potomac, and the audience will sit in the amphitheatre of the Watergate. This may well be numbered among the most beautiful concert sites in America. The orchestra's regular conductor is Hans Kindler.

The twenty-eighth season of the Stadium Concerts, Inc., in New York, will open June 18th with an all-Tchaikovsky program directed by Artur Rodzinski, musical director of the New York Philharmonic-Symphony Orchestra. That composer's violin concerto will be performed by Nathan Milstein. For the remainder of the eight-week season conductor Alexander Smallens will share the podium with Leonard Bernstein, Eugene Goossens, Fabien Sevitzy and Ignace Strassfogel. On June 28th Andre Kostelanetz will conduct a special concert for Lily Pons. The Stadium Concerts has, as usual, engaged the Philharmonic-Symphony for the season.

The Robin Hood Dell Concerts, by an orchestra of ninety musicians drawn almost exclusively from the Philadelphia Orchestra and conducted by Dimitri Mitropoulos, gives promise in this its sixteenth season of presenting one of the most interesting summer series yet scheduled. Dorothy Maynor, Negro soprano,

will sing at the opening event June 18th, the first soloist of the twenty-five to be presented. Dell audiences are also prom-



ALEXANDER SMALLENS

ised a concert in which Mr. Mitropoulos will appear in the capacities both of solo pianist and conductor. Andre Kostelanetz and Sigmund Romberg will conduct a

series of lighter "pop" concerts. Alec Templeton will be among the soloists.

A series of eight concerts, opening June 20th, are to be given by the Detroit Symphony Orchestra sponsored by the Grinnell Music Foundation. Guest soloists—Jeanette MacDonald, Paul Whiteman, Dinah Shore—will be featured in the Wednesday evening concerts, while the Saturday evening events will include "all-American", "South American", "Viennese" and "Russian" nights. These "Twilight Concerts" will be directed by Valter Poole, assistant conductor of the Detroit Symphony Orchestra, and, as was the case last year, will be given at the University of Detroit Stadium.

The tenth annual Ravinia Festival will open June 30th with the Chicago Symphony Orchestra conducted by Désiré Defauw. For each of the successive six weeks a new guest conductor will officiate: Artur Rodzinski, Erich Leinsdorf, George Szell, Massimo Freccia, Leonard Bernstein and Pierre Monteux. For the June 30th concert Mr. Defauw will have as soloists Oscar Chausow, Mus. 3/c, who previous to entering the Navy was a member of the Chicago Symphony, and Frank Miller, Mus. 2/c, who in civilian life was first cellist for the N. B. C. Symphony Orchestra. On July 31st Leon Fleischer, seventeen-year-old pianist, will make his mid-western debut.

On July 26th Valter Poole, assistant conductor of the Detroit Symphony Or-

chestra, will be guest conductor of the Toronto Symphony in their series of Promenade concerts. These summer concerts are presented entirely under the batons of visiting conductors.

Season to Come

THE New York Philharmonic-Symphony announces that in its 104th year Artur Rodzinski will return as musical director and that three guest conductors, Bruno Walter, George Szell and Igor Stravinsky, have been engaged. The usual series of six Young People's Concerts will be given under the direction of Rudolph Ganz.

The Philadelphia Orchestra's forty-sixth season will open September 28th and will continue until April 27, 1946. Eugene Ormandy is the orchestra's permanent conductor—he has just signed a new five-year contract—but Saul Caston, conductor of the Denver Symphony Orchestra and former associate conductor of the Philadelphia ensemble, will mount the podium for some concerts in the regular series, as well as for a Youth and Children's Concert. Concertmeister Alexander Hilsberg, who has been named associate conductor of the orchestra, will also conduct concerts in the regular series as well as the Youth and Children's series. Bruno Walter will direct four concerts, as will also Pierre Monteux.

The Pittsburgh Symphony Society has announced an increase in the orchestra's season next year from twenty to twenty-eight weeks. The longer schedule will enable the society to offer twenty pairs of Friday evening and Sunday afternoon concerts instead of the usual sixteen pairs. Also there will be increased opportunities for orchestra tours.

The thirteenth season of the Duluth Symphony Orchestra, Tauno Hannikainen, conductor, will comprise six Friday evening subscription concerts in which will be heard Kirstin Thorborg, Patricia Travers, Claudio Arrau, Ennio Bolognini and Leon Fleischer.

Air-Borne Artistry

GENERAL MOTORS Symphony of the Air Concerts are scheduled to continue for another year over the National Broadcasting Company network. The general format of the programs will remain the same. Arturo Toscanini will conduct sixteen concerts and the spring and summer broadcasts will continue to be conducted by Dr. Frank Black. No effort will be spared to bring to the nationwide music audience the finest available guest conductors and soloists.

Of unusual interest on June 17th will be the first solo appearance with the NBC Symphony Orchestra of sixteen-year-old Bobby La Marchina, who has been a member of the NBC orchestra since last Fall when Toscanini heard of his outstanding musical achievements in his home town, St. Louis, and had him brought to New York for an audition. Bobby's father is a cellist with the St. Louis Symphony Orchestra. On July 1st Dr. Black will conduct an all-American program including Aaron Copland's "Lincoln Portrait", in which the widely-known actor, William Adams, will narrate the stirring text by Carl Sandburg.

A special broadcast concert made up of requests from our troops overseas will be given on July 1st by the New York Philharmonic-Symphony conducted by Artur Rodzinski—this as an Independence Day tribute to our fighting men in the far corners of the world. Request numbers have poured in from every theatre of war, and many of the letters have elaborated on how much music means to men far from home.

This concert is one of the year-round series sponsored by the United States Rubber Company over CBS each Sunday afternoon.

News Nuggets

ERICH LEINSDORF, conductor of the Cleveland Orchestra, was awarded an honorary degree in music by Baldwin Wallace College in Berea, Ohio, at its ninety-fifth commencement exercises in May.

William Kapell, twenty-two-year-old pianist, left for a concert tour of Australia toward the end of May as one of this country's "lend-lease musical artists".

On May 23rd Ferde Grofe received a doctor of music degree from the Illinois Wesleyan University, an honor conferred on him in recognition of the great contributions he has made in advancing the cause of American music.

At the annual meeting of eighteen symphony orchestra managers in Philadelphia recently, it was announced that these organizations employed collectively 1,513 musicians, 210 of whom were women. Also 385 former orchestra men are now in military service.

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OURS and THE NATION'S LOSS

Local 5, Detroit, Michigan:

Lieut. Louis A. Wells, Jr., died on February 11, 1945, when the plane on which he was bombardier crashed to earth a few minutes after taking off from McGuire Drome, Mindoro Island.

Cletus E. Beaumont, S/1c U. S. N. R., lost his life as a result of the sinking of the ship to which he was attached in a typhoon on December 18th, 1944, in the Pacific area.

Staff Sgt. Robert A. Godfrey lost his life on November 17, 1944, while battling inside Northwestern Germany as a squadron leader of a 57 M.M. gun crew (Anti-Tank Corps) attached to the 406th Infantry, 102nd Division of the Ninth Army.

T/5 Thomas J. Spencer, Jr., died in action in the Biak Islands on March 25, 1945.

Local 6, San Francisco, California:

Lieut. Thor V. Arnkil, killed in action. William O. Johnson died March 31st, 1945, of wounds received on Cebu Island, the Philippines.

Local 15, Toledo, Ohio:

Pfc. John Ane, killed during a strafing attack on a concentration camp in Germany where he was being held as a prisoner of war. Although only twenty-one years old he was a talented violinist, and had played with the Toledo Symphony Orchestra and the Toledo Friends of Music Orchestra. He was inducted into the Service in September, 1943.

Local 17, Erie, Pennsylvania:

Donald M. Hawes, killed in action in the South Pacific.

Local 47, Los Angeles, California:

Charles J. Bessette.
Cene Haas.

Local 63, Bridgeport, Connecticut:

A. L. Fekete.

Local 70, Omaha, Nebraska:

Glenn L. Spoonemore, in France.

Local 198, Providence, Rhode Island:

Lawrence A. Batastini.
Joseph Borkowski.
Joseph W. Kuzmicki.

Local 205, Green Bay, Wisconsin:

Sgt. C. B. Beach has been reported killed in action on Corregidor in May, 1942. At that time the War Department informed the sergeant's mother that he was missing, but not until May of this year was his death reported. "The Corregidor Defenders' Orchestra", of which he was leader and saxophone player, held jam sessions whenever "interference from bursting shells and bombs was not too great". According to the War Department release the band was an important contribution to the morale of the defenders.

Local 234, New Haven, Connecticut:

James F. Minahan, Jr.

Local 257, Nashville, Tennessee:

Carter McClellan, saxophone and vibra-

phone. Killed in Luxembourg, January 5th, 1945.

Local 406, Montreal, Quebec, Canada:

Raoul Vennat.
Bruce Frederick.
Thomas Murray.

Local 717, East St. Louis, Illinois:

Al Rank, in Belgium.

Local 802, New York, N. Y.:

Donald Bernstein (drums).
William Ehrenkrantz (violin).
Edward Hausner (drums).
Norman J. Pearl (saxophone).

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Top-Flight Bands

LUCKILY events during the past few months have brought about a considerable easing of the manpower situation among members and leaders of top-flight bands. These and other signs point to a launching of many new ensembles during the summer months, as well as to a re-engaging of top-flight bands in many night-clubs and resorts.

East Coasters

SAMMY KAYE, who has just finished a four-weeker at the Hotel Astor, will return there on August 27th to stay through September 29th.

HARRY JAMES opened on the roof of the Astor Hotel June 11th, once again with a full string section of fourteen.

EDDIE STONE, at the Roosevelt Grill, New York, is vocalist, violinist and arranger as well as maestro of his band.

GENE KRUPA went into Frank Dalley's

Terrace Room, Newark, at the end of May for a two-weeker, his first date there. He will play at Hotel Astor from July 16th till August 25th—that is, if he isn't inducted. (He's classified 1-A.)

COUNT BASIE finished his fifth week at New York's Roxy Theatre, June 5th.

Mid-West Meanderings

GERALD WILSON wound up his six-week stay at the Jerry Jones' Rainbow Randevu Ballroom in Salt Lake City on June 7th, then started a tour of the Eastern States.

TOMMY DORSEY was the maestro chosen to open Eastwood Gardens, Detroit, May 24th. He will succeed his brother, Jimmy, at the Mission Beach Ballroom, San Diego, July 17th.

DUKE ELLINGTON took over the stage bill of the Paradise Theatre in Detroit, May 18th.

BILLY ECKSTINE opened June 1st for a week at the National Theatre in Louisville, Kentucky.

CHARLIE AGNEW, at the close of his four-week date, at Hotel Muehlebach, Kansas City, played a series of one-nighters en route to his date at the Aragon Ballroom in Houston, Texas, where he opened May 18th.

DEL COURTNEY'S date at the Blackhawk, Chicago, will keep him there until July 9th.

For Uncle Sam

HAL MCINTYRE and his men went on USO-Camp Shows payroll May 21st and probably by now are on their way overseas. They will be gone six months or more.

SHEP FIELDS, DEAN HUDSON and the "SWEETHEARTS OF RHYTHM" are also scheduled to go overseas.

AL D'ARTEA, who recently completed a six-month tour in Italy with his all-girl orchestra, says that ballads, the more sentimental the better, are the choice of G. I. Joe.

SAM DONAHUE and his all-star swing band made a coast-to-coast bond-selling tour during the Seventh War Loan Drive.

GUY LOMBARDO and his band went war-bond touring last month.

LARRY CLINTON, an instructor in the United States Air Force for the past three years and now a captain, has made agreements with four key musicians, it is reported, around whom he will build a band on his release.

The **MAJOR GLENN MILLER** War Bond Show at the New York Paramount on June 5th featured Charlie Spivak, Benny Goodman, Louis Prima, Count Basie and Fred Waring, the latter with his Glee Club Choir of 150.

The band formerly led by Glenn Miller in Europe played on May 17th in Germany at a victory banquet for Marshal Conrad Koniev, commanding general of the First Ukrainian Army, at which were United States Generals Bradley, Simpson, Gerow, Patton and a group of lesser United States and Russian officers.



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for those now playing Martins to obtain one of our brand new post-war models, now being developed, we created our \$25.00 After-the-War Purchase Bond.

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HERE, THERE AND EVERYWHERE

New Jersey State Conference

THE New Jersey State Conference of Musicians was held at the headquarters of Local 16, Newark, New Jersey, on May 20th. Called to order by President Buono at 1 o'clock, the delegates were welcomed by a former president of Local 16, James Maver. Ahe Silverstein, Executive Secretary to the Mayor, substituting for recently re-elected Mayor of Newark, Vincent J. Murphy, who was unable to be present, welcomed the delegates on behalf of the city. Among the many matters of interest discussed was the question of postwar planning. Many locals, it developed, were reinstating returned service men free of dues for periods from six months to one year.

Next, the matter of employment in motion picture theatres was discussed; several delegates maintained that drastic steps should be taken to compel employment of musicians in motion picture theatres, in view of the fact that sound tracks are made by members of the Federation. The Conference was advised that, due to Federation regulations, no official action could be taken on this subject by the Conference.

National Secretary Leo Cluesmann, who attended the Conference at the request of President Petrillo, next gave a talk in which he discussed the recording situation and pending legislation in Congress directly aimed at the Federation. He also called attention to the fact that after the war, on the return of our members from the service, we will be confronted with the same employment problem as many other crafts. The real test, he pointed out, will come in connection with the competition of canned music. He also mentioned that the press, in general hostile, seemed slightly veering in the other direction of late. Some publications, indeed, were even presenting to some extent our side of the question.

Fifty delegates representing fourteen locals, and ten guests were present at the Conference. After its adjournment at 4:30, the delegates and guests enjoyed a repast and musical entertainment furnished by Local 16.

ALBERT E. HODGINS

Albert E. Hodgins, aged 56, died March 15, 1945, at the Hurley Hospital, Flint, Michigan. A member of Local 542 of that city, he played cornet for the Flint American Legion Band. It was in Owosso, Michigan, however, that he received his musical training and he always remained a favorite with the "Old Owosso Band Boys". He was a member of the United States Navy for four years. A wife, Hattie R., and five brothers and sisters, as well as a host of friends mourn his passing.

SANFORD THOMAS

Sanford Thomas, who passed away on May 13th, 1945, was president of Local 455, Uniontown, Pennsylvania, from its organization in 1937 until his death. In fact, credit for the local's organization must go to him and to his colleagues, Alfred McClure and Essie Hardy. He attended two conventions. His loss will be deeply felt by all who knew him.

GARDELL SIMONS

We are indebted to Henry Woelber for the following obituary on "a fine musician and a cultured gentleman":

"The final curtain has fallen on the remarkable career of another member of the American Federation of Musicians—that of Gardell Simons, aged 66. For sheer grit, determination and struggle, his success on the trombone equals that of any professor, lawyer, physician or scientist, because his much sought services were spent with five major symphony orchestras of the United States in Philadelphia (eighteen years), a few years each under Reiner in Cincinnati and in Cleveland with Rodzinski, one year at Detroit, and, climaxing his notable musical achievements, seven years under Toscanini at the National Broadcasting Company. During this span of thirty-two years Simons played the first trombone part in every conceivable work in the symphonic and tone-poem field, as well as in many oratorios. His life was full, incredible, vast.

"I recall vividly the days when both Simons and I were playing in the county fairs for one dollar a day—he in Michigan and I in Illinois. In 1894, when I was traveling with the old 'St Perkins' company, we stopped one day in Allegan,

Michigan, Simons' home town. Just as we started for the fair grounds to advertise our show, two brothers, both of them in short pants, came over to ask if they could play with our band. We let them. One was the fifteen-year-old Gardell Simons.

"The first conductor of note to recognize Simons was the late Naban Franko, uncle of the famous bandmaster, Edwin Franko Goldman, and for many years first violinist and manager of the New York Metropolitan Opera Orchestra, who, on starting his own enterprise of furnishing orchestras for big society events, employed Simons. From then on the latter's rise to fame was phenomenal.

"Simons also played many times in Boston with the visiting symphony orchestras, and at the Colonial Theatre with one of George M. Cohan's musical comedies. His position with the great Toscanini in the National Broadcasting Company Orchestra was as high as any trombonist can attain, a feat indeed for this obscure Michigan farm boy. His death is an irreparable loss to the music profession."

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A HEARTENING sign is the increasing number of Americans serving as conductors of opera and symphony on the various podia of our country—Thomas Philipp Martin, Milton Smith, Edwin McArthur, and Nicholas Rescigno, whose father has been a trumpeter in the Metropolitan Opera Orchestra for the past twenty-seven years, to name a few. It seems the day has at last dawned when American birth, breeding and training is to be considered an asset rather than a liability in artistic as well as more mundane matters.

Operas That Bloom in the Spring

FORTUNE GALLO'S San Carlo Opera Company closed its twelve-day Spring season at Rockefeller Center Theatre, New York, May 27th, after performances of "Carmen", "Rigoletto", "La Bohème", "La Traviata", "Lucia Di Lammermoor", "Aida" and "Il Trovatore", capably sung, vividly staged and richly costumed. The company's newly acquired conductor Nicholas Rescigno, only twenty-seven years old, proved his mettle from the start, directing with authority and assurance. The sixteen performances were attended by 52,000 persons.

The New York premiere of "The Quiet Don", a dramatic picturization of a nation in the throes of war and revolution, by the Soviet composer, Ivan Dzerzhinsky, was given at Carnegie Hall, New York, May 27th, 28th and 29th, by the Russian Grand Opera Company. The performances were dedicated to the Red Army.

The Hudson Grand Opera Association closed its season May 23rd with a performance of "Aida" in Union City, New Jersey. Thomas Philipp Martin was the conductor.

Mascagni's "L'Amico Fritz" and Salvatore Virzi's "Golden Gate", the former a revival and the latter a "first", were the works given on May 18th by the Gotham Opera Company at the Henry Hudson Theatre in New York. The Mascagni work was first given at the Metropolitan Opera House on January 10, 1894, with Emma Calve, after a premiere in Philadelphia on June 6, 1892.

Norman Lockwood's chamber opera, "The Scarecrow"—its action dealing with New England witchcraft and a scarecrow which turned into the likeness of a man—concluded Columbia University's annual festival of contemporary American music May 14th. The performance was under the direction of Otto Luening, associate professor of music at Columbia, and Milton Smith, director of Brander Matthews Hall.

A musical version of "Snow White and the Seven Dwarfs" was presented by the Children's Opera Company in New York June 9th and 10th.

New Haven's season of Grand Opera closed on May 27th with a performance of "Rigoletto" by the Manhattan Civic Opera Company with Mimi Benzell, Francesco Valentine, Giulio Gari, Nino Ruisi, Lillian Marchetto, Louis D'Angelo, Ludovico Oliviero and Anne Cuyle. Among other operas presented this season under the skillful direction of Francesco Riggi were "La Traviata", "Faust", "Il Trovatore" and "Tosca".

Many outstanding artists who have contributed their talents to the success of these productions include Dorothy Kirsten, Armand Tokatyan, Norina Greco, Frederick Jagel, Selma Kaye, Winifred Heidt, George Czaplicki and Christina Carroll.

Summer Offerings

AT least fourteen summer opera companies will be presenting performances, most of them out-of-doors, during June, July and August, in the following cities: St. Louis, Memphis, Millburn, N. J., Dallas, Toledo, Detroit, Newark, N. J., Chicago, Cleveland, Los Angeles, San Francisco, Seattle, Vancouver and Trenton, N. J.

The second annual Summer season of operetta in Chicago opened May 14th at the Opera House with "Mme. DuBarry", Grace Moore in the title role. Marita Farrell was well cast as the favorite of Louis XV of France opposite Michael Bartlett.

Millburn's Paper Mill Playhouse completed a six-week run of "Maytime" on June 2nd. The principals in this cast,

Charles Yearsley and Dorothy Sandlin, went thereupon to Dallas, Texas, to appear in the same operetta at the Starlight Opera in that city. June 4th saw the opening performance at Millburn of Jerome Kern's "The Cat and the Fiddle", concerned with romantic escapades of a group of Parisians, and containing such universal favorites as "The Night Was Made for Love" and "She Didn't Say Yes; She Didn't Say No". Incidentally five of the leading Broadway musicals—"Song of Norway", "Up in Central Park", "Carousel", "Bloomer Girl" and "Oklahoma"—feature Paper Mill alumni.

During the season of the St. Louis Municipal Opera which opened June 7th and will extend through September 2nd, Edwin McArthur will conduct eighty-eight performances of such popular oper-



EDWIN McARTHUR

ettas as "Jubilee", "Roberta", "New Moon", "Madame Pompadour", "Bittersweet", "Pink Lady" and "Sari". The orchestra is composed of fifty men from the regular personnel of the St. Louis Symphony Orchestra.

Verdi's "Aida" opened Alfredo Salmaggi's summer open-air season at Ebbet's Field, Brooklyn, June 2nd. Presentations will continue on alternate Saturday nights until September. The company is using the new giant portable stage and special sound and lighting equipment. The orchestra comprises sixty pieces.

Metropolitan Musings

EDWARD JOHNSON'S term as general manager of the Metropolitan Opera Association has been extended for another two years. As a tribute to this manager's work with the company and as an expression of its "grateful appreciation and personal affection" the board of directors presented him at their meeting on May 14th with an illuminated manuscript.

Eleven operas are to be performed in Philadelphia by the Metropolitan Opera Company next season. This will include an extra performance of "Parsifal" during Holy Week.

Because of the great success of the on-tour engagement of the Metropolitan in Minneapolis, plans are made for its return to that city in the first week in May next year.

Curtain Calls

LEONARD BERNSTEIN'S score for "On the Town" is something to make one prick up the ears—especially its pungent "New York, New York" and its moving "Lonely Town".

The New Opera Company of New York offers some interesting statistics: It has given 1,426 performances in the home town and on tour, of thirteen operas; \$4,071,570.74 has been paid to hear these performances; the company has auditioned 4,767 singers and instrumentalists; twenty-three New Opera Company graduates, including three conductors, have received engagements with or awards from the Metropolitan. Fifty thousand service men and women and 1,375 school children have seen New Opera performances free of charge.

Concert Bands

CIVIC organizations are no doubt mulling over ideas for their home-town war memorials. These may assume a variety of forms, the statue which becomes outmoded in a decade, the triumphal arch which serves its purpose during a single week's festivities yet remains for years to obstruct traffic and violate aesthetic sensibilities, or the structure which is used constantly for civic events, becoming ever more endeared to those who assemble therein. Under this latter category is the band shell, than which, with its adaptability for patriotic mass meetings, its suitability for rallies and Memorial Day celebrations, there is no more fitting tribute. This, together with city endowed bands, would recall the sacrifice our men have made with each concert given.

This suggestion has been made also by the Music War Council of America, which, in discussing post-war plans, states its purpose to encourage "living" war memorials which will be "an inspiration to everyone, a constant reminder of the finer things of life". Says Ray S. Erlandson, president of the Council, "Band shells, music halls, and civic orchestras and municipal bands endowed as memorial institutions will accomplish this high purpose better than lifeless monuments of granite, marble or bronze."

New Director Applauded

THE recently appointed conductor of the Long Beach Municipal Band, J. J. Richards, has proved most popular with the men of that organization and with the citizens of Long Beach. At the initial concert under his leadership the hall was filled to capacity fully one-half



J. J. RICHARDS

hour before the opening. Conductor Richards, in response to the ovation tendered him at the close of the concert, expressed his delight in being in Long Beach and promised that he would plan to play what the music audiences wanted. This concert made apparent his marked abilities as a director, that is, his talent for getting the most out of Long Beach's excellent band in the matter of technique, rhythmic control and good tone.

Mr. Richards was formerly flutist with the Long Beach Band.

Goldman Band

THE twenty-eighth season of the Goldman Band, now well under way, with alternate concerts in Central Park, Manhattan, and Prospect Park, Brooklyn, is presenting more American works than ever before. During these summer months compositions are to be presented by Aaron Copland, Morton Gould, Henry Hadley, Percy Grainger, Domenick Savino, William Schuman, Paul Creston, Henry Cowell, Roy Harris, Philip James, Erik Leidzen, Samuel Barber, Richard Franko Goldman, Wallingford Riegger, Joseph Wagner, Nahan Franko, Charles O'Neill, Maurice Arnold, Victor Herbert, John Philip Sousa, L. M. Gottschalk, George Gershwin, Jerome Kern and Edward MacDowell. There will be three all-American programs.

New original band works scheduled for performance by the band this summer in-

clude "Suite Francaise" by Darius Milhaud, "E. F. G. Overture" by Philip James, "Eulogy" by Joseph Wagner, Prelude and Fugue by Charles O'Neill, "Armenian Dances" by Khachaturian and "Animal Magic" by Henry Cowell. Many new transcriptions will also be introduced.

This band was founded by its conductor, Edwin Franko Goldman, in 1911, and one member of the original ensemble still remains in the present personnel. This is August Helmecke, the bass drummer.

Hampton Beach Opening

AT the official opening of Hampton Beach, New Hampshire, May 30th, the Hampton Beach Band, engaged by the Chamber of Commerce, showed its calibre again. Its spirited presentations of the more outstanding band works were enthusiastically applauded. The schedule for June is four concerts every Sunday. Starting July 1st and continuing through Labor Day, four concerts will be presented daily.

Danville Municipal Band

THE mayor and city commissioners of the city of Danville, Illinois, on May 22, 1945, entered into a contract with the officers of the Danville Municipal Band for a series of thirty band concerts to be played in the Danville City Parks the coming summer season during June, July, August and September.

The band of forty-five musicians maintained by the City of Danville is under the leadership of Alan H. Deege, who was commissioned a lieutenant during World War I, when he was director of the 304th Cavalry Band. Mr. Deege has arranged some splendid programs of both standard and popular numbers.

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IF I HAD YOU	STOMPIN' AT THE SAVOY
TWO O'CLOCK JUMP	SWEET AND LOVELY
I'M COMING VIRGINIA	SING, SING, SING
HOW AM I TO KNOW	JOHNSON RAG
GOOD NIGHT SWEETHEART	BLUE MOON

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HOT LIPS	I'LL SEE YOU IN MY DREAMS
CHINA BOY	WANG WANG BLUES
TIGER RAG	MY BLUE HEAVEN
WABASH BLUES	SLEEPY TIME GAL
ONE O'CLOCK JUMP	RUNNIN' WILD

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DIANE	DO YOU EVER THINK OF ME
CORAL SEA	MORE THAN YOU KNOW
GREAT DAY	FOUR OR FIVE TIMES
ROSE ROOM	WHISPERING
TIME ON MY HANDS	CHARMAINE
HAWAIIAN WAR CHANT	SLEEP

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THE FEDERATION AS OTHERS SEE IT

(Continued from Page One)

suit. Invariably the courts ruled that the printed, unsigned statement was not binding; that a man could do as he pleased with the records he bought.

Yet these suits served to open to public view some very interesting facts. A comparatively small radio station like WNEW in New York City, for example, was grossing more than a million dollars a year by selling advertising spiels on programs that consisted almost entirely of recorded music. WINX, a similar station in Washington, built in 1940 at the cost of \$50,000, made so much money the same way that it sold in 1944 for ten times the original investment.

It was quite impossible to reach any trustworthy figures on the profits of the juke boxes. But a fifty-cent disk of a popular dance tune will certainly last for fifty playings, with a nickel in the slot for each playing.

Only a determined labor hater could consider it ideal that musicians whose skill and talent made the recordings possible got no share in the immense profits the records were producing for somebody else, in direct competition with the employment of live bands.

The loss of all his test cases in the courts had Petrillo stumped for a while. Bear in mind, now, that he and his union had no serious quarrel with the record manufacturers, who paid high fees to the men whose music made their business possible. A single individual in a dance band might make as much as \$100 for a half day's work.

The musicians' quarrel was with the commercial purveyors of recorded music who were making fortunes at their expense. And there was no way to gain a share of those fortunes. The courts, the laws of the land, had made such a thing impossible.

It became apparent to Petrillo that he would have to proceed against the record manufacturers, about 100 in number, but with RCA-Victor, Columbia, and Decca as the dominant trio. But any attempt to collect from them brought up another problem. Since their inception, the phonograph companies had paid their more celebrated solo performers, as well as the composers of copyrighted music, on a royalty basis: so much for each record sold. This was simple enough. But a royalty system for a popular band, or even for the big symphony orchestras, is a different thing altogether. Personnel in such organizations is shifting constantly. If each individual musician were to receive his proper share of the royalty on every recording he helped to make, the chief business of the phonograph companies would be bookkeeping.

Petrillo suddenly announced his own solution of this problem. The manufacturers would pay royalties. But not to the men who made the recordings. The royalties would go into the general treasury of the A. F. M., and the Federation would use these funds for the benefit of its members. Presumably, the manufacturers would pass the extra cost, if any, along to the record buyer.

The royalties Petrillo asked were quite modest. He wanted the manufacturers to pay from one-quarter of a cent for each of the popular ten-inch dance records they sold, up to two cents a record for the expensive symphonic and operatic disks. These sums, moreover, were not considerable enough to pass on to the ultimate purchaser. They would not bite appreciably into the manufacturers' profits. But they would bring in about a million dollars a year for Petrillo's union.

"What will you do with the money?" they asked him.

"Protect our members from unemployment," he answered, "and promote live music all over the country."

"It will give you control of our business."

"That's something I wouldn't have if you gave it to me outright. We don't want to control your business."

The manufacturers thought differently. They declined to accept the proposition—but not until the daily press of the country had turned its fury upon the musicians' union and its boss. To the press, the suggestion was outrageous. Here, many newspapers said, was union labor in its final, sinister arrogance.

The A. F. M. is well disciplined. Petrillo ordered its members to stop making phonograph recordings. They stopped.

For the next twenty-nine months no new recordings were engraved, save by a very small handful of non-union musicians. And during these twenty-nine months the battle of music was a constant whipping boy for the American press. The War Labor Board demanded, with its customary severity, that Petrillo withdraw his demands. He said no. The President wrote his pleading letter. Petrillo remained adamant.

Meanwhile the record companies were selling all the records they could make,

anyway. WPB had shut down on many essential materials used by the disk makers. Even if bands had been recording the new popular hits as usual, it would have been impossible to manufacture their output in any quantity. In short, the manufacturers' sales were not affected in the least by the walkout of the musicians.

Even in view of the walkout, Petrillo could not claim that unemployment existed among members of his union. The union has rather an odd character. It requires no apprenticeships. Admission to membership lies solely with local chapters, and individuals joining them do not have to take tests to prove their musical abilities. There are approximately 138,000 members of the Federation, but not all of these 138,000 are regular musicians. In fact, probably about 30,000 of them are professional musicians who earn their livelihood from the production of music. The rest are people from all walks of life who may occasionally wish to play some instrument for money, who simply desire for one reason or another to be associated with the professional organization.

On the other hand, Petrillo asserts that 36,000 of his union members are in the armed forces. Proportionately, this would mean about 9,000 professional musicians in uniform. Most of them had no regular, permanent jobs before entering the service, and therefore will be unable to benefit from the laws that oblige employers to re-employ discharged servicemen. Petrillo said that he intended to use the prospective record fund to organize bands for these men and for any other musicians thrown out of work; said he would require these bands to make music in towns long dependent on canned music, and thus expand the musical culture of the country.

Time and again the press pointed a finger: "If the union can force employers to supply the funds for a private relief scheme, why can't others do the same thing?" And, "If one union can levy a tax on an industrial product, why not others *ad infinitum*, with the public inevitably paying the bill?"

But the arresting and critical fact of the matter is that American industry did not seem to share this fear. The record manufacturers say now: "During all this fight, no other element of industry or management came forward to support us. We tried to interest the National Association of Manufacturers, but they said our situation was unique and could not possibly apply to any other industry. The coal operators never said a word or lifted a finger to help us."

As a matter of fact, many record manufacturers insisted to their disturbed colleagues that the "Petrillo principle" could not be extended to other industries. "The man who makes a pair of shoes," they said, "or mines a ton of iron is not producing an article which competes with his opportunity to make another pair or dig another ton. The pair of shoes does not perpetuate and repeat countless times the skills which went into its production."

Eventually Petrillo won. The companies acceded to all his demands. He will, for the next two years, have about one million dollars a year to use as he and his inner circle choose.

Meanwhile there is the question of the movies. In two years, talking pictures knocked about 20,000 musicians out of their jobs in orchestra pits. Nowadays sound tracks made by musicians on the films compete with live music as much as do recordings. And the countless one-reelers of name bands, which play in hundreds of theaters, also compete with the musicians who make them and with whatever local talent may have survived.

Petrillo has an answer to this situation: "We'll get around to that. Our contract with the movie people still has a year to run."

The fact of the matter is that his Hollywood local is the richest and most powerful of all, more powerful even than Local 802 in New York. Members of the Hollywood local get all the work they can do, and at high wages. They do not want the national organization to upset their very handsome apperant. What Petrillo does about the movies will be worth watching. He certainly knows that the movie magnates will go to almost any length, pay nearly any sum to avoid trouble with labor. That has been proved in the past.

Meanwhile Petrillo points to a tremendous increase in musical interest throughout the country. Countless choral groups and amateur orchestras have sprung up. Eighty-eight amateur opera companies put on performances in their home towns this year. "Most of this interest," he says, "comes from radio programs of live performers, the opera, and the symphony orchestras. We're all for it."

This attitude was in direct contradiction to the heated stories about his ban on broadcasts by the National Music Camp at Interlochen, Michigan. Indeed, the Interlochen controversy, started last year, had engendered a national law, bumblingly designed to prevent inter-

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ence with the broadcasting of music produced by students.

Petrillo's explanation of the Interlochen situation is simple: "It's a big-time commercial music school. Students pay tuition of \$500 to \$800 for a season there. They started off with broadcasting a few years ago, very innocently. They found that broadcasting paid—in new students. Their program jumped to eight concerts on the air, with celebrated conductors coming in for the shows. This year they had eighteen concerts scheduled. They didn't want any pay for them from sponsors. They were their own sponsors. We're not going to have that sort of thing."

Petrillo's attitude toward state universities and other institutions supported by public funds is quite different. "They can play as much as they want to," he says. "Until somebody figures a racket out of it, somebody making money for himself. Then we'll say that professional musicians should be on the job. And unless they are, there will not be a job for anybody."

"What now," I asked Petrillo, "if this principle of yours should be adopted by other unions? What about all the money that might fall into the hands of dishonest men? I talked during the week to a lot of people on the other side in this recording business. I didn't find one who questioned your honesty. But other men, other unions, may be different."

"If a man is a thief," he said, "he should be arrested and put in jail. Union leaders who steal money ought to be treated the same way. That's all there is to that."

"Now, Mr. Petrillo, these funds are coming into your treasury. How about their use for political purposes?"

"All I can tell you is that we have no interest in politics. We don't want to elect a President or a Vice-President or

even a congressman. We're interested in musicians, and musicians only."

Petrillo may not be interested, but it would be a sound thing for all the rest of us to be much interested indeed. If John L. Lewis succeeds in applying the Petrillo principle to the union of coal miners, he will really have money in his treasury. He asks a royalty of ten cents for each ton of coal mined. If he gets it, he will get sixty million dollars a year.

Lewis is interested in politics. He contributed half a million dollars to the first campaign of Franklin Roosevelt. That was big money out of the United Mine Workers' treasury in 1932. It would be only a trifle if sixty million dollars a year were flowing in.

Last summer and fall we saw the creation and flowering of another force in the politics of labor, the Political Action Committee of the C. I. O. If enough of the unions which are affiliated with C. I. O. press home the "Petrillo principle," we shall have some very rich union treasuries indeed. And we will be faced with the possibility of government within government: government under the pressure of fabulously rich union treasuries, union leaders richer than any other group within the country—immeasurably richer than the farmers or the merchants or any of the great unorganized masses of human beings who live by service rather than production.

The issue is plain: Petrillo brought off a successful coup under circumstances which may very well have justified his demands. Thereby he established a precedent which may have profound meaning in our whole industrial economy. In the rush of greed, the cataract of words, it is quite probable that the situation which made the precedent possible will be totally obscured. John Lewis is already at work to obscure it.

That is what Petrillo means to you.

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- 6 First floating heads on snare and street drums.
- 7 Developed and patented tuning for marimba and xylophone.

Treasurer's Report

FINES PAID DURING MAY, 1945

Alexander, Mike	15.00
Ashbaugh, Reginald J.	25.00
Brown, Fred E.	25.00
Chandler, Jess	25.00
Clark, Ray L.	10.00
Crabb, Eugene	15.00
Cox, Orville, and Orchestra	10.00
Carow, Herman	25.00
Castagna, Sam	10.00
Frisino, Warren (Woody)	50.00
Foti, Frank A.	10.00
Graham, Chauncey	20.00
Grant, John Jack	100.00
Gross, Marshall A.	10.00
Gordon, Wm. B.	50.00
Gill, B. Stanley	10.00
Hall, Bert	10.00
Hall, Edward	10.00
Hall, James Henry	113.64
Hannah, Betty Lou	25.00
Jakob, Alfred	50.00
Krupa, Gene	10.00
Ladden, James C.	25.00
Larsen, Wm. W.	40.00
Miller, Albert F.	15.00
Myart, Eddie Lee	6.00
Miller, Chester	50.00
Malone, Janis	10.00
Malone, Marilyn	10.00
Mellor, Joe V.	10.00
Martin, Harold O.	10.00
Noel, Clifton (Clifford)	25.00
Novotny, Wm.	25.00
Ohls, Wm. R.	25.00
Oxborne, Mary	50.00
O'Brien, John M.	10.00
Polkoff, Herman	5.00
Price, King Oliver	12.50
Russo, Joe	10.00
Strickland, Don	50.00
Sharkazy, Frank	25.00
Sprentall, Robert	15.00
Scalia, Charles	25.00
Tanguay, Herbert F.	25.00
Thomas, Richard	10.00
Winchell, Ruth	25.00
Westray, Joe	25.00
Total	\$1,167.14

CLAIMS PAID DURING MAY, 1945

Bradshaw, Tiny	50.00
Barry, Albert	50.00
Baker, Belle	100.00
Bond, Annie	50.00
Barton, James	25.00
Crosbie, Cameron	24.00
Cale, Fred W.	100.00
Flashnick, Sam B.	25.00
Primi, Rudolf, Jr.	20.00
Goltzio, Matty	15.00
Gray, Lew	22.80
Garrity, John J.	140.00
Gray, Howard	5.00
Harris, Edward	25.00
Harpa, Daryl	105.51
Harden, Harry	32.95
Johnson, King	54.25
Koral, Marvin, Wheel Cafe	60.00
Kaye, Don	11.00
Kinney, Ray	15.00
Lambert, John A.	20.00
Leslie, Lew	40.00
Mackey, Charles E.	7.00
Mattice, Jean	44.03
Manderson, Bob	10.00
Martl, Frank	40.00
McShann, Jay	120.00
Noel, Clifton (Clifford)	8.00
Patterson, Dick and James Plahor	20.00
Paterson, Roy	125.00
Ragon, Don	11.40
Sallsbury, Jerry	10.00
Wabster, Ren	40.00
Wilkinson, David E.	10.00
White, Howard	35.00
Whitehead, Jack	9.00
Williamson, H. J., Partridge Inn	257.75
Total	\$1,827.70

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

International Musician

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They that can give up liberty to obtain a little temporary safety deserve neither liberty nor safety.

—BENJAMIN FRANKLIN.

We Are Not Unknown

"THE INTERNATIONAL MUSICIAN" these days, it seems, is coming in for a good deal of editorial comment in other periodicals. The article from "Liberty", reprinted on page one of the present issue, shows that problems discussed in our pages have received at least in some quarters the consideration which is their due. And, in his column in the Sunday, May 6th issue of the New York Herald Tribune, Virgil Thomson, eminent music critic, devoted several paragraphs to a critique of our publication. His comments, printed in part herewith, will be of interest to our readers: "The International Musician, monthly journal of the American Federation of Musicians . . . has an invaluable place in musico-economic life from the fact that it publishes complete the speeches and reports of James C. Petrillo, national president of this union, which no other agency, to my knowledge, does. Reading these during the period of the union's recent controversy with the recording companies has been one's only means of balancing one's picture of the dispute. Witty and picturesque as to language, cogent in argument and no end skillful as polemics, these communications have made in every way first-class reading. One suspects that their disarming brilliance and their rude charm have been no less responsible than their pro-labor reasoning for the ineagerness with which they have been quoted by the opposition press. Even the labor press, constantly under pressure from the Communist group, which is anti-Petrillo, has been timorous in its handling of these courageous and explosive statements."

School for Instrument Repairmen

ACCORDING to statistics of the Veterans' Information Bureau in Chicago, a large proportion of returned service men indicate a preference for engaging in some branch of the musical profession. Now many of these men are both musically and mechanically inclined, and would like nothing better than to combine these skills. Yet at present no means exists by which a discharged veteran can learn the trade of repairing musical instruments.

The more credit, therefore, is due the founders of the Affiliated Musicians' Service for their enterprise in planning a factory-sponsored musical instrument repair school in which apprenticed repairmen may be given a thorough training course. For this will offer opportunity to returned service men, whether ex-musicians or not, to equip themselves for a vocation which will afford a profitable living and at the same time will keep them in close touch with the musical world. Subjects and schedules for this course have already been outlined. It remains only to work out the details concerning the extent to which manufacturers are willing to subsidize the school and to ascertain which qualified repairmen would be best suited and most available as teachers.

The Government is eager to see men enter civilian life trained and equipped to be substantial citizens—and, as is well known, the Government has a standing offer to its honorably discharged veterans to provide subsistence for one school year and a tuition fee of \$500 given to the school they select in which to take their training. However, though the Affiliated Musicians' Service is designed to aid service men, it by no means takes as its only line, "We ought to do something for the veterans."

On the contrary, it emphasizes the fact that the music industry needs these men, that jobs are ready and waiting, once they acquire the skill.

The supply of competent musical instrument repairmen has never yet equalled the demand, even in the periods of unemployment. A good musical instrument repairman never has stood in the bread line. His is a good, honest trade, and the music trades make no secret of the fact that they need good men and will continue to need them more and more urgently.

Another argument for thorough training is brought forward by Leo Cooper, one of the founders of the Service: "My refrigerator repairman is factory-authorized," he points out. "My garage mechanic is factory-authorized. My multigraph man is factory-authorized. Sewing machine experts are factory-authorized. Typewriter repairs are factory-authorized. Yet I who have been repairing musical instruments satisfactorily for nearly thirty years have never been 'authorized'. There must be a reason. Is the music industry lazy? Is it selfish? Does it want instruments to wear out or be ruined by inefficient repairs? Or, have we been asleep on the job?"

He goes on to say, "In encouraging the school we are not hurting ourselves. As long as my shop keeps up-to-date and my standards of repairs are maintained, neither price-cutters nor eager-beaver salesmanship will lure my customers away."

A further point in favor of such schools would be their therapeutic possibilities. A physically handicapped man would not be at a disadvantage in a repair shop. Moreover in acquiring the skill necessary for precision work, the service man would be much more engrossed than if he were employed in weaving baskets, knitting and some of the slightly unmasculine trades that are being taught in hospitals today.

Though the mode of procedure is not yet fully worked out, a few plans point the way to the thorough and practical training of those registered. For instance, before a certificate is awarded, each student must be able to clean, rebuild, relacquar and adjust, unaided, at least six entirely different musical instruments. Inspectors will act as judges, and the work will be done over and over again until a high standard is reached.

We congratulate the initiators of this idea and look forward to its absorbing in the near future many service men who find both their inclinations and aptitudes pointing to this branch of musical endeavor.

The Human Touch

"ALL day the ship blazed and burst with powder, gasoline and shell", says the newspaper report on the bombing of the U.S.S. Franklin on March 19th off Japan. But let us look at it, not in terms of the ship, but in terms of just one of the many gallant men who fought her fire and steam and explosions for more than eighteen hours. S/1c N— survived the first terrible explosions, though he was blown up in the air several feet. Next he spent three wild hours rushing buckets to the fire-swept decks. Face seared, eyebrows burned off, eyes inflamed, he saw wounded rolling down the listing surface and onto the U.S.S. Santa Fe, which had come close alongside. As in a nightmare he shouldered the wounded and took them to safety. From time to time came a muffled boom—another of the ship's magazines set off. . . .

For endless hours this went on, till at last, brought to some semblance of control, the ship headed for home, a ghastly ghost of itself. All that day S/1c N— had gone without food or water; in the terrific heat his throat had been swollen, his lips cracked. Not until the smoke-filled, blood-spattered night with its taut nerves, its shocking pain, its horror had finally come to an end did he get a little to eat, part of a bag of bread sent over from a destroyer that came alongside. Two days later he and his comrades had their first hot food—a breakfast of hot soup and coffee.

But these bare facts, though they print an indelible picture of heroism and fortitude, do not somehow seem real. The picture is made comprehensible, human, only when we read the further paragraph, also from the newspaper account: "The men's spirits", it says, "were raised considerably when a makeshift band began to play. The band's instruments consisted of a big galley tub for a base drum, a jug for a bull fiddle, fire buckets and spoons for the drummer, two trumpets, a clarinet, a penny whistle, a guitar and an ocarina."

This bare statement tells what made the thing endurable for this "typical" sailor, bleary-eyed with fatigue, parched with thirst. Dragging through the ritual of saving the ship, keeping himself going through sheer doggedness, suddenly he heard sounds—civilized, human sounds, harmony in this cacophony. By implication they made him remember the home town sounds, his dog at the gate, the neighbor children shouting, the chatter at the supper table—all those innumerable, inconsequential sounds that make living an understandable thing. They made him remember that there was a civilized world back there, with human values and kindly deeds. They made him realize the significance of this task he was carrying out.

The hot soup was good. The coffee was good. But we wonder if that small makeshift band wasn't the best thing that ever happened to S/1c N—.

Artist as Spokesman

MANY artists—musicians, writers, painters—have maintained that the demands of their calling were such as to leave them no time for participation in the social and political developments of the day. They have spoken of Art for Art's sake, discussed the "essence of the ultimate" as if the stuff of their calling were compounded from another planet, looked askance at so sordid an occupation as making a living, yet all the time have been quite satisfied to fall back on soberer citizens who, while seeking ways of bettering the conditions of mankind in general have also found means to feed and shelter these very dreamers. In other words, these artists who have sealed themselves within the walls of their own egos, soundproofed against reverberations of society's struggles, have none the less been not in the least loath to avail themselves of the privileges gained from these struggles.

When the first World War came on, these protagonists of "let George do it" holed up for the duration and wrote fragile verses about the meaninglessness of it all. Or they became unconscious tools of the enemy by bewailing the young blood spilled and refusing to admit the underlying idealism for which these lives were sacrificed.

Then came World War II with an ideological earthquake that cleft the thinking world into two distinct and opposing communities. To be, to exist, meant to decide which side one was to choose as one's home. Those in the throes of this great decision knew they could not bear the weight any longer of frail members who could not or would not make up their minds, and who cluttered up the road to victory with their equivocal clap-trap. Such artists who remain impervious to and disdainful of the urgencies of a world in an agony of decision were given a name, by the poet and Assistant Secretary of State, Archibald MacLeish—"The Irresponsibles", those artists, in short, who, though they should have felt a double responsibility since they are channels of public opinion, still refrained from casting their lot in the great social struggle, and neither wielded pen, painted picture nor projected music to fight oppression and intolerance.

Fortunately the best artists have never been numbered in this category. Even in the days when the voice of the individual was seldom raised against abuse, Beethoven shouted his defiance against tyranny, Shakespeare allowed no faction nor administration to dull the full reflection of truth, Michelangelo carved human thinking while he carved cold stone.

In our own time, too, we have a perfect example of genius welding its art in full knowledge of social principles, and this even at risk of life itself, in Toscanini's unequivocal stand against Fascism. It was he who, in 1931, attacked by the bullies of Mussolini, refused to give an inch. It was he who, when imprisoned in his home in Milan with a soldier at the door and another at the telephone, condemned the Duce and all his gang at the top of his lungs. It was he who wrote into the score of Verdi's "Hymn of the Nations" the words, "Italia tradita".

And lately when members of the Italian Committee of Liberation radioed him a plea to return, this great artist voiced his unwavering fidelity to his principles in a letter that deserves to be given in full:

"The echo of your message", he wrote, "although incomplete, moved me deeply. I have always been close to you in spirit during these dolorous years of struggle, grief and despair. I have never doubted, even in the most sorrowful hours, of the generous contribution which the Italian patriots would make to the struggle for the freedom of the world in the hour of recovery against Nazi-Fascist tyranny.

"But the scores of thousands of Italian patriots who died heroically in this war by the side of the Allied soldier, the determination and the discipline of you Milanese demonstrated in the hour of the revolt, the swift, inexorable justice done to the principal Fascist criminals made me completely certain that the republican ideals of Cattaneo, Garibaldi and Massini will be fulfilled, by you and by the Italian people.

"All the vestiges of a past of ignominy and treachery must disappear. Justice also demands that the one who gave to the Fascist tyranny all material and moral support, the arms and the legal power to deceive, subjugate and oppress the Italian people for twenty sorrowful years, be now called upon to answer for his complicity in the crimes perpetrated by the Fascist in his name and for all the violations of the statute which made the Italian people the first victims of Nazi-Fascist terror.

"You Milanese, who in 1845 began the revolt against German tyranny, have well deserved to conclude in 1945 this struggle of our Risorgimento.

"I shall be happy to return among you as a citizen of a free Italy and not as a subject of the degenerate king and princess of the house of Savoy."

So speaks the artist as he should and must be in these days—a citizen of a world which he himself is helping to shape. Now of all times he must be cognizant of abuse and seek ways of ending it. Now of all times he must be ethically as well as aesthetically sensitive. Now of all times he must be an agent of civilization, quick to sense directions toward the fuller way of life.

* Mussolini has fortunately at long last answered for his.

Over FEDERATION Field

By CHAUNCEY A. WEAVER

PSALM 150

Praise ye the Lord. Praise God in His sanctuary: Praise Him in the firmament of His Power.

Praise Him for His mighty acts: praise Him according to His excellent greatness.

Praise Him with the sound of the trumpets: praise Him with the psaltery and harp

Praise Him with the timbrel and dance: praise Him with stringed instruments and organs.

Praise Him upon the loud cymbals: praise Him upon the high sounding cymbals.

Let everything that hath breath praise the Lord. Praise ye the Lord.

IN this glorious month of June, when skies are blue and grass is green; and cultivated fields are ripening with the initial touches of coming harvest; and the sheep and cattle on a thousand hills and plains are giving evidences of ovine and bovine content, in the spirit of the scene thus depicted, we need not hesitate to lead off this page with a sacred, rather than a secular, poem.



Chauncey Weaver

For five long years our world horizon has been darkened by the most ominous thunder - cloud of war known to historic annals. The end is not yet, but there is a mighty rift in the clouds.

Europe has cried, "Enough!" With her multitudinous rivers and seas incarnadine with human blood; her mighty cities transformed into ruin, rubble and dust; her rural scenes, pathetic pictures of widespread devastation; her commercial centers breathing forth the despairing amudge of national and continental bankruptcy; her domestic households dismantled and the emblems of mourning hanging on every door-post which the fates have permitted to stand—where is the pen equal to the disheartening task of writing this twentieth century Iliad of Woe? It is a tragedy beyond words!

They tell us that Hitler is dead. At this writing, personally, we are not yet able to accept the report as true. We had hoped for him an entirely different exit from "this bank and shoal of time". Sometimes in noontide meditation; sometimes around "the witching hour of midnight", there have filtered through the imagination, pictures of scenes something like these:

Hitler pacing the floor of his favorite beer-drinking rendezvous; a sudden and unexpected entrance by General Eisenhower, accompanied by a military staff consisting of at least one soldier from each one of the states composing the American Union; admonishment to this greatest and most unconscionable outlaw that ever walked the earth that he was under arrest; an adjustment of iron handcuffs; and then marching him away to some safe place of incarceration; then in due time bringing him before some national or international tribunal of adequate jurisdiction, to be followed with a trial exemplifying the impressive majesty of the law, and then, and then: The Firing Squad!

And then, when this foul presence could no longer poison the atmosphere of a duly chastened world, we would want to see some modern Shakespeare come forth duly to dramatize "The Rise and Fall of Adolf Hitler", for the timely edification of those now living and for the generations yet to come.

Finally, we would have another Handel emerge from obscurity and rise to fame by providing incidental music for the dramatization, to conclude with a "Hallelujah Chorus," with the music surpassing anything heard since that creative dawn when "the morning stars first sang together", music which a warless world might accept as an overture to the matchless music in a world which is yet to be.

"God of our Fathers; known of old;
Lord of our far-flung battle line;
Beneath whose awful hand we hold,
Dominion over palm and pine;
Lord God of hosts—be with us yet;
Lest we forget; lest we forget!"

Bees in a hive cannot exemplify a day of more incessant activity than the delegates composing an Indiana State Conference. The latest get-together was at South Bend on April 29. The Conference was held at Hoffmann Hotel, where every convenience had been provided. Local 278 had carefully made its plans and every program moved with stately precision.

Twenty-nine delegates appeared representing the following locals: Indianapolis, Anderson, Logansport, Fort Wayne, Kokomo, Lafayette, Elkhart, Hammond, Muncie, South Bend, Bremen, Valparaiso, and Vincennes.

Every phase of the present day situation, so far as it affects musicians, was discussed. Each delegate presented his own local problems in a concise and comprehensive fashion. Dance bands, radio problems, organization difficulties, Form B contracts, traveling orchestras, all were given an airing. The Indiana Legislature plays some fantastic tricks now and then, such as well might make the angels weep; but organized labor, including the A. F. of M. Locals, does not hesitate to let legislators know that they realize exactly what is going on. One of the most illuminating features of the Conference was the address of Jesse Dickinson, the colored state representative from that district, in which he lifted the curtain on the manner in which corporate interests seek to circumvent the activities of labor organizations in trying to safeguard their own interests. It was a Conference which finely illustrates the sources from which the national organization obtains its strength.

At the noon hour the Conference delegates and visitors were treated to a fine dinner, over which every one expressed appreciation.

The Conference concluded its activities with an election of the following officers: President, L. B. Elmore of Lafayette; Vice-President, Francis Eckstein of Elkhart; Secretary, C. R. Covington of Anderson; Treasurer, Fay Bloss of South Bend; Executive Board: Ralph Hutto of Kokomo, Ramsey Eversoll of Hammond, and Elmer Kruse of Indianapolis.

Invitation to bring the next Conference to Anderson was unanimously accepted.

Local 278 left nothing undone necessary to insure the success of the Conference. There was room for every one; a place to sleep and plenty to eat. Following is the list of Local officers: President, Wilford Walz; Vice-President, Wm. Herchel; Secretary, Oliver Payne; Treasurer, Fay Bloss; Sergeant-at-Arms, Walter Hubbard; Executive Board—Mac Hall, Elmer Jordan, Ted Gallagan and Myron Walz.

The writer hereof acknowledges with deep appreciation the many courtesies accorded him as an official visitor.

We are in receipt of announcement of the passing of William H. Graham, secretary of the colored Local 623 of Denver, a position which he held for nearly twenty year. Secretary Graham was born in Nashville, Tennessee. At an early age he accompanied his parents to a new location in Topeka, Kansas. There he received his early education and training in music. He served the Rock Island Railway as a brakeman for a time, finally obtaining appointment as railway mail clerk, and serving in that position for thirty-three years. He was a charter member of Local 753, later known as Local 623. He was delegate to many national A. F. of M. Conventions. Those who knew him state that his pet hobby was doing kindly deeds for those in distress, especially old people. He leaves a wife, and son, William Graham, Warrant Officer with the 155th AGF Band, somewhere in France, and several relatives, many of whom are connected with some department of war activity. President Michael Muro and Secretary Charles C. Keys of Local 20, both attended the final rites, which they report as largely attended and very impressive.

Victory gardens are beautiful to behold; but the necessity of more or less weed elimination can hardly be avoided. That is one of the problems which the San Francisco Conference has in mind.

The Wisconsin State Conference, in the beautiful and thriving city of Manitowoc, on the wave-beaten picturesque shores of Lake Michigan, held a conference on May 6. Fifty delegates representing the following nineteen locals appeared: Milwaukee, Racine, Kenosha, Sheboygan, Waukesha, La Crosse, Green Bay, Monroe, Fond du Lac, Appleton, Eau Claire, Watertown, Kewaunee, Wisconsin Rapids, Antigo, Shawano, Madison, Oshkosh and Manitowoc.

Festivities began to get under way on Saturday evening when a get-together party was given at local club rooms at 17th and Washington streets. The party was somewhat *andante* in getting together, but made up for lost time before formal adjournment.

Conference convened the following day at 10:00 A. M., with President V. Dahlstrand of Milwaukee, in the chair, and

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ELKHORN, WISCONSIN

Secretary W. Clayton Dow of Racine, official pen-pusher, at his right hand. The Conference was held in Brick's Conference Room, just across the street from Manitowoc Hotel. Rev. John S. Landowski gave the invocation. Mayor Martin Georgenson, city manager of Two Rivers, Sheriff-Member Arthur Truttschel, Arthur Schmelchel, president of the Central Labor Council, and Don Hacker, president of Manitowoc Local, delivered addresses of welcome, all followed by a lively business session, which lasted until the noon dinner hour, when a fine banquet was enjoyed at the Brick Banquet Hall. During the feasting, music was furnished by the Local 195 Sax Ensemble; vocal selections by Virginia Dean and Gordon Barner; piano solo by Speed Hooper; local string ensemble, led by Arthur Kirchen; "A Bit of Rhythm", by Ellis Clayton and his band (Betty Leschke, vocalist), and then by the Hamilton Manufacturing Band, under direction of Lotens Luck. Following the afternoon business session the Manitowoc Marine Band, forty pieces, gave a stirring concert outside the Conference Hall, which was enjoyed by a large crowd.

Following the noon-day dinner the Conference session was devoted to hearing reports from the various locals. From the locals there represented it was revealed that there are 776 in war service, which if augmented by those members in locals not represented in the Conference, demonstrated that the Badger State is breast to breast with all other states

whose sons have gone to the war front in the great struggle which has been carried on the past five years. There were very few discouraging notes sounded in local reports. In good spirit all had met the sacrificial demands and were eagerly looking forward to the better conditions they believe peace will bring. Vice-President Erwin H. Sorenson invited the Conference to meet at Racine, as guest of Local 42, on the first Sunday in October, which bid was unanimously accepted.

Present Conference officers hold over without change. Fraternal delegates were Edward Ringius of St. Paul, Stanley Ballard of Minneapolis, and Percy Snow and George W. Pritchard of Waukegan, Illinois. Field Representative Web Hooper was a Conference attendant and as usual gave an interesting and comprehensive report. We congratulate Local 195 upon the well-planned and successfully executed Conference entertainment program. The Local is officered as follows: President, Don Hacker; Vice-President, Edw. MacNichol; Secretary, Walter Korsinek; Treasurer, Roland Neillitz; Trustees and members of Executive Board: Harold Schmidt, Paul Amnus and Walter Ahrens. The Local has a membership of 306, with ninety-four in war service and three on the Gold Star list.

Major George W. Landers, composer and band leader, is back in his old home city of Clarinda with his music shop wide open and running like a Twentieth Century locomotive. Some months ago he

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closed his doors and went east to the scenes of his childhood, expecting to remain. Then he had another thought coming: Why should he retire, being only eighty-five years young? So back he came. Iowa should remain his adopted habitat. Here he has had his success. Here he organized his band which he accompanied to far-off islands in the Spanish-American War. And now once more ensconced under Iowa skies he can renew devotion to the ideals which have inspired his active years. May coming years richly reward him!

*We farmers should not be forlorn,
Or wear a mourning feather;
There's bound to be a crop of corn
With any kind of weather.*

The Illinois Conference of Musicians had one of its largest and most successful meetings at Peoria on Sunday, April 29th. Forty delegates, representing eighteen locals, were registered. The Conference met in the Musicians Club. Percy Snow of the Waukegan local presided. George W. Pritchard, of the same local, functioned as secretary. Each local was called upon to give a report. The reports generally were of an optimistic nature. Only one, Local 745, of Lemont, reported that the curfew law had had a devastating effect on its activities, since Joliet patrons no longer had time to get out there after closing hours in their own city. Field Representative W. B. Hooper, of Elkhart, represented the national organization and gave an extended review of the Federation situation. At one o'clock a dinner

was served in the banquet hall of the Pere Marquette Hotel. Peoria musicians did a fine job of entertaining and the banquet music was particularly enjoyable. Secretary Stanley Ballard, of Local 73, Minneapolis, was a Conference visitor. The next Conference will be held at Decatur on September 16. Being in absentia, by reason of a previous assignment this is as full a report of the Peoria convocation as we are able to give. We learn, incidentally, that Brother Anthony Kiefer was unable to attend on account of illness, which must have been a source of deep regret not only to himself but to a host of Conference friends.

The new straw-hat crop has also had considerable difficulty in getting under way this season.

"Peace hath her victories—no less renowned than war." Let us see what we shall see.

Those who are web-footed are having an easier task in working in the garden this year.

The vacant chair created in noted national musicianship by the passing of the late Herbert L. Clarke continues to bring testimonials of warm appreciation of his outstanding capabilities and fine personal character. For example, from a letter from Bandmaster Sam H. Treloar, of the Butte Mines Band, of Montana, we quote: "It has been many moons since I have written to musicians' union officials, but . . . I feel obligated when

reading your article in March issue of the INTERNATIONAL MUSICIAN regarding the passing of our companion in music, Dr. Herbert L. Clarke. During the past twenty odd years I enjoyed extended visits with him at Long Beach, California, during my annual vacations. Our acquaintance was of forty years' standing. His qualifications as a cornet soloist, and all that you have quoted of him can be multiplied many times. . . . Our American Bandmasters' Association will miss Dr. Clarke, as we did John Philip Sousa. Their names will be engraved on tablets of memory for centuries to come." The Butte Mines Band, organized in 1887, has traveled far and wide and is still going strong. We appreciate the letter from Bandmaster Treloar.

Under the caption, "A Pressed Rose", Alice Nadine Morrison, Local 76, Seattle, Washington, sends us the following:

A pressed rose tucked neatly in a book,
Betokened love; and I could feel that look
Upon my burning face,
As real as though he stood before me now,
And I was young again, making a vow
To love and cherish for all time to come
My own beloved.

Oh, how a fragrance can efface the years,
And memories give rise to useless tears—
For I have walked alone along the way;
Why did I look into that book today!

These are lines which tell their own story, without further amplification.

From Past President Frank Oster, of Local 593 of Sault Ste. Marie, Michigan (Soo City for short), comes some interesting local data. He believes that the Soo City Concert Band is one of the oldest in the United States. Organized in 1910 it has been under the leadership of the same conductor, Tom Hanson, for thirty-four years. This local had twelve members in World War I, and now has sixteen members in World War II, scattered all over the war zone. Member Ned Mahoney is a band leader in the Navy, and Avel Johnson a band leader in the Army. Member Sergeant Wade is in the Philippine Islands and played when the flag was being raised over Manila. The size of the home band is thirty-two members, and plays concerts through June, July and August, in the city band shell. These facts indicate strongly that a deep love of music is ingrained into this Michigan city, which imparts longevity to local musical organizations.

We are in receipt of the current issue of the Army and Navy Musician, issued under the direction of Editor-in-Chief A. R. Teta, of New Haven, Connecticut. It is a fifty-two page publication, rich in reading matter for all connected in a musical way with the Army and Navy forces. Older Federation members will doubtless recall when Teta used to attend national conventions as a delegate from New Haven, Local 234. He is doing a great work in the field with which he has been identified for several years.

No, "Cinderella", the WAC's do not all come from ManitoWAC, but that city has a notably fine-looking contingent of the organization.

The season thus far should have done much to renew the popularity of Long-fellow's "A Rainy Day".

Apparently one of the post-war peace problems is going to be smoothing the kinks out of what President George Washington was wont to characterize as "our European entanglements".

Elizabeth Irene Ringius, the charming daughter of Mr. and Mrs. Edward Ringius, of St. Paul, Minnesota, was formally presented in Recital on the Organ at Northrup Memorial Auditorium, University of Minnesota, on Saturday, May 26, 1945, at 8:00 P. M. There was a reception at 9:30 P. M. at the Sigma Kappa Sorority House, 521 Twelfth Avenue, Southeast Minneapolis. Miss Ringius was born and reared in a musical atmosphere. She has displayed rare talent from the day the organ became her chosen instrument. We congratulate the young lady upon the recognition which has come to her and without hesitation predict for her a brilliant musical career. Her father is well known as secretary of Local 30, and as a delegate to many national conventions, where his services are always in demand.

The latest Honor Roll Supplement, issued from the office of National Secretary Leo Cluesmann, reveals that the number of members of the American Federation of Musicians in World War uniforms in April 1, 1945, stands at 37,465. The war in Europe has ended victoriously and many will doubtless soon be coming home, although a considerable contingent may be diverted to the Oriental battleground. We hope, however, it will be possible for those who have to take the long far-eastern journey to have the privilege of the 30-day stop-over on the American home-land.

*Finish the job up quick—complete,
Until those heathen brutish Yaps,
Are swept completely off their feet—
Those good-for-nothing worthless Japs.*

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OFFICIAL PROCEEDINGS

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

FIFTH DAY

STEVENS HOTEL, CHICAGO, ILLINOIS

AFTERNOON SESSION

Chicago, Illinois.
June 10, 1944.

Band concert by Dyett's Concert Band.

President Petrillo calls the session to order at 2:15 P. M.

It is reported that Delegate George Becker of Local 101 was removed to St. Luke's Hospital due to serious illness.

The Committee on Appreciation reports through Chairman Weaver.

RESOLUTION OF APPRECIATION

Your committee appointed to give expression to the sentiments of the officers, delegates and visitors to the Forty-eighth Convention of the American Federation of Musicians, relative to the reception accorded them in this unforgettable first week in June, 1944, begs leave to submit the following:

Never did a responsibility seem more overwhelming to a committee; never did the resources of language appear more inadequate.

From the hour we entered the city's hospitable gates no steps have been overlooked; no facilities ignored; no opportunity neglected, to make our temporary sojourn memorable. Headquarters for official business have been all that could be desired. During hours of recreation, entertainment has been lavishly bestowed. Eminently befitting the occasion—the art of music has had its major part at all proper times and places. In every line of entertainment—the best and most refined has been offered. We have seen Chicago at her noblest; and that such consummation has been made possible, we hail Local No. 10 as the efficient program artificer. We dare not venture to be specific. Generalities must, in large degree convey the gratitude we feel; the appreciation so difficult to express.

The opening day set the pace for a historic Federation week.

Our thanks are hereby tendered to the great Chicago Symphony Orchestra, which under the leadership of Conductor Désiré DeFauw, brought us into communion with musical immortals; gave the "Star-Spangled Banner", and "God Save the King" a rendition of international melody which reminded us that the United States and Canada are one in high purpose to promote the cause which seeks to make men free; to Dr. John Thompson, whose invocation touched the chords of musical divinity; to Mayor Edward J. Kelly for his cordial words of civic welcome; to Marian Anderson, whose gift of song, in generous offerings, touched all hearts; to Grace Moore, song-bird of international fame, who fully sustained her high standing in the musical realm, and which merited the ovation which was accorded her; to Victor A. Olander, Secretary-Treasurer of the Illinois State Federation of Labor, who gave assurance of sympathy with all our aims for individual and collective betterment; to Local No. 208, whose officers and members gave cordial and untiring cooperation to the entire Convention week program; and to Chairman William C. Kowalski and his Entertainment Committee colleagues—Carl A. Bauman, Frank K. Broz, Sylvester Kloss and Henry D. Schiffzich—for their untiring efforts to provide for our comfort and happiness.

More bands and orchestras than we can mention here made invaluable contributions to our successful entertainment—the names of which will be recorded elsewhere.

And so, in grateful remembrance, our sentiment shall be—

All hail to Great Chicagoland!
Proud daughter of the west;
Who gives to every visitor,
Naught but the very best.

She welcomed us with open arms,
With music and with song;
And when the mercury arose,
She turned the Lake Breeze on.

In years to come, when life's frail barque,
Down the river streams,
This June-time week of '44,
Will linger in our dreams.

CHAUNCEY A. WEAVER,
C. L. BAGLEY,
J. W. PARKS,
Committee.

The report of the Committee on Appreciation is unanimously adopted by a rising vote.

The Finance Committee continues its report.

RESOLUTION No. 53.

That Article X, Section 2—Rules applying to radio engagements—top of page 68 of the By-Laws be amended by the addition of the following:

6. Locals must collect the 15%, forward it to the International Financial Secretary-Treasurer each week, who shall make the following disbursements:

"Ten per cent as a tax to the Federation."

"Five per cent as a tax to the Local in whose jurisdiction the engagement is played, except in cases where no effort was made by the Local to collect."

H. G. TURNER,
Local No. 390.

The committee offers the following substitute:

Amend paragraph 2, Section D of Article X to read as follows:

"Traveling orchestras entering the jurisdiction of a Local to play any commercial radio engagement over a radio network and/or to make any electrical transcriptions, with or without at the same time playing another engagement in the same jurisdiction, in hotels, restaurants, cafes or any other place, must pay a tax of 15% figured from the price of the Local in whose jurisdiction the engagement is played.

"There shall be no tax levied on re-broadcasts played on the same day and date."

"The full amount is to be collected by each Local and forwarded each week to the International Financial Secretary-Treasurer, who in turn shall pay 20% of the amount received to the Local remitting same, at the end of each month. The remaining 80% to be retained by the Federation."

On motion, the substitute is adopted.

The Convention goes into executive session to consider the appeals of members William Morgan Knox and Reuben Lawson of Local 1 from a decision of the International Executive Board in denying their appeal from an action of Local 1 in which Knox was fined \$2,500.00 and his playing rights suspended for six months and Lawson was fined \$750.00 and his playing rights suspended for three months.

Upon motion passed, the appeal of Knox was denied.

Upon motion passed, the appeal of Lawson was denied.

Open session is resumed.

INSTALLATION OF OFFICERS

The following officers-elect were installed by Delegate Kiefer of Local 26.

President—James C. Petrillo.
Vice-President—Charles L. Bagley.
Secretary—Leo Cluesmann.

Financial Secretary-Treasurer—Thomas F. Gamble.

Members of the International Executive Board from the United States—Chauncey A. Weaver, Oscar F. Hild, Herman D. Kenin, John W. Parks.

Member of the International Executive Board from Canada—Walter M. Murdoch.

Delegate J. W. Gillette offers the following resolutions:

RESOLUTION No. 61.

That the 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.

The resolution is adopted.

RESOLUTION No. 62.

That the 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.

The resolution is adopted.

RESOLUTION No. 63.

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 Executive Board, with full

power and authority to act as may in the discretion of the said Board be decided.

The Convention adopts the resolution.

RESOLUTION No. 64.

That the 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.

The resolution is adopted.

RESOLUTION No. 65.

That the 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.

The resolution is adopted.

Delegate Toohar of Local 69 expresses the appreciation of Mrs. James D. Byrne for the beautiful flowers and many letters of sympathy from members of the Federation of the United States and Canada upon the passing away of Brother James D. Byrne of Local 69.

President Petrillo addressed the Convention. He thanked the delegates for their attention to the affairs of the Federation and complimented them on the manner in which they had transacted its business.

The Convention adjourned sine die at 5:00 P. M.

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NEWS FROM THE FRONT

The American Federation of Musicians now has 37,900 of its members in the Armed Forces.

AWAY back in 1941, during the Louisiana Army maneuvers, fourteen GI's were recruited to form the 32nd Infantry Division's Red Arrow Band. Since then they have been playing all the way from Canberra, Australia, to Santo Tomas, Manila; they played a "command" performance for General Douglas MacArthur in Australia; they played for patients in General Hospitals on a regular schedule in all of Queensland; they brought a new kind of tom-tom rhythm to the jungles of New Guinea; they gave concerts under the fantastic tropic moon to GI's who came by the thousands to sit in the mud and rain, from foxholes and pillboxes, leaving the big guns, the air strips and the landing craft; they brought to the newly-liberated civilian internees at Santo Tomas the first American music they had heard in three heartbreaking years. In short, at a very conservative estimate, they have played to more than a million American service men.

But the saga is interspersed with plain day-by-day details, too. The boys have had their share of K. P., guard duty, hikes and drills.

The original fourteen members of the band sailed for Australia with the Division on April 22nd, 1942, and remained intact until Sergeant Bill Walker, pianist and band leader, left for Officers' Candidate School. The first master of ceremonies died of tertiary malaria during the Buna fighting. A second member, Joe Russo, of Brooklyn, left the band in Leyte because of ill health. Three of the men, Walker, Private First Class Tony Matarazzo of North Bergen (New Jersey) and Staff Sergeant John Fry of Beaver Dam (Wisconsin) married Australian women.

Following is the roster of the men who have played with the band from the start: Staff Sergeant John G. Fry, band leader and trumpet man, Beaver Dam, Wisconsin.

Corporal Technician John Carson Fish (Jackie Fisher), vocalist, Wallaceburg, Ontario, Canada.

Private First Class Joseph V. Russo, string bass, Brooklyn, a member of Local 802.

Sergeant Joseph E. Jenny, trumpet and arranger, Grand Rapids, Michigan, a member of Local 56.

Corporal William H. Perry, drums, Flint, Michigan.

Corporal Victor Bohacek, trombone, Mantowoc, Wisconsin, a member of Local 195.

Private First Class Harvey V. Judson, clarinet and saxophone, Ann Arbor, Michigan.

Private First Class Frank Darson, trombone, Clawson, Michigan.

Private First Class Anthony Matarazzo, saxophone, North Bergen, New Jersey.

Private First Class Louis Cagnol, saxophone, Detroit, Michigan.

Private First Class Chester L. Stader, trumpet and arranger, Pontiac, Michigan, a member of Local 784.

Private Ralph M. Rose, guitar, Detroit, Michigan, a member of Local 5.

FOR THOSE WHO CARRY ON

Soldiers left in Europe are to be given increased recreational facilities, especially designed to fill the leisure hours of those undergoing training for the

Pacific theater, and for occupation and supply troops. To this end large theaters for stage shows are being erected, to accommodate one hundred USO-Camp Shows which are to tour there. Also the GI's are being urged to stage their own shows. Classes are also being organized in the units to train soldiers to learn to play musical instruments of their choice. Those who can already play will be encouraged to organize dance bands and symphony orchestras to compete in area contests. Others will be given opportunities to join glee clubs or choirs.

Eighteen thousand additional soldiers overseas can now provide their own music between battles, thanks to the recent shipment of that many harmonicas by the Chicago Quartermaster Depot to troops all over the world. Those in authority have pronounced such music-makers morale boosters of the highest order.

BATTLE FOR A BAND

Towns of England staged miniature battles among themselves last month in rivalry over which presented the best reception for the Army Air Forces Band, conducted by Captain George Sallade Howard, which has been touring that country. Gauges of the band's popularity:

1. Sixteen of eighteen scheduled concerts were sold out a week in advance. The other two had capacity audiences. A queue three blocks long was turned away at Albert Hall, in London.

2. The city of Aberdeen, Scotland, "practically threatened secession" because it was not included in the itinerary of the Army Air Forces Band.

3. A near riot was precipitated in Glasgow where one hundred citizens made a collective attempt to purchase four remaining tickets.

4. The cities of Southampton and Nottingham became embroiled in a civic argument in an attempt to determine which gave the band a better reception.

Soloists with the band on its tour were T/Sgt. Gordon Pullis, S/Sgt. Glenn Darwin, Cpl. James Wilber, and Pfc. Victor Babin. Guests conductors were John Barbarolli (conductor of the Halle Orchestra), David Wise (conductor of the Liverpool Philharmonic), Warrick Braithwaite (conductor of the Royal Scottish Orchestra), George Weldon (conductor of the City of Birmingham Orchestra), and Major Glenn Bainum (formerly Director of Music at Northwestern University).

HERO OF U. S. S. FRANKLIN

Among the survivors of the U. S. S. Franklin is Musician 1/c "Saxie" Dowell, a member of Local 802 and a former band leader and composer of "Three Little Fishes" and "Playmates". When Jap bombs almost destroyed the carrier on March 19th, Musician Dowell was at his battle station and helped four sailors to safety on huge girders. When one of them in a frenzy of fear leaped overboard, though he could not swim, Dowell threw him his own life-jacket. A rocket just missed Dowell as it sped across the deck.

Musician Dowell entered the Navy in May, 1942, and helped to form the band eventually stationed on the Franklin. It was this band, described in our editorial on page twelve, which, using dishpans, saucepans and a few garbage cans in place of its lost instruments, kept up the morale of the survivors on the carrier's long and dangerous journey home.

SUSPENSIONS, EXPULSIONS REINSTATEMENTS

- SUSPENSIONS**
- Allentown, Pa., Local No. 561—Herald Bergenstock, Peter L. Reppert, Jr., Harry S. Seibert, Mervin J. Shiner, Sam Werka (Georgia Flowboy), John Zerosh.
 - Brandon, Mani., Canada, Local No. 475—Mrs. Nora Van Cawelbert.
 - Dallas, Texas, Local No. 147—Robert E. Browne, William T. Horne, Mary Jenkins Fulghum, V. B. Leonard, Wm. D. Long.
 - Eureka, Calif., Local No. 333—James L. Barneburg, Alene Beers, Earnest Benedict, Dolores Simpson, Claude Waterson.
 - Frankfort, Ind., Local No. 352—Joe H. Wilson, Betty Huffy.
 - Houston, Texas, Local No. 65—Arthur Boyd, Jack Davenport, Jeannette McCormick, Sier Sjerson, Eugene Tackett, L. J. Stewart.
 - Montreal, P. Q., Canada, Local No. 406—Marcel Chouinard, P. A. Bastien, Jean Beaudoin, Camille Reupre, Billy Bushell, L. P. Deschenes, Mabel Dolan, Fernand Gaudreau, Albert Gingras, James F. Jones, Roger Lalibert, Alex Douglas Pitt, Charles Struhl, John Sobczak, Art Thompson, Lucille Saint-Pierre.
 - Memphis, Tenn., Local No. 71—Simon Lee, Jr.
 - Miami, Fla., Local No. 655—John Barber, Larry Cone, Della Penna, Claire Duncan, Odus Elder, Mercedes Fernandez, Neal Kleim, Harry Pomar, Marvin Richard, Narita Searra, Clayton Sharey, Charles Swepteniser, Richard Taylor, Al Thew, Mark Yerkes.
 - Oklahoma City, Okla., Local No. 375—Harold Gimenn, Leon Paris, Wilma E. Rich, Marvin E. Daum, H. E. Hickman.

- Plymouth, Man., Local No. 281—Paul M. Warner.
- Pittsburgh, Pa., Local No. 471—Marion Hazel, Wm. Banks, Fred Brown, Alice Brooks, Walter F. Bradford, Jr., Rod Hawkins, LeRoy Jones, Harry Nash, James Royal, Allen Sanders.
- Pittsburgh, Pa., Local No. 60—Grace Bazell, Jerry Hahn, Roy F. Hill, Bernard Lambert, Julius Bella Margizza, Clifford T. Marshall, Bill Miller.
- Peoria, Ill., Local No. 26—Carl H. Lorsh.
- San Antonio, Texas, Local No. 23—Noah Carter Hatley, Gordon K. Wheeler.
- Syracuse, N. Y., Local No. 78—James P. McArdle, Samuel Vulcano, Selma Shehadi, Edith Schmitt.
- St. Paul, Minn., Local No. 30—Frederick G. Brandes, Jr., Vernon Diger, Darrell Fischer, Melvin Ginsberg, Miles Graves, Otto H. Johnson, Eugene C. Kelly, Rita Kelly, Ray H. Palmer, Leontine A. Pettiford, John Quittevis, Dallas G. Raasch, John R. Romaine, Wm. C. Schroeder, Bernard Warren.
- Utica, N. Y., Local No. 91—Joseph Derwoy, Harry Dibble, Louis Synakowski, Leslie Wilson, Ray Peterson, Laurence Kelly.
- Wilmington, Del., Local No. 641—Marion H. James, Frank B. Brown, Estella Handy.

- EXPULSIONS**
- Belleville, Ill., Local No. 29—Matthew Sadorf.
 - Detroit, Mich., Local No. 5—Samuel J. Alford, John Thompson Allen, James Baker, William Beard, William H. Taft Blevins, John W. Bonino, Chester Eugene Broyles, James Edward Conahan, Garth Conely, Michael Dalawrak, William (Willie) Davis, Alfred Peter Derey, Frances H. Dundas (Sanderson), Walter Fulkerson, Maria Garrett, Bartholomeo A. Genna, David L. Hamilton, Geraldine (Gerry) Herman, Arthur Houae, Ralph Howell, Edward Jamison, Rome Earl Johnson, Samuel James Kieckley, Walter Kologeski (Collins), Russell Kopp, Robert E. Krueger, Jeanne Lute, Fernon R. (Frank) McCloskey, John F. McEwan, Robert L. Mitchell, Elizabeth (Ruff) Nacker, George Nester, Alvin V. Nicholson, William Pacesay, Julius Rakoczi, Nathaniel Ribbron, Jr., Maxwell C. Reese.

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REINSTATEMENTS

Baltimore, Md., Local No. 40—L. Irving Watkins.
Beaver Falls, Pa., Local No. 82—Ellsworth Brown, George N. Pickrell.

Boston, Mass., Local No. 9—Louis F. Bray, Ralph J. Macdonald, Carmen Simonelli, Jack C. Fay, Louis Bonick, William E. Boyle, Orrin W. Emerson, Samuel Farber, George H. Lambert, James A. Lambert, Elliott C. Lewis, Ernest H. May, M. Vaughn Monroe, Done Parish (Lungenbach), Victor Polatschek, Leonard J. Powers, Richard L. Rollins, Lawrence Shurman, Armand N. Starita, Lillian M. Clark, Nuncio Muscarelli (Pete Mondello), Anthony Hellacqua, Frederic Carpenter, Henriette Chardon, Yves Chardon, Donald Costa, Sidney M. Goodman, Norman Hill, Leo Larkin, R. W. Montgomery, Louis Pascucci, Morris Rubin, Vincent Speranza, Bradford Gowans, Leo F. Reisman.

Chicago, Ill., Local No. 208—Wm. Jack Dupree, Paul M. Smith, Calvin Smith, Blanche Walton, Percy Sims, Alice Sims, Thomas Stovall, Albert Bud Johnson, Lank Keys, Edith Reams, Walter H. Williams, Herbert Almo Charlotte, N. C., Local No. 342—Charlie Friar, Israel Smith.

Chicago, Ill., Local No. 10—Marty Bloom, Lyle Smith, Roger C. Wilson, George W. Jacobson, Emmett A. Carlis, Richard Hoylman, James W. Cole, Edward Quinn, Phil Baker, Eugene Prizer, Peter Skwarek (Squires), Wm. Kalbusky, G. A. Lamphier, Jos. Szat, Fred K. Noa, Carlos Molina, Lou Levy, Eugene J. Jacobs, Grady Warren, Ben Short Schwartz, Willard Back, Frank Cioppio, Philip L. Royale, June Waldron, H. W. Pierce, St. J. Anstette, Perry M. Vignazzi, Robert Gierom, B. Ocasio, Tom (Tommy) Moore, Jos. Napolitano, Arthur J. Donovan, Jack Cronin, Vera DeCamp, Robert G. Klein, Eugene Settani, Ben Goodman, Otto J. Cervenka, Felix Woods, Jr., Bob C. Cook, Robert Cronk, Louis Rapp (Barry Wood), Edw. J. Stapleton, Elmer A. Evenson, Hans Van Holwede, Frank L. Norton, E. L. Sockwell, Jr.

Cleveland, Ohio, Local No. 4—Eugene N. Adams, Thomas Hopton, James Ledvina, Norma R. Loomis (Rita Marrow), Edward (Red) Davison, Rose Pullock, Jack H. Brown.

Danville, Ill., Local No. 90—James Wesley Kelso.
Dayton, Ohio, Local No. 101—Clarence T. Heeter, Earl J. Christman.

Dallas, Texas, Local No. 147—Dixie Williams.

Detroit, Mich., Local No. 5—William Beard, Sydney Bolhofer, James Edward Conahan, John Ehrbar, Jordan Genoff, Carl Bonner Hedward, Steve Kanalos, Robert L. Mitchell, Frank Moffatt, Ralph Mullins, Fred W. Palmer, Julius Rakoczi, Bronson Lee Reynolds, Nathaniel Ribbron, Jr., G. Harold Soderstrom, Frank A. Tesmar.

Ely, Nev., Local No. 212—Jim Stevens, Mrs. Inez Bengston.

Eureka, Calif., Local No. 333—Mrs. June Sunfors Christy, Ted Merrill, Jack Loffer, Mrs. Virginia Simas, J. F. Naye, Fred Ogilway, Ernie Sundquist.

Green Bay, Wis., Local No. 205—Bob Bolzenthall, Jack Marten, Ernest Drews.

Hammond, Ind., Local No. 203—George Selegay, Charles F. Jones.

Hartford, Conn., Local No. 400—Doye O'Dell.

Los Angeles, Calif., Local No. 47—James F. Briggs, Ramon Galaz, Elaine Leonard, Gerard W. Salisbury.

Milwaukee, Wis., Local No. 8—Robert J. Bond, Shirley McLay Adcock, Earl F. Dau.

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Miami, Fla., Local No. 695—Jack Volkman, Erwin Rouse, Bob Hartline, Freddy Calo.

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Nampa, Idaho, Local No. 423—John Dissenbuch.

Oklahoma City, Okla., Local No. 375—Emil Hildeman, Jack Caldwell, Duane E. Blake, Jesse C. Lewellyn, Lilly I. Hulsey.

Philadelphia, Pa., Local No. 77—Wm. Bugio Berardi, Teddy Theo. Corabi, Frank Consalvi, Frank C. DeLuccia, Arthur Denish, Harold Schumann, Anthony P. Sindoni.

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Pittsburgh, Pa., Local No. 60—Frank A. Abbate, Karl S. Leach, Adolph J. Mrazna.

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San Antonio, Texas, Local No. 23—Vivian Verden Seymour.

Syracuse, N. Y., Local No. 78—Vernon Klein, Frank B. Allen.

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Sheboygan, Wis., Local No. 95—Robert Mermuys.

San Leandro, Calif., Local No. 510—Roy Secada.

St. Paul, Minn., Local No. 30—George A. Barton, Jr., Arthur W. Franzen, Walter O. Olson, Rook Ganz, Donald J. Allen, Cecil Smith, Emil T. Weisen, Ervin J. Oakes, Claude K. Lamb, George F. McKenna.

Toledo, Ohio, Local No. 15—Henry Melber, Martin Walczyk.

Toronto, Ont., Canada, Local No. 149—Lorne F. W. Cassina, Jos. P. DeCourcy, Miss C. Eyles, Tom Guimetico (Gimly), Al Harvey, Bob Harvey, Ernest R. Hobson, J. E. Hyland, Weldon Kilburn, Gordon MacArthur (Don Gordon), Bert Maunder, Charles Peaker, A. G. Poitras, Tommy Renzetti, Harvey Robb, Robert Spergel, Homer Watson.

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Local Reports

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New members: Rex Adkins, Bonnie Bartley, Larry Brooks, Ernest C. Daulton, Eugene L. Drifmeyer, Ruth Dunning, James Henderson, Gene Heuler, Carroll Higgs, Wm. Lorentz, Esther Miller, Rupert Moreland, Phillip Olmes, Milton Ostrow, Karl Schmidt, John Schrader, Ralph Seibert, Louise Smith, Reginald Shupp, Bill Shook, Harry Stockdale, Floyd Terry, Richard Uhlenhuth.

Returned from service: O. B. Johnson, Gilbert Morris, Bernard Wullkotte.

Transfers deposited: Edwin Gamble, Jr., 545; Raymond Butler, 252; Hod Kreigh, 58; John Schrader, 11; Carl Rubinoff, 170.

Transfers issued: Kenneth Hascher, O. B. Johnson, Francis Boyle, Tom Rowlette, Ken McBeth, Alvin Roehr. In service: Ray Susby, Frank Neiber, Wally Hahn, Selden Jordan, Ross Aldrich, Joseph Freni, Arthur Schuman, Earl Matson, George Duning, Edward Wuebold. Traveling members: Duci Kerekjarto, 802; Duria Wittich, 10.

LOCAL NO. 3, INDIANAPOLIS, IND.

New members: Horace N. Roberts, Howard C. Amell, Betty Arleen Gossett, Donald F. Sherry, John W. Ross, Carl D. Steffy, Brandon Thompson, Conrad V. Thumma, Helen E. Bauerlein, Catherine Sighews, Rhona Ruth Waggoner, Jack Stotts, Ray E. Churchman, Barbara E. Sims. Transfers withdrawn: Paul Hehman, Jack Cooper, Jeanette Selwyn, Rupert Cox, Lloyd L. Cook, Douglas Lowery, Irma Davis (returned), Howard Amell.

Transfers issued: Jos. McCreery, Tasker Day, Bert Ponard, Ruth Peacock, Larry Watson. Traveling members: Lorraine Kramer, Les Brown, Sandy Sandifer, Barney Rapp, Cappy Leonard, Helen Casey, George Olson, Fred Shaffer, Fnoch (Sonny) Williams, John Spies, Betty Spies, John Slovaker, J. DeStephan, E. Vagosi, Jimmy Dorsey.

LOCAL NO. 6, SAN FRANCISCO, CALIF.

New members: Mary Ann Disco, Fred A. Dellamore, John J. Lagorio, Paula Mackay, Richard C. Coleman, Sam Laspina, Henry R. Hobbs, Robert J. Greenwood, Robert A. White, Mitchell J. McGwynn, John R. Laspina, Robert E. Ramage, Dwight W. Hinckley, Milton W. Potter, Henry C. Saffold, Ethelmay Miller, Raymond A. Aguirre, Frances B. Alvord, Wanda C. Garcia, Juan M. Silva, Alice Travis.

Readmitted: Daniel J. Lucero, Julian Zavala, Mike D. Corso, Daniel Audai Low, Philip M. Schoenfeld, Earl S. Eastmond, Alvira S. Lamberson, J. Nolo Miller, William R. (Rubi) Harris, Austin Don Palmer, Harry Lewis, Mary K. Moore, Dorothy R. Nordstrand.

Transfer members: Catherine C. Rooney, Fern E. (Bud) Dorman, Emilio (Mal) Malione, Tony Texeria, Bert S. Carpenter, Robert Ross Bates, Lois J. Kellner, Chet W. Burrell, Ruth L. Harris, Harold N. Green, Madalena Marinelli, Emil W. Martin, Kenneth F. Hisek, George F. Jennings, Ian Campbell, Kenneth Babcock, Russ Morgan Band, Francisco Mazz.

Transfers issued: George Danis, Lou Vann, Ronald Conrad, Rex Kelly, Eddie Reynolds, Everett Wright, Jack Leylen, Tom Zmarich, Don Frank, Eddie Pope, Owen McKay, Fred Hendrickson, William Moroney, Jacques J. Riso, Ken McDonald, Sam Zagami, Tim Crawford, Peter Horvath, Norman W. Mader, R. G. (Dick) Ninott, Jack Neto, Florence Yacoubian, Paul Nort, Jean F. Ortel, Annabel Waldman, Ray T. Danis, George Danis, Ruth Estell, Fladio Reyes, Carl Fuerstner, Virginia Morgan, Albie Berg, Jean Latapie, Austin F. Willbur, Theodore Badal, Eunice J. Steele, Lee Wood, Joe Blackburn, Peter Fylling, Carl R. Ring.

Transfers deposited: Louanna Rudd, 802; Bob Tourno, 424; J. Franz Miller, 368; Allen Jones, 510; Jack L. Allen, 47; Connie Rocheleau, 99; Jack D. Johnson, 153; Jack E. D. Spence, 369; Leslie Chappell, 153; Claude Lapham, 47; Harlan M. McDaniel, 12; James Slayton, 619; Elman K. Jirchels, 619; John Bush, 47; Thomas Slayton, 619; Weldon Nelson, 424; Joe K. Perry, 47; Gene Prioli, 189; Ruben E. Arnold (letter), 510.

Transfers withdrawn: Jess Walton, Eduardo Abreu, Wayne Cavins.

Transfers cancelled: George A. Bell, Angel Arroyo, Carl C. Gross, Lee Farley, Norman Kuhler, Nathalie Boshko.

Letters issued: A. V. Morgan, Robert Bates, Mitchel J. McGwynn, Devon Harkins.

Dropped: J. T. Morris, Lloyd A. Jones, Mary Kathleen Moore, Lewis E. Brahe, Lynne A. Gibbs, Rayner K. Kanealli.

Resigned: Harold Whitman, Joan Koch, Alex F. Sokol, Kathleen Cannon, Mary Cannon, Olive Brosseau, Paul Grant Johnson, Isabelle (Pat) Hanley.

LOCAL NO. 8, MILWAUKEE, WIS.

New members: Wm. G. Kuhns, James Gomer, Leonard F. Lipski.

Transfer members: Helen Penniman, 42; Edward Carlson, 10.

Transfers issued: Mary Gay Murray, Ray E. Gaulke, Alfred C. Siebold, Joseph Eisler, Matt Cryan.

Transfers deposited: Peter Schiller, Frank Onrato, Chas. Parelli, all 10; Art Noble, 309; Sid Sipin, F. D. Cabagnol, Albert Sipin, Johnny Gilbert, Arthur Wolf, all 10; George Knorr, 15; Duane Buchner, 26; Jos. P. Falcon, 10; LeRoy Mason, 3; Robert Beatty, 365; Samuel Lanasa, 60; Jos. K. Meyers, 40; William Trone, 705; Harvey Cannon, Reinhold Loek, both 10; Helen Murphy, 4; Daisy Rhodes, 257; Maxine Kippel, Wm. M. Comley, both 2; John Schweszer, 86; H. Merle Gibson, 26; Wilson Humber, 532; Harry Seitle, 248; Jos. DeGregory, 223; Frank DeNardo, 142; Tommy Raye, 444; D. C. Humber, 542; Larry Nelson George, 562; Ken Shaw, 34; Arthur Ryan, 63; Ray Chitwood, 63; Max Bendert, 802; Bob Major, 51; Donald Simons, 34.

Traveling members: Otto Woeffl, 193; Glenn Carr, 3; Charles Storm, 575; LeRoy Wandneider, 193; Clyde Lucas, Freddy Mayer, both 802; Inez Mann, 254; Don Castellanos, 10; Leo M. Reeths, 205; Gene Krupa, 10; Adolph Pizze, 39; Marian Vinay, 10; Skipper Leone, 193; Ben Weeks, 10; Lawrence Wiese, 193; Wm. Roeth, 73; Gene Merrill, 195; Helen Murphy, 4; Daisy Rhodes, 257; Art Noble, 309; Betty Lee, Ted Morse, Johnny Jones, all 10; Jim Morehead, 802.

In service: Walter E. Felkner, Frederick M. Benkovic, Leonard Sydow, Walter Schrupf, Gilbert A. Ambelang, Leo Wiczorek, Carl G. Franks.

LOCAL NO. 12, SACRAMENTO, CALIF.

New members: Bill Glatzback, James D. Moon, Raymond-D. Amir, Ray VanHuomissen, Julian Robles, Jim Smathers, Clifford Whalen, Merschal Norton, Joe Stuto, Vincent Paladino, Ernest Sallas, Elva Beauchamp, Gordon H. Looper, Ruth Ramsey, J. F. Gillespie, Jack R. Lewis, O. G. Cole, Silas Ward, George Myers, Walter Garcia, Vernon Kellogg, Clark Ballard, Pearl Manard, Dorothy Duffek.

Resigned: Madalena Marinelli, Cecil Walters, Garry Barrett.

Transfers withdrawn: Robert Dodds, 325; Victor Cipponeri, 47; Foster Urban, 6; Louis Ventrella, 689.

In service: Howard Barns, Ray Bush, Virginia Chandler, Evans Clark, James Curtis, Tony DiMuscio, Kenneth Dugger, Mal Duke, Otto Eid, Pete Franusch, Carl Fennel, Paul Grech, Maurice Guzman, August Heilbron, Kenneth Harvey, Richard Johnson, Howard Kline, Ed Koupal, Ren McCrary, Dick Mello, Gerry Neves, Robert O'Kane, Alden Smith, Carroll Sweeney, Kenneth Shafer, Ralph Swart, Robert Wybal.

Returned from service: Garry Barrett, Roy Davis, Lem Ellithorpe, Harry Hart, Harlan McDaniel, Merrett Uren, Buzz Viitanen, Pre Welker.

LOCAL NO. 26, PEORIA, ILL.

New members: Carl J. Rabel, Richard K. Weerts, Helen Edwards, Charles A. Nutter, Fred Harisch, William B. Davenport, Helen Smith, Charlene J. Wright, Gale C. Young.

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Transfers deposited: Ralph Howard, Jr., 99; Kalmon Bandy, Joe Costa, both 10; Dawson Bugg, 266.
In service: Edward Alan Young.
Returned from service: Thomas W. Maloney, Jr.
Traveling members: Don Juille, John Breuer, both 802; Joe A. Costa, 10; Dawson Bugg, 266; Walter J. Frazee, Herb. L. Knapp, Jr., both 26; Manny LaPorte, Warren L. Downie, both 8; Henry Miodonski, Kalmon Bandy, both 10; Norman Davis, 197; Ollis (Fats) Dudley, 675; Goldie Phillips, 622; Wm. Johnson, 16; Richard Whately, 733.

LOCAL NO. 36, TOPEKA, KAN.

New members: Rufus Stone, Dean Williams, Guy Embree, Esther Embree.
Transfers issued: James Bradford, Eugene Shaffer.
Traveling members (bands): Andy Kirk, Clyde Lucas, Walter Marie, Earl Coleman, Roy Acuff, Sigmund Romberg, Tony Marelli.
In service: Marlin Billings.

LOCAL NO. 40, BALTIMORE, MD.

New members: Irene Cohen, Burr H. Shaver, Jr., Harry S. Spratt, John F. Wehrman, Jack O. Polun, Elizabeth Holston.
Transfer members: Georges Grisez, Winifred McDonnel, Joseph Fizzo, Ilya Schkolnik.
Traveling members: Godfrey Ludlow, Freddie Hoff, Sam Nabutowsky, Felix D'Amico, Jos. Minutolo, all 802.
Transfers issued: Irene Cohen, Evelina Martini, Harry D. Steyer.
Transfer returned: Dorothea F. Yuki.
Transfer revoked: James Shockley.

Transfers deposited: Horace Giampietro, Jerry Knopp.
In service: Bernard Morrow, Robert J. Busick.
Returned from service: Sylvan Piacentini.

LOCAL NO. 60, PITTSBURGH, PA.

New members: Arthur John Adams, Jimmy Barrie, John L. Bell, Edw. T. Christie, Guerino A. DeJulio, Jack Josephson, Lois Mae Kreller, Pasquale Pagano.
Transfers issued: Saul Stutch, Billy Wade, Lois Barber, Helen Witte, Robert Hare, Jon. Wallace, Wm. Rodkey, Roger Stone, Paul Fleeger, Ben Mazer, Robert Cooper, Ollie Riehl, Helen Jillson, Charles Lenz, Calvin Gwaley, Wm. K. Horvath, Zola Tisherman, Allen Horowitz, Jerome Kaminsky.
Transfers returned: Edwin Beck, Anthony Pasquarelli, Wm. Horvath, Mel Carb, Edw. Foster, Billy Wade, Robert Cooper.
Transfer deposited: Harry F. Williams.
In service: Robert S. Dietrich, Jack M. Hartigan, William Hinds, Henry Marconi, Donald Stack.

LOCAL NO. 65, HOUSTON, TEXAS

New members: Stormy Smith, Homer Oliver, George D. Knodell, Truman Horner, A. I. Chinski, Adolph V. Torres, Allan Ruthstrom, Carl Hooker, John M. Nolan, Harvey L. Burnett.

In service: Johnny Johnson.
Transfers deposited: Joe L. Sanders, Robert G. Strong, Kenneth C. Mann, Henry E. Mann, Jr., Carl Sands, Jack Swatek, Lawrence J. Foster, Milton Johnson, Thal Taylor, Sam Feldman, George N. Vales, all 10; Sal Leola Bert Prager, Herb Hodgkins, all 802; Bob Bock, 284; Noel Jones, 278; Mario A. Dentino, 66; D. Robert Stiff, Bill Munaco, John Riech, all 5; John Bock, 386; Dan Williams, 77; Alan Yost, 63; Stanley Sterbery, 400; Dick Calloway, 71; Frank Obora, 15; Keith Sylvester, 32; Richard Fonda, Sheldon Fonda, both 443; James O. Taylor, 47; C. G. Sparks, 266; Bob Strand, 110; Renee Darst, 89; Carolyn Beyer, 784; Billie Bauer, 289; Virginia Dunbar, 88; Edna Mai Rosen, 257; Hilda Halbrook, 464; Margie Edwards, 74; Irvin Block, 23; Don Buzbee, 53; Johnny Ross, 433.

Transfers withdrawn: Robert G. Strong, Guy Asher, Joseph Chabr, Vincent Cichowicz, Dmitry Gribanovskiy, Charlotte Polak, Lois Behrie, Milton Johnson, all 10; Mario A. Dentino, 66; D. Robert Stiff, Bill Munaco, John Riech, all 5; Herb Hodgkins, Sal Leola, Vaclaw Kcc, Bert Prager, all 802; Tommy Carr, 342; Fred Assunto, 615; Noel Jones, 278; Keith Sylvester, 32; Edwin Stein, 166; Henry E. Mann, Jr., 10; John Bock, 386; Dan Williams,

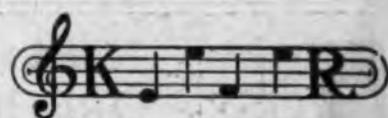
77; Alan Yost, 63; Stanley Sterbery, 400; Dick Calloway, 71; Frank Obora, Vera Hammersley, 166; Bruill McKinney, Marian Sandrock, both 4; Ruth Mueller, 137; Rosalie Murphy, 67; Joseph Pozner, Wilma Powers, Mabel Pullman, both 450; Betty Jo Sanner, 306; Julienne Shaw, 128; Gertrude Shideler, Helen Shideler, both 36; Evelyn Thomas, 450; Ray Nichols, 532; Kenneth Waterman, 48; Helen Warner, 389; Bill Martin, 25; Wm. E. Theodore, 425; L. L. Davis, 464; Henry Paustenbach, 630; Rachel N. Williams, 260; Arch L. Jones, 375; Harold Brown, 427; H. Eugene Pringle, 133; Stanley Kreider, 655; Richard W. Smith, 294; Bill Apperson, 89; John Wach, 5; Richard J. Fanning, 171.

LOCAL NO. 77, PHILADELPHIA, PA.

New members: James J. Charley, Walter F. Cochran, Wayne Gody, Alexander J. Condliff, Marie DeMaria, Carmen DiPipi, Constance J. Gremo, Win. A. Grube, Thomas Guazzelli, John Labor, Edwin W. London, Nicholas Mariani, John R. Martin, Frank Napolitano, Joseph Pel-

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IN THE 7th War Loan, you're being asked to lend 7 billion dollars—4 billion in E Bonds alone.

That's the biggest quota for individuals to date.

Maybe you've wondered why, when we've apparently got the Nazis pretty well cleaned up, Uncle Sam asks you to lend more money than ever before.

If you have, here are some of the answers:

This war isn't getting any cheaper

No matter what happens to Germany—or when—the cost of the war won't decrease this year.

We're building up a whole new air force of jet-propelled planes and bigger bombers.

We're now building—even with announced reductions—enough new ships to make a fair-sized navy.

At the time this is written, our casualties are nearing the million mark in dead, missing, and

wounded. Wounded men are arriving in this country at the rate of over 30,000 a month. The cost of caring for these men at the battle fronts, transporting them home, and rehabilitating them when they get here, is mounting daily.

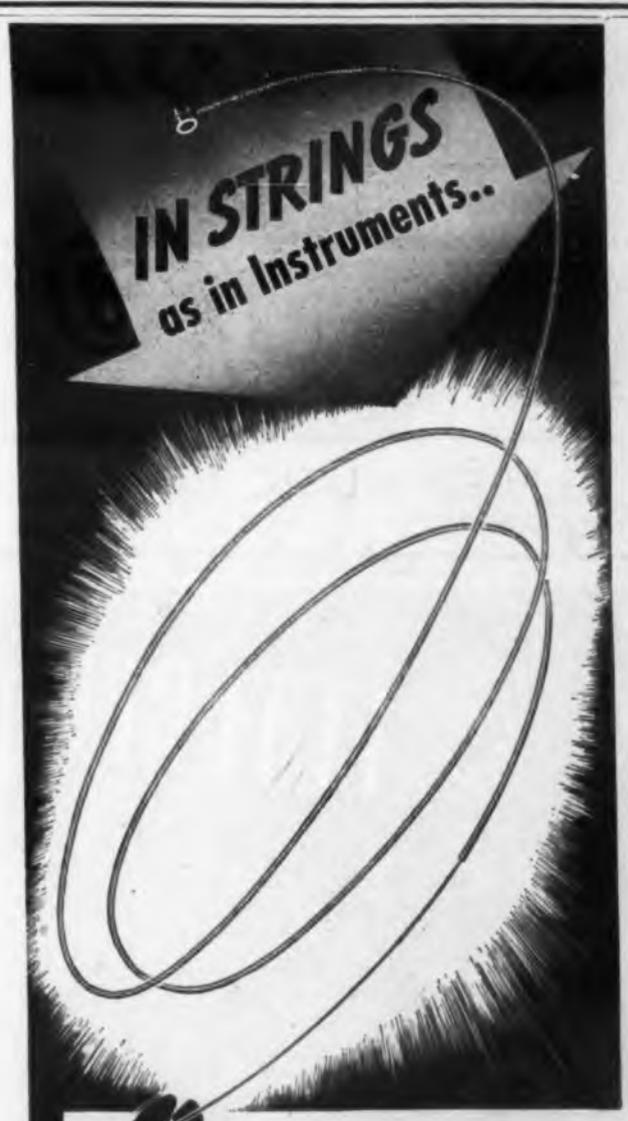
No—this war isn't getting any cheaper. And won't for some time.

This year—2 instead of 3

We need as much War Bond money this year as we did last. But there will be only 2 War Loans this year—instead of the 3 we had in 1944.

Each of us, therefore, must lend as much in two chunks this year as we did last year in three. That's another reason why your quota in the 7th is bigger than before.

The 7th War Loan is a challenge to every American. The goal for individuals is the highest for any war loan to date. The same goes for the E Bond goal. Find your personal quota—and make it!



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2. BEVA'S MARCH
3. MARCHING BANDS
4. THE FAVORITE REGIMENT
5. MARCHING BANDS
6. THE BANNER
7. THE FAVORITE REGIMENT
8. LA FINE DE LA VICTOIRE (Father of Victory)
9. MARCH MARCH
10. MARCH FROM "CARMEN"
11. MARCH OF THE KERRALLERS
12. MARCH OF THE KERRALLERS
13. THE DETECTIVE
14. MARCH OF THE DOUBLE EAGLE
15. ONLY ONE VIENNA
16. MARCH PATRIOTIC (V. & A.M.)
17. MARCH COLORED (John Army)

STANDARD MARCHES FOLIO No. 2

1. HEADQUARTERS MARCH
2. MOBILIZATION MARCH
3. MARCHING BANDS
4. MARCHING BANDS
5. PERDAN MARCH
6. METROPOLITAN MARCH
7. MARCH OF THE FUTURE
8. MARCH OF THE FUTURE
9. MARCH OF THE FUTURE
10. THE FAVORITE AND THE COON
11. MARCH OF THE FUTURE
12. MARCH OF THE FUTURE
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STANDARD WALTZES FOLIO No. 2

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In service: Walter Brenkman, Edward Confalone, George M. Dawson, Edward Drudi, Victor W. Harris, Albert C. Hurley, Jr., Donald Lane, Ralph Santini, Robert Wynne, Theo. A. Verlander, Jr.

Resigned: Alma W. Backer, Brent Finney, Henry Portno.

Transfers deposited: Evans Brown, 802; Donald Davis, 211.

Transfer withdrawn: Seymour Bachman, 140.

Transfers issued: Perfecto M. Lopez, Stanley Coren, Barney J. Devine, Lillian Bowman Zimmerman, Fred T. Edmonds, 2; Karoly Magda, Robert L. Frank, Ann M. McDonald, Theo. (Teddy) Corabi, Otto C. Schmidt, Sol (Buddy) Brantz, Fred T. Edmonds, Chas. Crumley, Howard J. Small, Francis E. Beecher, Rea Bowman, Anthony Ciliberti, Thos. F. Clegg, Jr., Albert DeMen, Patsy Evangelista, Walter Grigaitis, Jr., Chas. Wm. Mohacy.

Transfers returned: Charles McKown, Brent Finney, Alexander Jovovich, Samuel Cocchia, Alice Owens, Frank J. Sinatra, James E. Rettig, Kathleen E. Dornier, Michael J. Ferrick, Emilie DePalma, Frank Gombone, Marshall N. Rapp, Abraham Cherry, Raymond J. Oram, Dennis Sandole, Armand DiCamillo, Chas. H. O'Neill, Edward A. Jacobs, Colombo Cortese, Theodore Mack, Wm. Deppenschmidt, Ray Taylor, John G. Doron, Walter G. Miller, John Winiarski (Winters), Richard Forcella, Lawrence Yeiter, Edward R. Kunkeley, Robert L. Frank, Zane Edward Zeng, Anthony DeSimone.

LOCAL NO. 84, BRADFORD, PA.
Change in officers: Harold Harmon, vice-president; Nick Monti, board member.
Transfer withdrew: Frank Hannan, 802.
In service: Evelyn Fischer.

LOCAL NO. 90, DANVILLE, ILL.
New member: Ralph Palmer.
Transfers deposited: Mary O'Brien, Harry O'Brien, 162.
Restored: Burnie Peacock.

LOCAL NO. 101, DAYTON, OHIO
New members: Lorna Wooster, Elinor Matejovsky, Keith Wade, Leo S. Hardy, James W. Hanes, Charles Gattineau, Jr., Paul D. Harrison, Larry Thornton, James H. O'Neill, Kenneth R. Schueman, George Wilde, Gaylord G. Long, George E. Gehlauf, Jr., Richard Zeller.
Transfers deposited: Bob Fernandez, 171; Vern W. Reeder, 137; Marjorie Stragand, 245.
Erased: Paul L. Flint.

Transfers issued: John L. Eager, L. Robert Cromer, Victor R. Peterson, Ruth Ann Jameson, Charles Galloway.
Traveling members: Dell Forrest, 444; Jack McKenzie, 527; Hal Perry, Tom King, Don Brindley, Dan Seymour, Oscar Zapata, all 802; Maxine Kipple, Wm. M. Comley, Jr., 2; John Schweitzer, 86; Jerry Nader, George Lescher, Albert Friedman, Robert Hedrick, Gene Friedman, Theodore Friedman, all 10; Leonard Valdez, 42; Harvey Culbertson, Jr., Bob Trolli, 59; Bill Akin, 101; Jim Christian, 11; Angelo Agatone, 288; Paul Johnson, 594; Walter E. Hadden, 1; Harold L. Worman, 297; Edward Butterfield, 321; Marjorie Slightam, 166; Cass Harrison, Harry Budner, Arthur Gallo, Lee Brandywine, Sam Shaevit, John T. Elkin, Jr., Donato DiGeronimo, Alfred Pognoto, 802; Leo Sunny Schoenbrun, Rosalie Koliner, 5; Elaine Reid, 160.
In service: Donald J. Rhoads, George A. Zoller.

LOCAL NO. 147, DALLAS, TEXAS
New members: Charlott Brewer Stewart, George G. Boughton, Fred Daniel Gealy, Jr., Sara Glynn Gilbreath.
Transfers deposited: Eddie Jaxon, 278; Frank Ward, Jr., 618.
Transfers withdrawn: Cecil F. Simpson, 47; Lowell Steinert, 77.
Transfer cancelled: Mrs. James C. Lane, 47.
Transfers issued: Ralph M. Leo, Alice Holcomb-McDaniel, Harry B. Parrshall.
Traveling members: Phil Levant, Bill Knittenfelder, Lew Loomis, Oscar Kobelki, Charles Call, Red Millard, all 10; Grayce E. Vorpal, 5; Thomas Gorsuch, 192; Tom Shaffer, 334; George Pilcher.

LOCAL NO. 203, HAMMOND, IND.
New members: Laddie Burian, Del Caldwell, Wm. Al Davis, Richard DeWitt, Charles Vickers, Eleanor Vickers.
Returned from service: Hennessy Abel.
In service: Charles Dominic Candiano, Gordon Rundle.
Transfers issued: Mike Banchy, Robert Kussey, Bert Sendak, Jinne Rodgers.
Transfers returned: Milton Zeitlin, John Poloson, Jr., Berdie Vivian, J. Gibbs Spring.
Transfers deposited: Bernice Farnsworth, Euell Lamb, James Wurtenburg, Arthur Fland, Ralph B. Garcia, Jr., Aaron Shapiro.
Transfer withdrawn: Ralph B. Garcia, Jr.

LOCAL NO. 208, CHICAGO, ILL.
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Transfers issued: Wendell Perlotte, Edward Robinson, Wm. Jack Dupree, James Robinson II, Robert Montgomery, Emanuel Sayles, Samuel Casimir, Simeon Henry, John Morton, Edward T. Randall, Charles Segar, Mike Kendrick, Wilmas Reeves, Morris Lane, Ollie Crawford, Leonard Caston, Eugene Smith, John Davis, Preston Coleman, Dave Reel, General Morgan, Prentice Butler, Floyd McDaniel, Wm. S. Hill, Lindsley Holt, Hillard Brown, George Reynolds, Ransom Knowling, Robert A. Brooks, Augustus Chappell.
Transfers returned: Fulton Alexander, Lionel Adams, Emanuel Williams, Robert Merrill, William Huff, Preston Coleman, Lee Barnes, Luther Jones, Eugene Smith, Wm. H. Martin, Eddie McCants, Sylvester Jones, William Johnson, Lawrence Armstrong, Wendell Okwens, Edward Fant, Augustus Chappell.
Transfers deposited: Wm. J. Crosby, 30; Ernest McGhee, 622; Oliver Mischeaux, 471; Roscoe Westhers, 767; Rae Lee Jones, Viola Burnside, Grace Bayron, Johnnie Mae Rice, Helen Jones, Helen Saine, Pauline Braddy, Ina Bell Byrd, Willie Mae Lee, all 710; Johnnie Mae Stansberry, Miriam Carter, Julia Travick, 743; Ernestine Harris, 627; Anna Mae Winburn, 358; Miriam Polak, Reolind Cran, 9.

LOCAL NO. 216, FALL RIVER, MASS.
New members: Louis F. Botelho, Manuel Caten, John Cheick, Jr., John Cordeiro, Lillian Cordeiro, Antonio P. DeSouza, Manuel S. Magan, Antonio Simoes.
Honorary member: Dominateur Plonic.

LOCAL NO. 231, TAUNTON, MASS.
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Transfer deposited: Ray Jones, 802.
Transfer returned: Harry L. Kummer.
In service: Antonio Pereira, Jr., Louis Santos.

LOCAL NO. 234, NEW HAVEN, CONN.
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Transfer member: Roger E. Furlong.
Resigned: Betty J. Stevens.
In service: Elwood C. Olson.
Traveling members: J. Litau, S. Zwilling, J. Raberoff, H. Saleksi, M. Lefkowitz, R. Meyerhoff, J. Saunders, M. Pollock, N. Pesce, M. Rapfogel, V. Wernick, C. Muleniz, W. Hegner, N. Marino, A. Glantz, G. Chaffin, S. Poretz, P. Stalluppi, J. Freni, A. Torchin, B. Wolf, all 802.

LOCAL NO. 510, SAN LEANDRO, CALIF.
Dropped: Dean Hall.

LOCAL NO. 717, EAST ST. LOUIS, ILL.
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POTTSTOWN:
 Schmoyer, Mrs. Irma
READING:
 Nally, Bernard
RIDGEWAY:
 Beagui, Silvio
SHARON:
 Marino & Co., Former Op.
 Clover Club.
STRAPPORD:
 Poinsetta, Walter
WASHINGTON:
 Athens, Peter, Mgr.,
 Washington Cocktail Lounge.
WEST ELIZABETH:
 Johnson, Edward
WILKES-BARRE:
 Cohen, Harry
 Kozley, William
 McKane, James
YATESVILLE:
 Bianco, Joseph, Oper., Club Mayfair
YORK:
 Weinbrom, Joe
RHODE ISLAND
NORWOOD:
 D'Antonio, Joe
 D'Antonio, Mike
PROVIDENCE:
 Allen, George
 Belanger, Lucian
 Goldsmith, John, Promoter
 Kronson, Charles, Promoter
WARWICK:
 D'Antonio, Joe
 D'Antonio, Mike
SOUTH CAROLINA
CHARLESTON:
 Hamilton, E. A. and James
GREENVILLE:
 Allen, E. W.
 Bryant, C. Hodges
 Fields, Charles B.
 Goodman, H. E., Mgr., The Pines
 Jackson, Rufus
 National Home Show
ROCK HILLS:
 Kolas, "King"
 Wright, Wilford
SPARTANBURG:
 Holcome, H. C.
SOUTH DAKOTA
BERESFORD:
 Muhlentort, Mike
LEBANON:
 Schneider, Joseph M.
SIOUX FALLS:
 Magee, Floyd
TRIPP:
 Maxwell, J. E.
YANKTON:
 Kosta, Oscar, Mgr.,
 Red Roster Club
TENNESSEE
BRISTOL:
 Pinchurst Country Club,
 J. C. Rates, Mgr.
CHATTANOOGA:
 Duddy, Nathan
 Reeves, Harry A.
JACKSON:
 Clark, Dave
JOHNSON CITY:
 Watkins, W. M., Mgr.,
 The Lark Club
MEMPHIS:
 Atkinson, Elmer
 Hulbert, Maurice
NASHVILLE:
 Carter, Robert T.
 Fable, J. C.
 Harris, Rupert,
 Greater United Amusement Service
TEXAS
ABILENE:
 Sphinx Club
AMARILLO:
 Cox, Milton
AUSTIN:
 Franks, Tony
 Rowlett, Henry
CLARKSVILLE:
 Dickson, Robert G.
DALLAS:
 Carnahan, R. H.
 Goldberg, Bernard
 May, Oscar P. and Harry E.
FORT WORTH:
 Bauer, Bill
 (also known as Joe Bowers).
 Bowers, J. W.
 Carnahan, Robert
 Coe Co. Club
 Merritt, Morris John
 Smith, J. F.
GALVESTON:
 Evans, Bob
 Page, Alex
 Purple Circle Social Club
HENDERSON:
 Wright, Robert
HOUSTON:
 Grigoby, J. B.
 Jetson, Oscar
 Merritt, Morris John
 Orchestra Service of America
 Revis, Bouldin
 Richards, O. K.
 Robinson, Paul
 World Amusements, Inc.,
 Thomas A. Wood, Pres.
KILGORE:
 Club Plantation
 Matthews, Edna
LONGVIEW:
 Ryan, A. L.
PALESTINE:
 Earl, J. W.

PORT ARTHUR:
 Silver Slipper Night Club,
 V. B. Berwick, Mgr.
TEXARKANA:
 Beverly Nite Spot,
 Mrs. Thelma McCrary, Owner,
 Gaet, Arthur
TYLER:
 Gillilan, Max
 Tyler Entertainment Co.
WACO:
 Williams, J. R.
WICHITA FALLS:
 Dibbles, C.
 Malone, Eddie, Mgr., The Barn
UTAH
SALT LAKE CITY:
 Allain, George A.
VERMONT
BURLINGTON:
 Thomas, Ray
VIRGINIA
NEWPORT NEWS:
 Kay, Bert, Owner, "The Barn"
NORFOLK:
 DeWitt Music Corporation, U. H.
 Maszy, Pres., C. Coates, V-Pres.
NORTON:
 Pegrum, Mrs. Erma
ROANOKE:
 Harris, Stanley
 Morris, Robert F., Mgr.,
 Radio Artists' Service.
 Wilson, Sol, Mgr., Royal Casino
SUPPLY:
 Clark, W. H.
WASHINGTON
TACOMA:
 Dittbenner, Charles
 King, Jan
WOODLAND:
 Martin, Mrs. Edith
WEST VIRGINIA
BLUEFIELD:
 Brooks, Lawson
 Florence, C. A.
 Thompson, Charles G.
CHARLESTON:
 Brandon, William
 Corey, LaBabe
 Hargreave, Paul
 White, R. L.,
 Capitol Booking Agency.
 White, Ernest B.
FAIRMONT:
 Carpenter, Samuel H.
WISCONSIN
ALMOND:
 Bernatos, Geo., Two Lakes Pavilion
APPLETON:
 Konzelman, E.
 Miller, Earl
ARCADIA:
 Schade, Cyril
BARABOO:
 Dunham, Paul L.
EAGLE RIVER:
 Denoyer, A. J.
HEAFFORD JUNCTION:
 Kilinski, Phil, Prop.,
 Phil's Lake Nakomis Resort.
JUMP RIVER:
 Erickson, John, Mgr.,
 Community Hall.
RESHERA:
 American Legion Auxiliary
 Long, Matilda
MADISON:
 Persson, Leon, Amber Club
 White, Edw. R.
MALONE:
 Kramer, Gale
MERRILL:
 Goetsch's Nite Club,
 Ben Goetsch, Owner.
MILWAUKEE:
 Cubie, Iva
 Thomas, James
 Weinberger, A. J.
MT. CALVARY:
 Sijack, Steve
NEOPIT:
 American Legion,
 Sam Dickenson, Vice-Commander.
RHINELANDER:
 Kendall, Mr., Mgr.,
 Holly Wood Lodge.
 Khoury, Tony
ROTHSCHILD:
 Rhyner, Lawrence
SHERBROOK:
 Rahr, August W.
 Sicilia, N.
SLINGER:
 Bue, Andy, alias Andy Buege
STURGEON BAY:
 DeFeo, F. G.
 Larsheid, Mrs. George, Prop.,
 Carman Hotel.
TIGERTON:
 Mieschke, Ed., Mgr.,
 Tigerton Dells Resort
TOMAH:
 Cramm, E. L.
WAUSAU:
 Vogl, Charles
WYOMING
CASPER:
 Schmitt, A. E.
ORIN JUNCTION:
 Queen, W., Queen's Dance Hall
DISTRICT OF COLUMBIA
WASHINGTON:
 Alvis, Ray C.
 Arcadia Ballroom, Edw. P. Meserole,
 Owner and Operator.
 Archer, Ph
 Berenguer, A. C.
 Burroughs, H. F., Jr.
 Dykes, John (Jim), Prop.,
 Dykes' Stockade.
 Flagship, Inc.
 Fratone, James
 Furedy, E. S., Mgr.,
 Trans Lux Hour Glass.
 Hayden, Phil
 Hodges, Edwin A.
 Hoffman, Ed. F.,
 Hoffman's 3-Ring Circus.
 Hue, Lim, Mgr., Casino Royal,
 formerly known as La Paroc.
 Lynch, Buford
 McDonald, Earl II
 Melody Club
 O'Brien, John T.
 Reich, Eddie
 Rosa, Thomas N.
 Smith, J. A.
 Trans Lux Hour Glass,
 E. S. Furedy, Mgr.
CANADA
ALBERTA
CALGARY:
 Dowley, C. L.

ONTARIO
BRANTFORD:
 Newman, Charles
HAMILTON:
 Dumbell Amusement Co.
PORT ARTHUR:
 Curtin, M.
TORONTO:
 Leslie, George
 Chin Up Producers, Ltd.,
 Roly Young, Mgr.
 Clarke, David
 Cockerill, W. H.
 Eden, Leonard
 Henderson, W. J.
 LaSalle, Fred,
 Fred LaSalle Attractions.
 Local Union 1452, CIO Steel Work-
 ers' Organizing Committee.
 Urban, Mrs. Marie
QUEBEC
MONTREAL:
 Auger, Henry
 DeSautels, C. B.
 Horn, Jack, Operator, Vienna Grill
 Koby, Fernand
 Sourkes, Irving
QUEBEC CITY:
 Sourkes, Irving
VERDUN:
 Senecal, Leo
MISCELLANEOUS
 American Negro Ballet
 Aulger, J. H., Aulger Bros. Stock Co.
 Bert Smith Revue
 Bigley, Mel. O.
 Baugh, Mrs. Mary
 Blake, Milton (also known as Manuel
 Blanke and Tom Kent).
 Blanke, Manuel (also known as Mil-
 ton Blake and Tom Kent).
 Blaupa, Paul, Mgr., Pee Bee Gee
 Production Co., Inc.
 Brau, Dr. Max, Wagnerian Opera Co.
 Braunstein, B. Frank
 Bruce, Howard, Mgr., "Crazy Holly-
 wood Co."
 Bruce, Howard,
 Hollywood Star Doubles.
 Brugler, Harold
 Burns, L. L., and Partners
 Carr, June, and
 Her Parisienne Creations.
 Carroll, Sam
 Currie, Mr. and Mrs. R. C.,
 Promoters, Fashion Shows.
 Curry, R. C.
 Capuciewski, Harry J.
 Darragh, Don
 DeShon, Mr.
 Eckhart, Robert
 Edmonds, E. E., and His Enterprises
 Farrance, B. F.
 Fechan, Gordon F.
 Ferris, Mickey, Owner and Mgr.,
 "American Beauties on Parade".

TOPEKA:
 Egyptian Ballroom,
 Claude Busay, Mgr.
WICHITA:
 Shadowland Dance Club,
 Gage Brewer, Owner and Oper.
KENTUCKY
LOUISVILLE:
 Parkmoor Recreation Center
 Swiss-American Home Assn., Inc.
 Trianon Nite Club,
 C. O. Allen, Prop.
LOUISIANA
BATON ROUGE:
 Bombadears Club
 Fiks Club
 Pender's Bar and Grill
NEW ORLEANS:
 Happy Landing Club
MARYLAND
ELKTON:
 Tom Howard's Tavern, Tom How-
 ard, Owner, Booth's Village.
MASSACHUSETTS
FALL RIVER:
 Faria, Gilbert
MICHIGAN
FLINT:
 Central High School Auditorium
INTERLOCHEN:
 National Music Camp
ISHPEMING:
 Casino Bar & Night Club,
 Ralph Foto, Prop.
 Rendezvous Ballroom, Mrs. Delma
 Ross, and Gordon Rock, Props.
MARQUETTE:
 Johnston, Martin M.
NEGAUNEE:
 Hotel Bar, Napoleon Vizna, Prop.
NEW JERSEY
BELLEVILLE:
 Fountain
CLIFTON:
 Hreckmann, Jacob
HIGHLAND PARK:
 Atkinson, Connie
LITTLE FERRY:
 Charlie's Grill,
 Charles Kozler, Owner.
NEW YORK
FRANKFORT:
 Billis Hotel
LOCKPORT:
 United Musicians, LIU 1122,
 Everett Jepson, President.
MASSENA:
 Gib and Mac's Night Club,
 Gilbert Whalen, Prop.
MOUNT VERNON:
 Studio Club
NEW YORK CITY:
 Jenny, Tite (also known as Ted or
 Ed Hardy).
SCHENECTADY:
 Music Bar Restaurant,
 Harry Silverman, Prop.
WEST PARE:
 Broglio's, John Broglio, Mgr.
NORTH CAROLINA
LELAND:
 Chatterbox Club,
 W. H. Brew, Owner.
WILMINGTON:
 Plantation Club,
 Henry Armalee, Mgr.

THEATRES AND PICTURE HOUSES
 Arranged alphabetically as to States and Canada
CALIFORNIA
LOS ANGELES:
 Paramount Theatre
MASSACHUSETTS
BOSTON:
 E. M. Loew's Theatres
HOLYOKE:
 Holyoke Theatre, Bernard W. Levy
MICHIGAN
DETROIT:
 Colonial Theatre, Raymond Schrei-
 ber, Owner and Oper.
GRAND RAPIDS:
 Powers Theatre
MISSOURI
KANSAS CITY:
 Main Street Theatre
NEW YORK
NEW YORK CITY:
 Apollo Theatre (42nd St.)
 Jay Theatre, Inc.
LONG ISLAND
 (New York)
HICKSVILLE:
 Hicksville Theatre
NORTH CAROLINA
LUMBERTON:
 Carolina Theatre
PENNSYLVANIA
HAZLETON:
 Capitol Theatre, Bud Irwin, Mgr.
PHILADELPHIA:
 Apollo Theatre
 Bijou Theatre
TENNESSEE
KNOXVILLE:
 Bijou Theatre
VIRGINIA
BUENA VISTA:
 Rockbridge Theatre
DISTRICT OF COLUMBIA
WASHINGTON:
 Universal Chain Theatrical Enter-
 prises.
OKLAHOMA
OKLAHOMA CITY:
 Orwig, William, Booking Agent
PENNSYLVANIA
BRADDOCK:
 Cortese's Sportsmen's Bar
DILLINER:
 Jimmy's Place,
 James Vecchio, Owner.
GREENSBURG:
 General Green Lodge,
 Fraternal Order of Police.
PHILADELPHIA:
 Adelpia Hotel
PITTSBURGH:
 New Penn Inn, Louis, Alex and
 Jim Passarella, Props.
READING:
 Hampden Veterans' Volunteer Assn.
TENNESSEE
MEMPHIS:
 Burns, Hal
TEXAS
CORPUS CHRISTI:
 Continental Club
PORT ARTHUR:
 DeGrasse, Lenore
UTAH
NORTH OGDEN:
 Chic-Chic Night Club,
 Wayne Barker, Prop.
WEST VIRGINIA
CHARLESTON:
 Savoy Club, "Flup" Thompson and
 Louie Risk, Oper.
PARKERSBURG:
 Knights of Columbus Hall
WISCONSIN
APPLETON:
 Appleton Legion Hall
AVOCA:
 Avoca Community Building,
 E. J. Kraak, Mgr.
COTTAGE GROVE:
 Cottage Grove Town Hall,
 John Galvin, Oper.
GRAND MARSH:
 Patrick's Lake Pavilion,
 Milo Cushman.
MONTFORT:
 Montfort Community Hall
DISTRICT OF COLUMBIA
WASHINGTON:
 Star Dust Club, Frank Moore, Prop.
MISCELLANEOUS
 Davis, Oscar
THEATRES AND PICTURE HOUSES
MARYLAND
BALTIMORE:
 State Theatre
MISSOURI
ST. LOUIS:
 Fox Theatre
FIFE AND DRUM CORPS
 American Legion Fife, Drum and
 Bugle Corp., Perth Amboy, N. J.

UNFAIR LIST of the AMERICAN FEDERATION OF MUSICIANS

BANDS ON THE UNFAIR LIST
 Leonardson, Weldon, and his Band,
 "The Weldonians", Oakland, Cal.
 Libertyville Municipal Band, Thomas
 Hiddleston, Director, Waukegan, Ill.
 Southern Pacific American Legion
 Post Band, San Francisco, Calif.
 Southern Pacific Club Band,
 San Francisco, Calif.
 Wuerl's Concert Band,
 Sheboygan, Wis.
PARKS, BEACHES AND GARDENS
 Exposition Park, Orville Fox, Mgr.,
 Aurora, Ill.
ORCHESTRAS
 Baer, Stephen S., Orchestra,
 Reading, Pa.
 Bailey, Vernon, Orchestra, Napa, Cal.
 Brewer, Gage and his Orchestra,
 Wichita, Kans.
 Burian, Lorraine, and Her Orchestra,
 Friendship, Wis.
 Cole, George, and his Orchestra,
 Westfield, Mass.
 Downs, Red, Orchestra, Topeka, Kan.
 Druining, Charles, Orchestra,
 Stoughton, Wis.
 Green, Red, Orchestra, Wichita, Kan.
 Kross, Walter, Orchestra,
 Perth Amboy, N. J.
 Kryl, Bohumir, and his Symphony
 Orchestra.
 Mayfield, Jack, Orchestra, Wichita,
 Kan.
 Neichols, Ed., Orchestra, Monroe,
 Wis.
 O'Neil, Kermit and Ray, Orchestra,
 Westfield, Wis.
INDIVIDUALS, CLUBS, HOTELS, Etc.
 This List is alphabetically
 arranged in States, Canada
 and Miscellaneous
CALIFORNIA
NAPA:
 Carneros Social Hall
SAN BERNARDINO:
 Sierra Park Ballroom,
 Clark Rogers, Mgr.
CONNECTICUT
HARTFORD:
 Buck's Tavern,
 Frank S. DeLuco, Prop.
FLORIDA
TAMPA:
 Rainbow Tavern,
 Nick Brown, Prop.
ILLINOIS
CHARLESTON:
 Coles County Fair.
MATTOON:
 U. S. Grant Hotel
INDIANA
BICKNELL:
 Knox County Fair Assn.
IOWA
BOONE:
 Miner's Hall
DUBUQUE:
 Jules Dubuque Hotel

KANSAS
TOPEKA:
 Egyptian Ballroom,
 Claude Busay, Mgr.
WICHITA:
 Shadowland Dance Club,
 Gage Brewer, Owner and Oper.
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 Parkmoor Recreation Center
 Swiss-American Home Assn., Inc.
 Trianon Nite Club,
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LOUISIANA
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 Fiks Club
 Pender's Bar and Grill
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 Faria, Gilbert
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INTERLOCHEN:
 National Music Camp
ISHPEMING:
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 Ralph Foto, Prop.
 Rendezvous Ballroom, Mrs. Delma
 Ross, and Gordon Rock, Props.
MARQUETTE:
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NEGAUNEE:
 Hotel Bar, Napoleon Vizna, Prop.
NEW JERSEY
BELLEVILLE:
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 Hreckmann, Jacob
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 Atkinson, Connie
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 Billis Hotel
LOCKPORT:
 United Musicians, LIU 1122,
 Everett Jepson, President.
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 Gib and Mac's Night Club,
 Gilbert Whalen, Prop.
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 Chatterbox Club,
 W. H. Brew, Owner.
WILMINGTON:
 Plantation Club,
 Henry Armalee, Mgr.

OKLAHOMA
OKLAHOMA CITY:
 Orwig, William, Booking Agent
PENNSYLVANIA
BRADDOCK:
 Cortese's Sportsmen's Bar
DILLINER:
 Jimmy's Place,
 James Vecchio, Owner.
GREENSBURG:
 General Green Lodge,
 Fraternal Order of Police.
PHILADELPHIA:
 Adelpia Hotel
PITTSBURGH:
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 Jim Passarella, Props.
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 Hampden Veterans' Volunteer Assn.
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MEMPHIS:
 Burns, Hal
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CORPUS CHRISTI:
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NORTH OGDEN:
 Chic-Chic Night Club,
 Wayne Barker, Prop.
WEST VIRGINIA
CHARLESTON:
 Savoy Club, "Flup" Thompson and
 Louie Risk, Oper.
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 Avoca Community Building,
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COTTAGE GROVE:
 Cottage Grove Town Hall,
 John Galvin, Oper.
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 Star Dust Club, Frank Moore, Prop.
MISCELLANEOUS
 Davis, Oscar
THEATRES AND PICTURE HOUSES
MARYLAND
BALTIMORE:
 State Theatre
MISSOURI
ST. LOUIS:
 Fox Theatre
FIFE AND DRUM CORPS
 American Legion Fife, Drum and
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The deadline for the \$32,500 "Symphony of the Americas" competition has been extended two months to September 1, 1946. The contest, which is open to composers of all the American republics, is being sponsored by Henry H. Reinchhokl, president of the Detroit Symphony Orchestra.

The Chicago Singing Teachers' Guild announces its Ninth Annual Competition for the W. W. Kimball Company prize of \$100 to be awarded to the composer submitting the best setting for solo voice, with piano accompaniment, of a text to be selected by the composer himself. Complete information is obtainable by addressing E. Clifford Toren, North Park College, 3225 Foster Avenue, Chicago 26, Illinois. Inquiries must be accompanied by self-addressed and stamped envelope.

The United Temple Chorus of Long Island announces its second annual competition for the Ernest Bloch Award, open to musicians throughout the world for a composition based on a text from the Old Testament and suitable for women's chorus. A prize of \$150, publication by Carl Fischer, Inc., and performance by the chorus at its next Spring concert comprise the award. Further information obtained by writing the United Temple Chorus, Box 736, Woodmere, New York.

FOR SALE OR EXCHANGE

FOR SALE—Electric Violin \$50; Foot Control \$20; Pick-up Mike \$20; New Amplifier 20-W. \$75. Krause, 109-19 134th St., South Ozone Park 20, N. Y.

FOR SALE—\$150 Concert Library of 3,000 numbers; suitable for concert and hotel orchestra; consisting of overtures, selections, suites, valse and marches. Daniel Breeskin, 1741 Kenyon St., Washington, D. C.

FOR SALE—Ludwig "Symphony DeLuxe" Pedal Tympani, 25x28"; fine fold wrinkle bowls; chrome trimmings; like new; \$300. Joseph Schneider, Route 11, Box 154, LeMay 23, Mo.

FOR SALE—One set Boehm Bb and A Clarinets (A. Robert, Paris); perfect condition; will express C.O.D.; three days' trial; price \$200. Mrs. R. F. Jahr, 5400 Woodland Ave., Kansas City, Mo.

FOR SALE—Modern Viola D'Amour and old Quintin (7 and 5 strings); also Viola D'Amour repertoire. Alfred Gietzen, 8 West 108th St., New York, N. Y.

FOR SALE—1,000 scores and arrangements, ideal for request programs; arranged by Van Cleave; list of tunes on request; highest offer accepted; information given. Lud Palir, 176 Ashburton Ave., Yonkers 2, N. Y. Phonic Yonkers 5-4080.

FOR SALE—Two left-hand and one right-hand, 3/4 size, hand-made string Barks of fine material; one standard size York, top action, recording, Bb Bass, silver-gold bell. H. F. Dye, 3105 Elm St., Parkersburg, W. Va.

FOR SALE—Silver, Selmer Tenor, A-1; Lyon & Healey Harp; Conn straight soprano, just overhauled, brass lacquered; Paramount Tenor Banjo. L. V. Olson, Grand Meadow, Mina.

FOR SALE—Orchestra Library, reasonably priced; Strauss, Waldteufel Waltzes, Overtures, Comic, Grand Opera Selections, Characteristic, Concert Numbers; instrumentation; 1st and 2nd Violin, Viola, Cello, Bass, Piano, 1st and 2nd Trumpet, Trombone, Flute, Clarinet, Drums. Felix Tush, 1736 East 24th St., Brooklyn 29, N. Y.

FOR SALE—Luree Conservatory System Oboe, in perfect condition, ready to play; new pads; new case; \$500. H. W. Kaar, 342 Garfield St., Gary, Ind.

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

FOR SALE—Genuine Luree (Oboe, Conservatory System) plateau keys, \$500. Paul M. Jensen, 211 Medical Arts Building, Tulsa, Okla.

FOR SALE—Library of standard violin and orchestra music; accumulation of years of teaching and conducting; lists on request; also good Viola and conductor's stand. W. W. Leffingwell, Palmetto, Fla.

FOR SALE—Rudall-Carte hand-made silver C Piccolo; closed G sharp; like new, \$120, C.O.D.; three days' trial. George C. Penhorn, 91 Byrner St., Jamaica Plains 30, Mass.

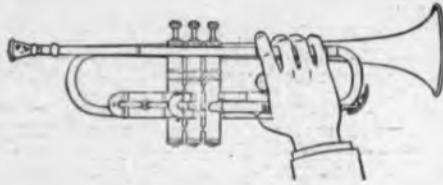
FOR SALE—French Hesson Bb Trumpet, A-1 condition, brass; C.O.D.; privilege of inspection; \$175. Fay Bloss, 5/8 Main School of Music, 131 North Main St., South Bend 7, Ind.

FOR SALE—"Maha" French Hesson Trumpet, good condition, case included, \$175. Marshall N. Rapp, 755 Lawson Ave., Penfield, Upper Darby P. O., Pa. Phone Hill-top 0909.

FOR SALE—Conn Bb Recording Tuba, 3-valve, short action, large model, new condition, brass, gold lacquer, case and stand. Musician, Room 903, 224 East 47th St., New York, N. Y.

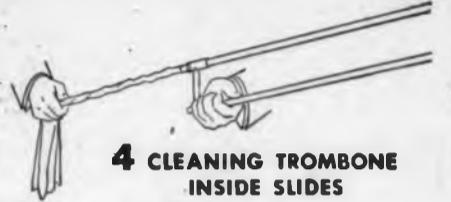
TEST YOUR KNOWLEDGE OF "INSTRUMENT CARE" WITH THESE SIMPLE PROBLEMS!

(CORRECT ANSWERS AT BOTTOM OF THIS PAGE)



1 PICKING UP TRUMPET
 RIGHT WRONG

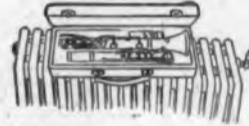
These and countless other instrument care problems are fully explained, with illustrations, in the valuable 40-page book, "How To Care For Your Instrument." Get your copy now! Use the coupon below.



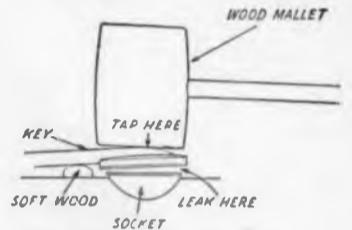
4 CLEANING TROMBONE INSIDE SLIDES
 RIGHT WRONG



2 CLEANING CORNET VALVES
 RIGHT WRONG



3 WOOD CLARINET IN CASE
 RIGHT WRONG



5 BENDING SAX KEY TO STOP LEAK
 RIGHT WRONG

MAKE YOUR INSTRUMENT LAST LONGER!...
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ROTARY VALVE FRENCH HORNS • SAXOPHONES
CLARINETS • FLUTES • PICCOLOS • OBOES • BASSOONS
AND PERCUSSION EQUIPMENT**

In all probability it will still be many months before you can get a new band instrument of any make. No new instruments are being manufactured for civilian use, so it is important that you keep your present instrument in first-class playing and operating condition. The valuable book "How To Care For Your Instrument" is loaded with suggestions and illustrations on how to make any band instrument last longer—not just Conn instruments, but all makes. Gives complete instructions on what to do and what not to do. In no other single book can you get this valuable information! Send for it today, or get it from your friendly Conn dealer.



CORRECT ANSWERS TO "INSTRUMENT CARE" PROBLEMS

1 Wrong. Squeezing valve slides may put kinks in valve casing and ruin the valve action. Pick it up by the valves.

3 Wrong. Two mistakes here. Heat from radiator may crack any wood instrument. Barrel joint of clarinet should be separated from upper joint, when packing in case, to avoid cracking.

2 Wrong. Exposed point of swab rod should be covered to prevent scratching inside of the casing. Book shows how.

4 Wrong. Two mistakes here. Using rod to clean inside slides may damage inside mouthpiece. Holding one slide while cleaning the other may throw slides out of parallel.

5 Right. This is the only safe way to do it. Don't use pliers.

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