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NO. 10

EXTENT OF NEGOTIATIONS IN THE RECORDING SITUATION

President James C. Petrillo Submits Report Of the International Executive Board On the Recording Controversy

The International Executive Board unanimously decided that reports of all negotiations handled by the Board with the recording industry be published in the INTERNATIONAL MUSICIAN.

First, I would like to give the members some information as to how the negotiations came about. The ban on recordings, as you well know, became effective on August 1, 1942.

From then on there were no negotiations of any kind, only a campaign of abuse fostered by the National Association of Broadcasters, through the press and radio against the American Federation of Musicians, and myself individually. The United States Senate decided to investigate the activities of the American Federation of Musicians, its President and any group or person engaged in interstate commerce as regards control of music generally and the production of music specifically. A sub-committee of the Senatorial Interstate Commerce Committee was appointed and first heard statements from Elmer Davis, chairman of the Office of War Information; James L. Fly, chairman of the Federal Communications Commission; Thurman Arnold, Assistant Attorney General of the United States, handling trust cases; and others. These men all presented testimony against the American Federation of Musicians. No representative of the American Federation of Musicians was called at this first hearing. After this testimony was presented, the matter was brought before the United States Senate. The Senate then voted to continue the investigation and appropriated \$5,000.00 to finance same.

This Senate committee asked me to appear before it in Washington, and I willingly complied with their request. I was on the stand for two full days—January 12th and 13th—and on January 14th was followed by Attorney Joseph Padway. The reason I make this short explanation is to show that contrary to some press reports the Senate committee did not insist or hand me a mandate to make demands on the recording industry. The proposals made by the American Federation of Musicians to the employers were made voluntarily.

It is true during the time I was on the stand, the Senate committee continually asked me what we wanted, why did we not make demands, saying that "they had never heard of an organization going on strike without making demands." Prompted by this I asked them, "Would it alleviate matters for this committee if the American Federation of Musicians did make proposals?" To this they replied: "Yes."

One senator asked me if we would put the men back to work while we were negotiating. I answered, "No, gentlemen. I am satisfied this committee wants a settlement as soon as possible. If the American Federation of Musicians sent the men back without a settlement, these negotiations would last two or three years. You don't know these babies as well as we do." I was then asked if the American Federation of Musicians would withdraw the ban for thirty days. My reply thereto was to the effect that "In thirty days they would make enough popular records to last them for a year, and in my opinion, the negotiations would be of no avail."

Apparently the Senate committee members were satisfied with the explanations made by your President. From the above

you can see there was no compulsory demand made upon the American Federation of Musicians to begin negotiating. That started only on my promise to the Senate committee that we would do so. After the Executive Board heard the explanation of my appearance before the Senate investigating committee, they decided to meet with the recording industry.

The regular Mid-Winter Meeting of the International Executive Board of the American Federation of Musicians was held in New York commencing February 1, 1943. For two weeks the Board handled general business of the Federation and at the same time was preparing proposals to be presented to the recording industry. This made it necessary for the Executive Board to continue in session for another week. The Executive Board invited the following companies to meet with it at the President's office on Monday, February 15th, at 2:00 P. M.:

RCA-Victor Company,
Decca Records,
Columbia Recording Corp.,
Muzak Co.,
World Broadcasting Co.,
Empire Broadcasting Co.,
Minoco Studios,
National Association of Coin-Operated
Phonograph Manufacturers.

At the appointed time the following companies met with the Board:

Muzak Corp.,
Associated Music Publishers,
Lang-Worth Feature Programs, Inc.,
Standard Radio,
Soundies Distributing Corp. of America, Inc.,
World Broadcasting System, Inc.,
Empire Broadcasting Co.,
Decca Records,
Columbia Recording Co.,
WOR Recording Studios,
RCA-Victor Division, Radio Corp. of America,
NBC Radio Recording.

At this meeting the Executive Board presented the following proposals and made explanations of same:

It is a matter of common knowledge based upon years of experience that the accomplished musician becomes such only after many years of study and training, which study and training he must continue uninterruptedly thereafter in order to maintain the technique necessary for the accomplished musician. He is therefore required for that purpose, to maintain his standard and technique, which of necessity are lost by suspending the period of study and training or by devoting any time to any other field or industry.

It is also a matter of common knowledge that practically none of the symphony orchestras composed of accomplished musicians are self-sustaining and in the past have depended upon volun-

tary contributions and subsidies, which, because of other current conditions and obligations are continually becoming less and less, thus threatening even the continuance of symphonic and other recognized activities of orchestras necessary for the maintenance of musical culture.

The problem of technological unemployment caused by "canned" music has been with us for many years, resulting in recognized decrease in employment of musicians, and their displacement by "canned" music in such places as theatres, hotels, restaurants, dance halls, musical halls and many others of like nature.

The inroads upon employment of musicians by such "canned" music have been ever-increasing with no abatement at any time and no evidence of any abatement, but rather continual increase for the future. Experience has also shown that in the employment of members, preference is always given to the younger musicians, thus making the unemployment situation aggravated for those men who have devoted years in acquiring their talent and skill and who are no longer in a position if they were inclined, to become part of or train for any other field of endeavor. This has resulted in the employment exchanges of the different locals of the Federation being continually filled to overflowing by musicians looking for employment opportunities, many of which were taken away and displaced by "canned" music. Continuance of this situation must of necessity destroy the incentive for the study of music and eventually would destroy the entire music industry and music culture. Therefore, it becomes necessary for the preservation and maintenance of music culture and to alleviate the unemployment situation that means be created for the continued dissemination of music and maintenance of musical culture by employing musicians and furnishing music gratis throughout the United States and Canada, including localities which have not the means financially to provide the advantages of current live music by the use of such fund created for that purpose. Symphony orchestras, bands and other instrumental combinations could be employed and used to furnish live music throughout the United States and Canada for all classes and all communities.

Proposals

A fund shall be created by the payment of a fixed fee to be agreed upon, for each reproduction of records, transcriptions, mechanical devices, and library service, the master of which was made by members of the American Federation of Musicians. This fund shall be used by the Federation for the purpose of reducing unemployment which has been created in the main by the use of the above mentioned mechanical devices, and for fostering and maintaining musical talent and culture and music appreciation; and for furnishing free, live music to the public by means of symphony orchestras, bands and other instrumental musical combinations.

Canned music includes among other things the following branches of the music industry:

1. Records.
2. Transcriptions.
3. Library Services.
4. Wired Music.
5. Juke Boxes:
 - (a) Common juke box.
 - (b) Telephone Music Box.
(Patron through telephone device chooses selection.)
 - (c) Soundies.
(Music box with picture accompaniment.)

(Continued on Page Ten)

ANNUAL CONVENTION OF A.F.M. CANCELLED

Action Reluctantly Taken at Special
Request of Office of Defense
Transportation.

The International Executive Board of the American Federation of Musicians at its meeting in Chicago on March 17, 1943, found it necessary to cancel the annual Convention of the Federation which was to have been held at the Deshler-Wallick Hotel, Columbus, Ohio, beginning June 14, 1943.

This action was reluctantly taken at the special request of the Office of Defense Transportation and with the desire of the Federation to cooperate in National Defense. It was with regret that it was found necessary to arrive at this decision, but due to conditions the Board found itself in a position where it could not do otherwise. The action was taken in conformity with a resolution passed at the Dallas Convention, which anticipated just such a condition.

For the information of prospective delegates and the membership in general, there is herewith appended correspondence between the President's office of the Federation and the Office of Defense Transportation.

Office of the President
AMERICAN FEDERATION OF MUSICIANS
1450 Broadway

New York, N. Y.,
December 17, 1943.

Mr. Joseph B. Eastman
Office of Defense Transportation
Washington, D. C.

Dear Sir:

Having heard radio reports that there are to be no more conventions for the duration unless they have to do with the war effort, I am asking for the following information, to save time, trouble and money.

The American Federation of Musicians, which has a membership of 138,000 professional musicians in the United States and Canada, has held conventions now for 47 consecutive years. At the convention in Dallas, Texas, it was voted that the next convention in June, 1943, be held in Jacksonville, Florida. I understand of course that it cannot be held there because of lack of transportation facilities. However, we are just about to make arrangements for the convention to be held next June in Chicago, inasmuch as it is considered the railroad center of the country.

Attending this convention will be approximately 650 delegates and 350 guests. Are we free to make proper arrangements or is our convention among those that cannot be held for the duration of the war because of the transportation problem?

An early reply will be greatly appreciated.

Very truly yours,

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

EXECUTIVE OFFICE OF THE PRESIDENT
Washington, D. C.

The Office of Defense Transportation
Joseph B. Eastman, Director

December 22, 1943.

Mr. James C. Petrillo, President
American Federation of Musicians
1450 Broadway, New York, N. Y.

Dear Mr. Petrillo:

Thank you for your letter of December 17 to Mr. Eastman, which has been referred to this Division.

The policy of the Office of Defense Transportation as it applies to conventions was restated last week by Mr. Eastman and I attach a copy of this statement to the press.

The military and essential business burden on the rail and bus carriers is now so great that it has become necessary for us to ask that all possible travel conservation steps be taken. We are confident that if the American people are familiar with the facts, further restrictive measures will not be necessary. To date, our confidence has been well founded inasmuch as countless individual pleasure trips are being cancelled every day and hundreds of conventions and group meetings planned for the coming months are likewise being cancelled.

(Continued on Page Twenty-four)

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CONDITIONAL MEMBERSHIP ISSUED

A 1339—Thelma Batton.
A 1340—John McGlothlin.
A 1341—Monroe Henderson.
A 1342—John Bernard.
A 1343—Blanche Bernard.
A 1344—George F. Seely.

DEFAULTERS

Alec S. Keeling and National Orchestra Syndicate, Bookers' License No. 3134, Pensacola, Florida, are in default of payment in the sum of \$162.00, balance due members of the A. F. of M.

Jack Fine, owner, "Playgirls of 1938" as well as "Victory Follies", Chicago, Ill., is in further default of payment in the sum of \$35.71 due members of the A. F. of M.

Dunbar Club, Richard Bryant, Gary, Indiana, is in default of payment in the sum of \$35.00, balance due members of the A. F. of M.

Vincent Carr, Washington, D. C., is in default of payment of monies due members of the A. F. of M.

CHANGES OF OFFICERS

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Local 53, Logansport, Ind.—President, Dan W. Erb, 1117 East Market St.; Secretary, Wm. P. Marocco, 2303 North St.
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Local 630, New Kensington, Pa.—Secretary, Edmond Manganeli, 1220 Fifth Ave.
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The President

JAMES C. PETRILLO

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Cleveland, Ohio, Local 550—Florence "Dimples" Waldon.
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San Leandro, Calif., Local 510—Richard J. Lewis.
San Luis Obispo, Calif., Local 305—Taff Valys.
Scranton, Pa., Local 120—John Walsh, Emanuel M. Holland, William H. Elden, James McManaman, Robert Mellican, Charles Klemish, August Wahlers, Chas. Kilowki, Michael Strine, John Mehl.
Seattle, Wash., Local 76—Ellis Weatherford.
Springfield, Ill., Local 19—Arthur Solle.
Toledo, Ohio, Local 15—Arthur L. Husted, William F. Renz.
Toronto, Ont., Canada, Local 149—A. K. Long.
Trenton, N. J., Local 62—Fred Houllham.
Wilkes-Barre, Pa., Local 140—Emanuel Holland, C. Foster Hick.
Wilmington, Del., Local 311—Samuel B. Denny.

NOTICE

If this copy of the INTERNATIONAL MUSICIAN is addressed to a member who is now serving in the Armed Forces of our country, please forward it to him. Also, if his station is a relatively permanent one, please notify the local secretary of his present military address. The INTERNATIONAL MUSICIAN will then be sent directly to the member from our headquarters.

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NOTICE TO ALL MEMBERS OF THE AMERICAN FEDERATION OF MUSICIANS

Effective at once members of the American Federation of Musicians will not be permitted to render services for any Circus or Carnival during the season of 1943 unless such Circus or Carnival has executed a working agreement with the American Federation of Musicians governing the employment of its members. UNDER NO CIRCUMSTANCES WILL MEMBERS BE PERMITTED TO RENDER SERVICES WITH NON-MEMBERS.

Contracts for musical services of any nature with Circuses or Carnivals will not be considered valid unless verified by the American Federation of Musicians.

Traveling Representative Clay W. Reigle, 119 Mahantonga St., Pottsville, Pennsylvania, who has been appointed to assume control of such Circus and Carnival work, will verify all contracts and assist members in whatever manner required. Communicate direct with Representative Reigle.

Leaders, contractors and members, please be governed accordingly.

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

NEW ENGLAND CONFERENCE

The Semi-Annual Conference of the New England Conference will be held at Hotel Bradford, Tremont St., Boston, Mass., Sunday, April 18, 1943, at 11 A. M.

The Committee on Reference and Procedure will meet at 10 A. M. the day of the Conference.

The assessment is \$2.00 per delegate. Luncheon will be served about 1 P. M.

Do not fail to send Secretary the number of delegates with names and addresses. The Secretary requests that the report of delegates be submitted in writing and handed to him. If you or your representative are coming to Boston on Saturday evening, April 17, make your reservations at Hotel Bradford at once, but not later than six days prior to Conference meeting.

Fraternally yours,

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

Secretary's Address: 84 Jerome St., West Medford, Mass.

CHANGE OF ADDRESS OF THE PRESIDENT'S OFFICE

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Symphony Orchestras

SCANNING the program listings of the various symphony orchestras during the 1942-43 season, one is made aware of a most heartening increase in performances of compositions by Americans. During March alone, for instance, word has been received at this office of symphonic performances of works by Deems Taylor, Roy Harris, George Gershwin, William Schuman, Frances McCollin, Robert Sanders, Paul Creston, William Grant Still, Morton Gould, Cesar Chanfone, Edward Collins, David Stanley Smith, Howard Hanson, John Alden Carpenter, Cecil Burleigh, David Van Vactor and Harl McDonald. This can only indicate a new awareness of and enthusiasm for our native output. This manifestation is cause for personal gratification on the part of the American Federation of Musicians. Many years ago, when the chances for the advancement of American music and American musicians were very slim indeed, when orchestras regularly imported instrumentalists from abroad the moment vacancies occurred in their ranks, the Federation waged a relentless campaign for the American musician. As a direct result of this movement all members of orchestras in this country are now native or naturalized Americans.

A further mark of America's increasing regard for her own composers is the announcement by Frank D. Fackenthal, provost of Columbia University, that the Pulitzer prize awards this year will include music along with journalism and letters. The prize of \$500 will go to the composer, regularly residing in this country, of a musical work in the larger forms—chamber, orchestral or choral—or of an operatic work, including ballet.

In view of so promising a tendency in the creative field, it amazes us the more that American conductors so rarely front our major symphony orchestras. Not that we would disparage the excellent European conductorial output that it has been our good fortune to inherit throughout the years. Nor do we discount the highly-gifted American conductors, such as Karl Kruger, Izler Solomon, Dean Dixon, Sylvan Levin and Albert Stoessel, who fill, and fill ably, posts of importance in the conductorial field. But it must occur to all that, with such pioneers to point the way, it can be but a matter of a few years before American-born conductors, like native concert and opera singers, will demonstrate their ability to hold their own with the best in the world.

Philadelphia

JOSEPH SZIGETI, one of those rare soloists who believes his mission as interpreter implies his giving the public opportunity to hear great works not included in the usual repertory, played, on March 5th, with the Philadelphia Orchestra, Mozart's Concerto No. 5 in A Major (K 219) for violin and orchestra, and Prokofiev's Concerto No. 1 in D Major, Op. 19. Widely contrasting, these each showed the gusto and freshness of youth (the composers were respectively nineteen and twenty-two) which Mr. Szigeti brought out through purity of phrasing, and transparency of tone. Eugene Ormandy and the Philadelphia Orchestra as usual gave admirable support to the soloist.

Symphony No. 1 by Paul Creston, young Jackson Heights, New York, composer, was played at the concert of March 12th. At the concert of March 19th premiere performance was given Frances McCollin's "Pavane". This, designated as "a grave, stately dance in three-four time", was originally composed for string sextet, and was orchestrated at the request of Fabien Sevitzyk, conductor of the Indianapolis Orchestra. Miss McCollin, who has an impressive list of published works to her credit, has had two previously given by the Philadelphia Orchestra, her "Adagio for String Orchestra" and her Scherzo for Strings, "Heavenly Children at Play".

The concert of March 26th was marked by the introduction of "Plain-Chant for America", the William Grant Still composition based on the poem by Katharine Garrison Chapin, "a passionate declaration of faith in democracy and a ringing challenge to the threat of Nazism".

The regular summer series at Robin Hood Dell is planned to begin June 21st and extend to August 6th. An orchestra of ninety will be chosen from members of the Philadelphia Orchestra.

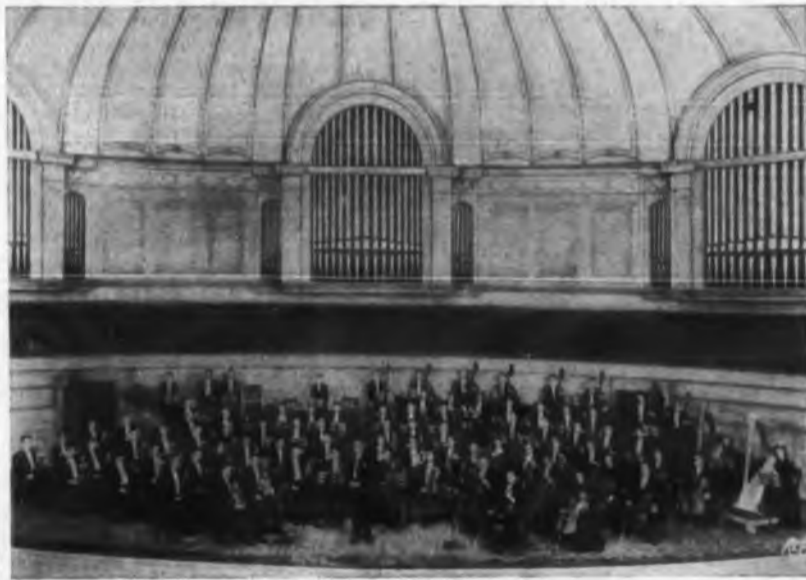
New York Philharmonic

TWO rarely heard works were performed by the New York Philharmonic-Symphony Orchestra under the baton of John Barbirolli at the concert of March 4th: Scriabin's "Prometheus" and Debussy's "Fantasie". The former, "poem of fire", was written in 1910 and was Scriabin's last orchestral work. It attempts to trace

the development of mankind from a primeval condition devoid of consciousness to a state of creative power realized through the Promethean gift of fire. The "Fantasie", one of the earlier works of the impressionist, shows but few passages prophetic of the composer's future style. Nadia Reisenberg was soloist in both compositions.

On March 10th, when Efrem Kurtz was guest conductor of the orchestra and Efrem Zimbalist was soloist, another program of novelties or near-novelties was offered. The Second Symphony of Dmitri Dabalevsky might err on the side of too many climaxes, but it is direct and forceful. Prelude and Allegro by Couperin orchestrated, perhaps over-orchestrated, by Darius Milhaud yet revealed the simplicity of its origin. William Walton's "Scapino" had its laughs neatly tucked in at prescribed places.

Paul Creston's new work, "Choric Dance No. 2", written in a highly competent and effective manner, was performed at the concert of March 18th.



Indianapolis Symphony Orchestra, Fabien Sevitzyk, Conductor

Pittsburgh

FRITZ REINER conducted the Pittsburgh Symphony Orchestra in its final pair of concerts March 5th and 7th, giving a world premiere performance of Morton Gould's Symphony No. 1. This work is dedicated to the composer's three brothers and their fellow-fighters in the United States Armed Forces.

Baltimore

A REQUEST program, representing the vote of more than 2,000 balloters, closed the season of the Baltimore Symphony Orchestra. The list comprised the Overture to Rossini's "William Tell", Tchaikovsky's Sixth Symphony, Strauss's "Don Juan", the Prelude and "Love Death" from Wagner's "Tristan and Isolde" and Gliere's "Sailors' Dance".

Niagara Falls

THE newly formed Philharmonic Orchestra of Niagara Falls, New York, recently gave the second of three concerts for the 1942-43 season under the baton of Louis Altieri. The program which included Mozart's Overture to "The Marriage of Figaro" and Haydn's "Clock" Symphony was assisted by a mixed chorus of seventy voices in the presentation of an excerpt from Handel's "Messiah", Elgar's "Pomp and Circumstance" and the finale to the first act of Rossini's "The Barber of Seville".

The excellent progress made by the orchestra in the short period of its existence must be attributed not only to the industry of the members themselves but to the splendid training of its conductor, Mr. Altieri, who has spared no effort to bring it to the highest point of efficiency.

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Indianapolis

FABIEN SEVITZKY and the Indianapolis Symphony Orchestra rounded out their sixth season in March with a generous supply of concerts, a pair on the 13th and 14th at which Rose Bampton was soloist, a pair on the 27th and 28th, and several in schools and surrounding towns, as well as four sponsored by various industries. These latter are at once a means of contributing to the morale of war production workers and a help to the orchestra in its financial crisis caused by cancellation of many out-of-town concerts. According to executives of the industries concerned—and they ought to know—they have proved more popular than any other activity offered by the firms for their employees. The music is of a popular character and soloist Charles Wakefield Cadman, Percy Grainger, and Virginia Haskins have proved especial attractions.

the concert of March 13th the audience found it unconventional in its form and harmonic structure, but for this very reason the more appealing. A lyric theme that "appears, disappears, returns again and grows to a fine, curving climax", furnished the chief means of contrast. Dr. Koussevitzky's interpretation was sympathetic and imaginative.

William Schuman's "A Free Song", for chorus and orchestra, with text adapted from poems by Walt Whitman, received its first performance by the Boston Symphony Orchestra and the Harvard and Radcliffe choruses, under Serge Koussevitzky, March 26th and 27th, in Boston.

Pioneer Valley

"FRIENDS of the Pioneer Valley Symphony", 100 backers of an orchestra that has succeeded in making Greenfield, Massachusetts, home-symphony-conscious in the face of ski and symphonic broadcast competition are now trying hard to keep it that way in the face of the draft and driving ban. At this writing plans are going bravely forward for a final concert in April when the Frank Symphony is scheduled as the major item.

Cleveland

HARL McDONALD'S suite, "From Childhood", was played by Alice Chalfoux, first harpist of the Cleveland Orchestra, at the concert of March 11th. On March 14th, enthusiasm throve under the ministrations of the younger contingent: 12-year-old conductor Lorin Maazel, and 14-year-old soloist Patricia Travers, the latter playing "Symphonie Espagnole" by Lalo. In the latter part of March the orchestra made a tour of the Southeastern States, returning to give a concert April 1st, at which Rudolf Serkin was soloist.

During the course of the tour the instruments of the members were misplaced in a Richmond freight yard and the members, in order to hold their scheduled concert in Charlotte, North Carolina, scurried through that town looking frantically for horns, cellos and such.

Pontiac

THE Philharmonic Orchestra of Pontiac, Michigan, concluded its fourth winter season with a concert March 7th featuring the second playing of Cesar Chanfone's Piano Concerto in G minor, the composer conducting. Soloist Margaret Pelican proved herself capable of the hair-line accuracy required for the correct interweaving of basic and secondary themes, and for the rather breath-taking cadenzas.

Mr. Chanfone, who is also the orchestra's conductor, has helped, by valiant, persistent effort, to bring the group through this, its most difficult year.

Grand Rapids

THE Grand Rapids Symphony Orchestra, in its March concert, had the assistance of the Schubert male chorus, an organization of many years' standing.

Locals affiliated with the A. F. of L. are contributing to the support of the orchestra.

Kenosha

THE final concert of the season of the Symphony orchestra of Kenosha, Wisconsin, will be April 29th. Featured will be the "Rosary College Girls Glee Club" of River Forest, Illinois.

Chicago

HOWARD BARLOW acted as guest conductor of the Chicago Symphony Orchestra at its four concerts in the home city, the week of March 7th. Carroll Glenn, 22-year-old violinist from South Carolina, who is now an accepted fact with Chicago's symphonic audiences and

Apr. 1943
who played at the Tchaikovsky concert Mr. Barlow interpreted the solo Piano

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who played the Beethoven Violin Concerto at the concert of March 4th, performed Tchaikovsky's D Major Concerto at the concert of March 9th. The sensitivity of Mr. Barlow's conducting helped make this an interpretation at once songful and technically satisfying.

The pianist, Arnaldo Estrel'a, who was the soloist in Gnattali's Concerto for Piano No. 2 at the concert of March



CARROLL GLENN

11th, was born and educated in Rio de Janeiro, where he studied at the National Conservatory of Music. His American debut occurred when he was soloist with the New York Philharmonic-Symphony Orchestra February 7th. Gnattali, another Brazilian, composed his Second Concerto in Rio de Janeiro in 1936. It has three movements, the first two played without interruption. Dragging syncopation against a rhythmically precise accompaniment and "effects" in arpeggios and pizzicati are some of the characteristics of the piece.

Edward Collins' Concerto No. 3 in B Minor received its world premiere at the concert of March 25th under the direction of Hans Lange.

Oklahoma City

ROBERT CASADESUS was soloist in the seventh of a series of eight concerts given by the Oklahoma Symphony Orchestra on February 15th. Strauss's "Till Eulenspiegel" was a highlight of the program directed by Victor Alessandro. The final concert, March 1st, featured Richard Crooks.

Kansas City

THE Kansas City Philharmonic Orchestra under Karl Krueger concluded its tenth season early in March with a request program.

Duluth

WITH Anne Brown the soloist, the fifth subscription concert of the Duluth Symphony Orchestra, under the direction of Tauno Hannikainen, proved a great success. The final concert of the season was given April 2nd with Albert Spalding, violinist, soloist.

Lincoln

THE Lincoln (Nebraska) Symphony Orchestra will conclude its sixteenth season with a concert on April 26th featuring two soloists selected by auditions from a group of talented local artists. Miss Elizabeth May will play the Saint-Saëns concerto for piano and orchestra, and Miss Elizabeth Farquahr, soprano, will sing an operatic aria. Henri Pensis, formerly of Luxemburg, is conducting the 70-piece orchestra for the duration. Polish born Leo Kucinski, permanent conductor of the orchestra, enlisted in the air corps early in October.

N. B. C.

ARTURO TOSCANINI, having recovered from his recent illness, directed the concert of the N. B. C. Symphony Orchestra at Carnegie Hall for the benefit of the National Foundation for Infantile Paralysis on March 24th, the day before his seventy-sixth birthday.

The first American hearing in concert form of Serge Prokofiev's "Alexander Nevsky", cantata for chorus, solo voice and orchestra, took place at the concert given by Leopold Stokowski and the N. B. C. Symphony Orchestra with the assistance of the Westminster Choir and Jennie Tourel, contralto, March 7th. Simply and clearly it relates the defeat of an invading Teutonic force that had its "Drang nach Osten" in the year 1242.

Purchase of war bonds in denominations of \$25.00 to \$50,000 will grant admittance to a concert to be presented on Easter Sunday, April 25th, by Arturo Toscanini

and the N. B. C. Symphony Orchestra, with Vladimir Horowitz, the maestro's son-in-law, as piano soloist. The program will be all-Tchaikovsky.

The season's final concert, under the direction of Leopold Stokowski, March 25th, presented Lenten works by Bach, Wagner and Debussy.

Concert For Service Men

AT the concert given to advance the work of the Soldiers' and Sailors' Club of New York at Town Hall on the afternoon of March 28th, Gulomar Noyaes, Brazilian pianist, and Joseph Schuster, cellist, volunteered their services. The concert was open to the public and contributions were on a voluntary basis.

Women as Soloists

"WOMEN IN MUSIC" was, interestingly enough, the theme around which the program of the National Orchestral Association's concert of March 15th, in New York City, was formulated. No fewer than seven women were employed as soloists in works for voice, oboe, clarinet, horn, bassoon, cello and harp. Conspicuous by their absence, however, were works composed by women. Why not include compositions by our American composers, Mrs. H. H. A. Beach and Miss Frances McCollin, for instance?

News Nuggets

STATE and city governments are beginning to recognize their responsibility for orchestral groups in their jurisdiction. A bill to make possible state tax support for the Indianapolis Symphony Orchestra has been approved by the Indiana Senate. In Baltimore, the municipality contributes to the Baltimore Symphony Orchestra. In

San Francisco the proceeds from a special tax go to the San Francisco Symphony Orchestra.

Yehudi Menuhin left for England March 9th "at the urgent invitation of the British government, to play Army camps, and Chinese and Russian war benefits with the London Symphony Orchestra".

The Alexandra Musical Society in England entertained 33,638 wounded and sick sailors, soldiers and airmen in 1942.

Twenty-five years ago Jascha Heifetz was scheduled to play for a Liberty Bond concert which had to be cancelled on account of the influenza epidemic. At the time Mr. Heifetz said, "If a similar occasion arises, I shall be glad to give my services to help the country." The chance came for him to make good that promise when he played in Providence on March 25th for a War Bond concert that brought in around \$1,000,000. Admission was "by War Bond only" and the audience consisted of industrial, political and musical leaders of Rhode Island.

The New York City Symphony Orchestra, now, alas, only a memory, through its War Stamp and Bond concerts realized more than \$200,000 for the United States Treasury.

Harriet Cohen, English pianist, has been living in an apartment in the outskirts of London since her home was destroyed by enemy bombs. She has given various concerts for the Army, Navy and Air Forces and at various refugee relief

concerts, as well as for the Fire Service and the Red Cross.

A Star That Did Not Rise

NOT many people know that Fabien Sevitzky was once a movie star. This in addition to his roles as sachem of the Blackfeet Indians, deputy sheriff of La Grange County, doctor of music and conductor of the Indianapolis Symphony Orchestra.

Sevitzky beat Leopold Stokowski to the cameras by twenty-two years. . . . Stokowski never took the beating Sevitzky took for Art's sake. It was Russian cinema in 1915 and it was rough. Sevitzky was cast as an orchestra conductor, prophetically enough, in an epic called "Steven's Symphony". He encounters a mad composer who tries to throttle him. The director had shot seven "takes" of the throttling scene, none of which were any good. So Sevitzky and his fellow-actor decided to give it the works. The mad composer threw Sevitzky against a table with great violence. Well-pleased with this bit of realism, the director cut and told Sevitzky to get up. Sevitzky didn't get up. He didn't get up for three weeks. His spine had been injured.—RICHARD LEWIS in *The Indianapolis Times*.

Correction

It was erroneously stated, in the March INTERNATIONAL MUSICIAN, that the Palestine Orchestra was organized by Arturo Toscanini. As a matter of fact, it was founded, at the cost of great personal sacrifices, by Bronislaw Huberman, Polish violinist, in 1936. Mr. Toscanini conducted several concerts of that orchestra at the request of Mr. Huberman, but never took any part in its organization.

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Many plants, indeed, have now set up what are virtually band booking offices with bands scheduled far in advance. Often when a particularly famous "name" is scheduled, workers, who because of the three-shift schedule and limited capacity of plant auditoriums have been unable to attend, appeal to the employers to sign the leader for a return engagement. The workers, incidentally, usually express a preference for "sweet", rather than "hot", music.

George Jepson, president of the Norton munitions plant in Worcester, Massachusetts, employing around 10,000 workers, believes the considerable expenditure required for obtaining these swing bands



JIMMY DORSEY

is simply good business, in view of the boost they give production. Phil Spitalny and his all-girl orchestra zoomed output to a new high, as did Vincent Lopez and Sigmund Romberg. The latter went back for a repeat date there April 8th.

Bausch and Lomb Optical Company, Rochester, New York, have recorded similar successes. The company leased the RKO Eastman Theatre to stage a three-day band and vaudeville presentation, April 1st, 2nd and 3rd. The two shows daily were so spaced that workers on all shifts could attend, in every case, of course, with no admission.

This music as a morale-builder in factories originated with the concerts given by swing bands in the Navy "E" award ceremonies at a number of defense plants.

Listeners showed all-out enthusiasm for the musical portions of the program, making the management realize that this could be made an incentive for better production.

Manhattan Medley

JIMMY DORSEY and his orchestra, topping all New York with their grosses at the Hotel Pennsylvania, have had their stay there extended to May 1st. On March 20th they had a date entertaining 4,000 Waves and Spars at the U. S. Naval Training School, formerly Hunter College, in the Bronx, and, incidentally, were the first top-flight band ever to appear at the recently-established station.

BOB ALLEN will open May 3rd for five weeks at the Pennsylvania Hotel, following the Dorsey music-makers.

REGGIE CHILDS finished his ten-day date at Hotel Commodore, April 8th.

VAUGHN MONROE began his stay at the Hotel Commodore on April 9th.

BENNY GOODMAN'S orchestra, which is booked for the Hotel Astor Roof this summer, will return to the Hotel New Yorker next fall for the third consecutive year. The outfit will open some time in early October, in opposition to Tommy Dorsey, nearby at the Hotel Pennsylvania.

AL POSTAL is still holding forth at the Rialto Ballroom, where he opened in mid-March.

GUY LOMBARDO is currently fronting his band at the Roosevelt Hotel.

CHARLIE SPIVAK will start his date at the Paramount Theatre May 19th and will follow it with a stay at the Pennsylvania Hotel, beginning June 16th.

JAN SAVITT swung out at the Strand Theatre April 2nd. His orchestra solved a hotel problem during their date at the Colonial Theatre, Dayton, Ohio, by buying cots and bedding and sleeping on the stage when they were unable to secure accommodations.

CHARLIE BARNET'S orchestra opened at the Capitol Theatre on April 1st.

SONNY DUNHAM will go into the Capitol Theatre around the end of April, and will take over at the Eastwood Gardens, Detroit, June 4th.

TEDDY POWELL had the week of April 2nd at the Apollo Theatre, New York.

DUKE ELLINGTON is filling his first New York date in five years at the Hurri-

cane on Broadway, where he opened April 1st for six weeks. The Duke was honored recently by Harvard University when members of the Cambridge faculty, including Professor Ernest Hocking, met at a luncheon with him to discuss his tone parallel, "Black, Brown and Beige". The music and English departments of the University have followed the Ellington concert career with interest and welcomed this opportunity to discuss jazz as an integral part of the American musical scene. His orchestra played a date at the University on March 30th.

New England Nabobs

TED FIORITO will finish his date at the Bradford Hotel, Boston, on April 24th.

COUNT BASIE will open April 16th for a three-day date at the State Theatre, Hartford, Connecticut, followed by a week at Fay's Theatre, Philadelphia, beginning April 23rd. From May 4th through 6th he will play at the Palace Theatre, Columbus; May 7th through 13th at the Colonial Theatre, Fort Wayne, and May 21st at the Auditorium, St. Louis.

JOHN KIRBY and Una Mae Carlisle staged a concert on April 15th at Symphony Hall, Boston. Half the net proceeds were donated to the U. S. O. Kirby will be inducted into the Army in mid-May.

INA RAY HUTTON'S theatre dates in April include the Metropolitan, Providence, Rhode Island, and the Plymouth, Worcester, Massachusetts; those in May, the Palace, Columbus, Ohio, and the Palace, Cleveland. She has already signed on the dotted line to open August 1st for four weeks at the Astor Roof, New York.

RICHARD HIMBER did a three-day stint, April 1st through 3rd, at the Eastman Theatre, Rochester, New York.

Jersey Jamboree

SAMMY KAYE finished a two-weeker at Frank Daley's Terrace Room, Newark, on April 4th.

GENE KRUPA will settle down for four weeks, beginning April 16th, at the Terrace Room. The drumming band leader is scheduled for the month of July at the Sherman Hotel, Chicago, marking the fastest repeat to date in that spot.

JOHNNY LONG will open at the Terrace Room, June 15th, and will begin his twelve weeks at the Hotel New Yorker, July 15th.

LOUIS PRIMA, who began a week at the Adams Theatre, Newark, April 15th, is scheduled for the Royal Theatre, Baltimore, the week of May 7th. He is going on a ten-day vacation beginning April 22nd, while his brother, Leon, substitutes as leader. Then, on June 1st, he and Barney Rapp will begin tours of army camps sponsored by USO-Camp Shows.

Atlantic Antics

LOUIS JORDAN will finish a two-week date April 17th at the Top Hat, Toronto, Canada.

EARL HINES spent the week ending April 8th at the Howard Theatre, Washington, D. C., and will begin another on April 23rd at the Apollo Theatre, New York.

TONY PASTOR will check out April 25th after a month at the Roosevelt Hotel, Washington.

BOB CHESTER will hold forth at the Frolics Club, Miami, until May 12th.

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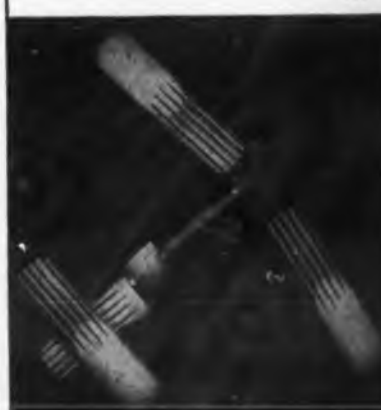
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Southward Swing

JIMMY JOY had the week ending April 7th at the Peabody Hotel, Memphis.

BUDDY FRANKLIN finished his three-week date at the Washington Youree Hotel, Shreveport, Louisiana, on April 6th.

JAY McSHANN went into the Auditorium, Galveston, Texas, April 2nd.

BARNEY RAPP and his band have taken over at the Plantation Club, Dallas, replacing Bobby Peters' orchestra, which was disbanded because of the draft.



HARRY JAMES

Mid-West Maelstrom

MITCHELL AYRES did a stint during the week ending April 8th at the Michigan Theatre, Detroit.

ERSKINE HAWKINS finished a week at the Paradise Theatre, Detroit, on April 1st.

JIMMIE LUNCEFORD played at the Paradise Theatre, April 2nd through 9th, and had a date at the Armory, Akron, Ohio, April 14th.

FLETCHER HENDERSON will swing out of the Paradise Theatre on April 22nd, after a one-week stay.

JACK TEAGARDEN finished a fortnight at Blue Moon, Wichita, Kansas, on April 12th.

Chicago Chit-Chat

GRIFF WILLIAMS recently signed a contract with the Palmer House calling for a guarantee of 40 weeks per year over a period of five years.

CAB CALLOWAY will finish his month at the Sherman Hotel on April 29th and will follow it with one-week stays at the Palace Theatre, Cleveland, the Temple Theatre, Rochester, New York, and the RKO Theatre, Boston. He will open on May 27th for three weeks at the Strand Theatre, New York.

STAN KENTON will return to the Sherman Hotel on April 30th for two weeks.

LES BROWN will be next in line at the Sherman for a two-weeker.

CHUCK FOSTER took over at the Blackhawk Cafe, beginning April 7th.

TOMMY DORSEY has signed on the dotted line for the week of May 7th at the Aragon Ballroom. He is also scheduled to play his first date at the Sherman Hotel in June.

Far West Fanfare

CHICO MARX was recently confined to an Omaha hospital with a severe case of bronchitis, but the band carried on with brother Harpo substituting as leader.

LAWRENCE WELK had a date at the Orpheum Theatre, Cedar Rapids, Iowa, April 1st.

HERB MILLER, younger brother of Glenn Miller, is now heading his own band at the Rainbow Randevu in Salt Lake City.

JOE REICHMAN will finish his current Schroeder Hotel, Milwaukee, date on May 6th.

JAN GARBER, at present writing, is on a theatre tour covering the Northwest.

California Capers

HARRY JAMES, with songstress Nan Wynn, was awarded first prize in the band leaders' dancing contest at the Hollywood Palladium. He will start the summer band schedule at the Astor Roof on May 17th and will remain there at least six weeks.

GLEN GRAY is currently filling the bill at the Palladium Ballroom, Hollywood, where he opened April 6th for a six-week stay.

HENRY BUSSE will check out May 12th after four weeks at the Palace Hotel, San Francisco. The band has been on tour since December and now boasts the remarkable record of not having a single member of the 22-person party miss or be late for an engagement during the 12-week period of appearances at hotels, theatres and one-nighters.

FRANKIE MASTERS will visit the West Coast for the first time in years, when he opens May 5th for an indefinite stay at the Trianon Ballroom, Los Angeles.

HENRY KING maestroed at Mark Hopkins Hotel, San Francisco, March 30th.

Service Notes

CAPTAIN GLENN MILLER will use Norwood Field, North Carolina, as a permanent base and will travel through the country forming bands at various air fields. Already at Atlantic City, where the first groups will be trained, are Ray McKinley; Trigger Alpert and Zeke Zarchy, both from the Miller pre-war band; Hank Freeman, ex-Artie Shaw saxophonist; Arthur Malvin, formerly with Claude Thornhill, and Johnny Desmond, from Gene Krupa's band.

ART JARRETT, singing band leader, inducted a few weeks ago, is now stationed at Sampson, New York, Naval Training Station.

BOBBY BYRNE, 23-year-old band leader, will leave shortly for duty with the Army Air Corps. His band will be kept intact with another musician at its head.

CLAUDE THORNHILL is arranger-pianist with Artie Shaw's Navy band in the Hawaiian Islands.

LARRY COTTEN, former singer with Horace Heidt, is now a first lieutenant in charge of public relations for the

Fourth Air Service Area Command, Sacramento, California.

ALLEN N. BROWN, former guitar accompanist for the famous Mills Brothers, has just been graduated from the Eastern Signal Corps Officer Candidate School, Fort Monmouth.

It's Getting About That—

ACE BRIGODE is the first of the band leaders to call in a girl to fill a bass vacancy, Connie Van being his choice.

MUGGSY SPANIER began his USO-Camp Shows tour on April 10th.

DICK ROGERS will follow suit on April 17th, as the second crew to play under the revised camp tours.

TOMMY REYNOLDS, who lost seven men at one time to the armed forces, has come to New York to reorganize.

TEDDY WILSON and his band were featured in an Uptown and Downtown Cafe Society concert, "From Swing to Shostakovich", given on April 11th at Carnegie Hall. All of the proceeds were contributed for watches for the Soviet Army and for doctors and nurses on the front. Five hundred seats were blocked off, the admission price for each of which was a wrist watch in good condition.

Harvard Takes a Tip

WHEN we hear of our swing champions—a Duke Ellington or a Ruby Newman—being invited to a solemn session with greybeards of Harvard and Yale, we are impressed anew with the truth that wisdom, to flourish, must be enriched by precepts of those that work directly in the stuff of life. Duke Ellington, by no means inarticulate as to just how he achieves his effects, is an excellent spokesman for swing. In Panassie's "The Real Jazz", he is quoted as saying, "If you're what people usually call a 'serious'

composer, what you have done is a theme and variations, and you publish it as a part of an opus—a big piece of work. But if you're a swing musician, you may not publish it at all; just play it, making it a little different each time according to the way you feel, letting it grow as you work on it. . . . I can score with a lead pencil while riding on a train. But usually I gather the boys around me after a concert, say about three in the morning, when most of the world is quiet. I have a central idea which I bring out on the piano. At one stage, Cootie Williams, the trumpeter, will suggest an interpolation, perhaps a riff or obbligato for that spot. We try it and, probably, incorporate it. A little later on, Juan Tizol, the trombonist, will interrupt with another idea. . . . Thus, after three or four sessions, I will evolve an entirely new composition. But it will not be written out, put on a score, until we have been playing it in public quite a while. And, this is important to remember—no good swing orchestra ever plays any composition with the same effect twice."

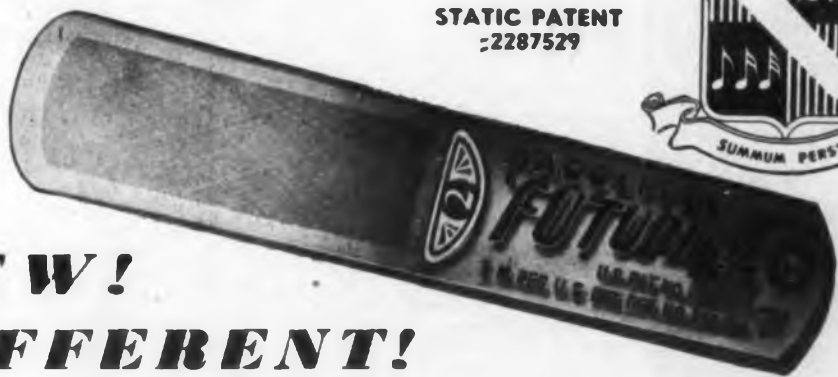
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Grand Opera

WITH the close of the Metropolitan's 1942-43 season, one fact which stands out in this record of war-time opera like a beacon through the dark is that the association this year reached a new high in its foremost aim: to make opera popular. The days of opera for the carriage-trade have vanished with the horse-drawn vehicles. The man next door, the visitor from out of town, the soldier, sailor or marine stationed in the city, discovering in it a congenial form of entertainment, have filled the Broadway house night after night and week after week to an extent unknown since the days of Caruso. The interest in opera today centers not upon the cast or the stars but upon the opera itself as an artistic, unified music-drama. And, most important indication of all, the roster this season counts forty-six native-born artists to forty aliens, four-fifths of whom have taken out American citizenship papers. The Metropolitan is becoming an institution of the American people.

American Singers' Success

An ever-growing number of young American singers have taken roles at the Metropolitan this season that in former years were entrusted almost exclusively to Europeans with specialized training and experience in such parts. Foremost in this group is Helen Traubel, who has to her credit all the Brünnhildes of the "Ring", Sieglinde, and the leading roles in "Tannhäuser" and "Lohengrin".

Now another American soprano, Rose Bampton, is gleaming praise for her assumption of two new roles, those of Elisabeth and of Elsa. Miss Bampton sang her first New York Elsa in the "Lohengrin" performance on March 5th, and proved well-suited to the role, both vocally and in appearance. Her impersonation was intelligent and studied, making her the very human woman Wagner intended, yet without its being overdone.

Subscription Series End

NEARLY every performance of the sixteenth and final week of the season's subscription series was a complete sell-out, old friends of opera and new acquaintances alike flocking to the Broadway house. Massenet's "Manon" was presented on March 11th for the benefit of the British War Relief Society, with Jarmila Novotna, Charles Kullman and John Brownlee in the leading roles.

On the following afternoon there was a special students' performance of "Le Nozze di Figaro", presented under the auspices of the Metropolitan Opera Guild. Ordinarily Bruno Walter would have conducted, but Paul Breisach took over the podium duties since Mr. Walter was scheduled for the performance of "La Forza del Destino" that evening.

Due largely to Mr. Walter's contributions, the "Forza" performance was the highlight of the week and one of the best Italian presentations of the year. Giovanni Martinelli took the role of Don Alvaro, singing with the vigor and style which have marked his work at the Metropolitan for the past thirty years.

Post-Season Offerings

THE post-season week of non-subscription opera included a performance of "Faust" on March 17th which was of especial interest since Eleanor Steber, young

American singer and winner of the 1939-40 Auditions of the Air, sang her first Marguerite. Miss Steber made her debut in December, 1940, as Sophie in "Der Rosenkavalier". In her second year at the Metropolitan she was promoted to the First Lady in "The Magic Flute", and the following season, at Bruno Walter's suggestion, she rose to the Countess in "Figaro", her most important role until her assumption of that of Marguerite.

The post-season week proved such a success that, in addition to presentations of Wagner's "Parsifal" during Holy Week, matinees will be given on April 17th and 24th.

Metropolitan Tour

THE Metropolitan's first Chicago engagement in thirty-three years opened on March 22nd with Mozart's "The Marriage



ELEANOR STEBER
As Marguerite in "Faust"

of Figaro" sung before a brilliant array of Chicago social leaders and opera lovers. New to the Windy City audience was Bruno Walter, who made his Chicago debut as conductor of the performance. It was, however, the homecoming for Edward Johnson, the Metropolitan's general manager, who first achieved operatic fame as a tenor with the old Chicago Opera Association.

After presenting fourteen performances in Chicago, the company opened in Cleveland on April 5th with "La Forza del Destino" and stayed for an additional week's engagement.

Plot-of-the-Month

"PARSIFAL", two performances of which will be given at the Metropolitan Opera House during Holy Week, was the last work of the aging Wagner. The plot is based on Wolfram von Eschenbach's poem of the legend of the Holy Grail, the cup which caught the blood from the side of Christ on the Cross. Titurel and his knights were entrusted with this cup and the sacred spear that pierced the side of Christ. Amfortas was appointed keeper of the Grail by his father, Titurel, but, contrary to his solemn obligation, he succumbed to the seductive arts of Kundry, the personification of a woman who had mocked Christ and was seeking expiation in service to the Grail, yet

who would often lapse into a magic sleep binding her to the power of evil. Titurel, now vulnerable, has been wounded by Kundry's master, Klingsor, with the sacred spear, but he cannot die, nor can the wound heal, until it is touched by the sacred spear in the hands of a pure and unsophisticated youth.

The action of Wagner's music-drama begins at this point, with the penitent Kundry bearing a magic balsam for Amfortas' wound to Gurnemanz, keeper of the gate, who, though he accepts it, does not hope for a cure until the "gulleless one" comes. Suddenly a sacred swan, mortally wounded, flutters to the ground, and the knights hasten to seize its slayer, who proves to be the youth, Parsifal. His professed ignorance of the enormity of his deed, his birth or his parentage so impresses the gate-keeper that he takes the youth back to the temple where Amfortas, in spite of the agony it causes him, uncovers the Grail, and the knights partake of communion. When Parsifal shows no comprehension of the meaning of the scene, Gurnemanz loses patience and roughly ejects him.

The magician Klingsor, now fearing for his powers, instructs Kundry to exert her charms to lure Parsifal. When the youth enters a luxuriant garden, she waylays him and tempts him with a kiss, which, however, causes him to realize why Amfortas suffers. Denouncing her, he casts her off. Enraged, she calls to her aid Klingsor, who hurls the sacred spear at Parsifal. However, it remains poised

above his head. He seizes it, and, making the sign of the cross, causes Klingsor and his magic gardens to disappear.

After many years Parsifal returns with the spear to Montsalvat on Good Friday. Kundry, who has repented and consecrated herself to the service of the Grail, washes his feet and dries them with her hair, and Gurnemanz anoints him. The ringing of bells calls them into the temple, where the Grail is once more to be unveiled. Amfortas shrinks in agony, pleading with the Knights to slay him and end his pain, but now Parsifal touches his wound with the spear. Instantly it heals. Kundry, redeemed, falls dead, and a white dove descends from heaven to Parsifal, the new keeper of the Grail.

1943 Audition Winners

FOUR young singers were selected as winners of this year's Metropolitan Auditions of the Air, eighth in the history of the contest. The two first prizes of \$1,000 each and contracts with the Metropolitan were awarded to Christine Johnson and Patrice Munsel. Runners-up were James Pease and John Baker, each receiving \$500, as well as the probability that they will make Metropolitan appearances. The wealth of opportunity open to these singers is evident, for, of the sixteen previous prize-winners, only one, Clifford Harvuot, who entered the Army before he had a chance to take up his contract with the company, has failed to make a Metropolitan debut. Through these audi-

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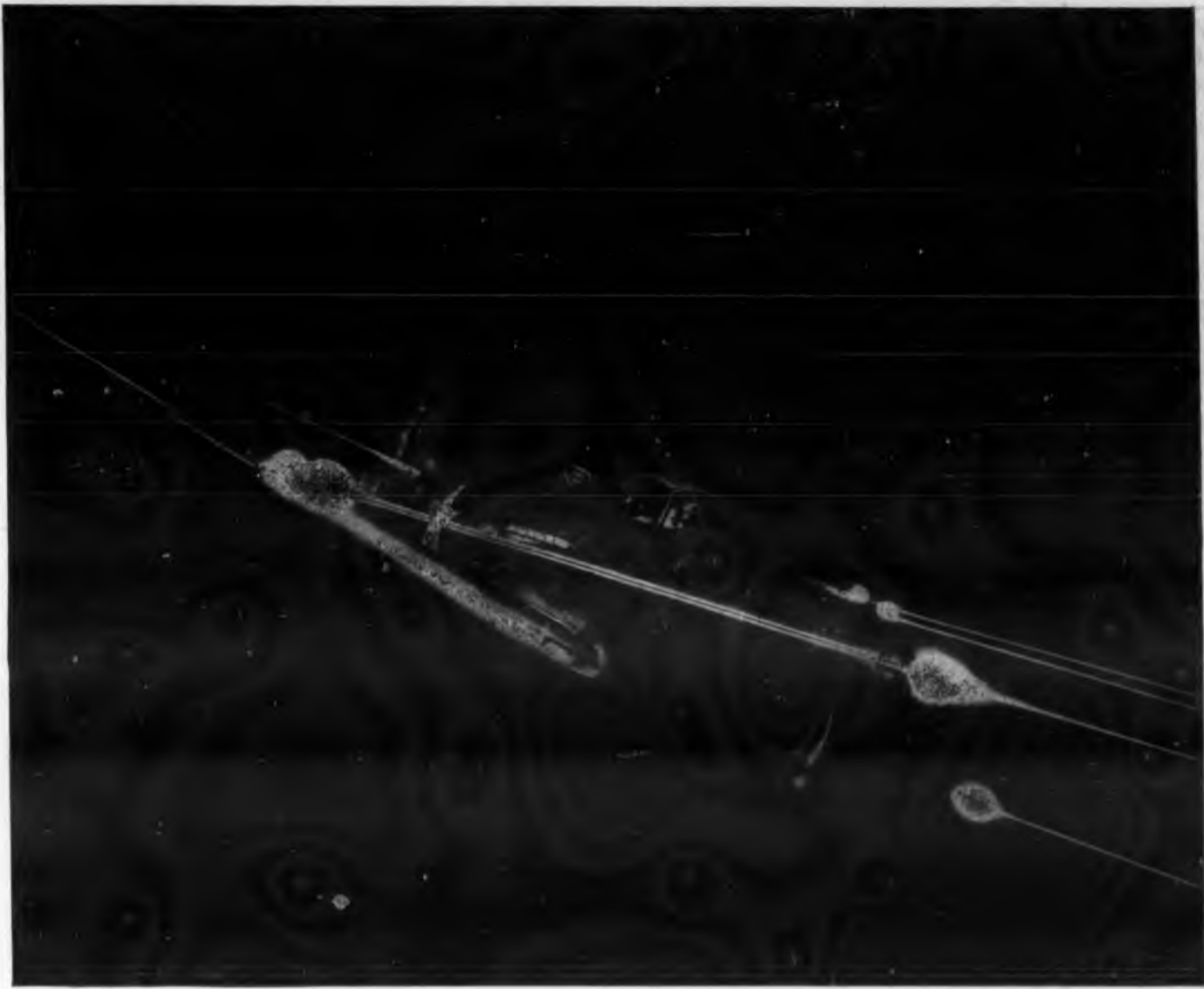


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tions the Metropolitan has not only furthered its own interests by providing a new generation of artists, but by the same token has encouraged the young singers of this country so that we may now feel closer to our goal of a truly American school of opera.

Newark "Trovatore"

VERDI'S "Trovatore" was presented on March 27th in the Newark Opera House, Newark, New Jersey, by the State Opera Association. The cast, under the direction of William Spada, included Della Samoloff as Leonore, Marie Powers as Azucena, Pasquale Ferrara as Manrico and Stephan Ballarini as Di Luna.

Opera Festival

A GRAND OPERA FESTIVAL will be held May 4th through 9th in the Mosque Theatre in Newark by the Essex County Symphony Society to replace the outdoor symphony concerts which, due to dimout regulations, have been abandoned for the duration.

The operas to be presented, in five evening performances, and Saturday and Sun-

day matinees, are "Aida", "La Traviata", "Carmen", "Faust", "La Boheme", "Rigoletto" and "La Forza del Destino". Ninety per cent of the personnel will be recruited from the Metropolitan Opera Company and will include Raoul Jobin, Bruno Landi, Francesco Valentino, Alexander Sved, Jarmila Novotna, Salvatore Baccaloni, Kerstin Thorborg, Kurt Baum, Nicola Moscona, Louis D'Angelo and Marita Farrell. A full chorus, ballet and orchestra will be employed. Lillian Moore of the Metropolitan will be premiere danseuse, Cesare Sodero and Angelo Canarutto will conduct, and the festival will be under the general direction of Giorgio D'Andria, operatic impresario, who has conducted similar productions in Puerto Rico, Cuba, Atlanta and other American cities.

Quaker City Activities

HENRY PLEASANTS' English version of Puccini's "La Boheme" was presented March 16th by the Philadelphia Opera Company, with Sylvan Levin conducting. Helena Bliss, New York soprano, made her Philadelphia debut as Mimi, opposite Mario Berini's Rodolfo. Howard Vander-

burg was Marcello and Margaret Spencer, Musetta.

The company's final Philadelphia presentation of the season was "The Barber of Seville", on March 30th, with Margaret Spencer as Rosina, Howard Vandenberg as Figaro, John Hamill as Almaviva and Joseph Lutz as Don Basilio. Sylvan Levin, who again conducted, wrote variations based on "Listen to the Mocking Bird", in the form of a vocalise which Miss Spencer sang in the lesson scene.

Between-the-Lines

Helen Traubel received what might be referred to as a "Wagnerian Oscar" on March 9th, when she was presented a small ivory statuette of Richard Wagner by Tau Alpha Chapter of Mu Phi Epsilon, the national music honor society, for "The Outstanding American Woman Musical Artist of the Year". Since Miss Traubel was also the society's choice in 1939, she now holds the additional distinction of being the only artist ever to receive the award twice.

Rio de Janeiro and Buenos Aires are both planning major Wagnerian seasons

during their summer opera, for which Lauritz Melchior and Helen Traubel have been signed.

Alexander Sved recently sang at a Treasury Department concert at the Civic Opera House in Chicago, where \$250,000 was raised, half in war bonds and half to help replace the cruiser Chicago.



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EXTENT OF NEGOTIATIONS IN THE RECORDING SITUATION

(Continued from Page One)

Recordings

The Federation shall receive from the manufacturer of recordings a fixed fee for each side of musical recordings made by members of the American Federation of Musicians, such fee to be agreed upon by negotiation.

Transcriptions and Library Service of Transcriptions

Members of the Federation will make commercial or sustaining transcriptions without additional fee to the Federation providing they are played one time only. (The number of copies made of transcriptions to be determined by agreement.)

With respect to other transcriptions used on rental basis, the Federation shall receive from the company engaged in the business of renting-out transcriptions a percentage of the rental charge, such percentage to be agreed upon by negotiation.

Wired Music

The Federation shall receive from the company engaged in the business of selling wired music a percentage of the price charged, such percentage to be agreed upon by negotiation.

Juke Boxes

The Federation shall receive annually for each juke box used, a fixed fee, such fee to be agreed upon by negotiation.

On Tuesday, February 16th, a committee representing the recording and transcription companies met with the Executive Board and stated that they were not ready to make any counter-proposals of any kind and would be unable to do so before the date set for the adjournment of the Executive Board meeting. The Board advised the committee that they would postpone adjournment and remain in session to meet with the committee again. The committee, however, felt that due to the recording and transcription industries being unorganized, they would need quite some time to formulate any counter-proposals.

On Thursday, February 18th, the Musicraft Corporation appeared before the Executive Board with a proposal. This proposal was discussed at length at both afternoon and evening sessions. It was laid over for further consideration at the next meeting of the Executive Board. The Board adjourned Friday, February 19th.

On February 23, 1943, I received the following communication from the canned music industry, which I submitted to the International Executive Board by mail for their study and consideration:

New York, N. Y.,
February 23, 1943.

Mr. James C. Petrillo, President,
American Federation of Musicians,
1460 Broadway, New York, N. Y.

Dear Mr. Petrillo:

After meeting with you on February 15th, the undersigned companies engaged in various phases of the recording and transcription business met to consider the proposals which you had distributed on February 12th. Considerable time has been spent by us in an effort to find a response which would result in your permitting the re-employment of your members. Any such response must be viewed in relation to these prior facts:

On June 25, 1942, without previous notice or demands, you announced that you would not allow any of your musicians to perform for recordings after July 31st. This meant a complete cessation of recording because we had been operating under a license from you which imposed on us a "closed shop" for your union. Under this license, we had been paying your members at rates which are among the highest for skilled services in any industry. In addition substantial royalties for each phonograph record manufactured and sold have been paid to the musicians or orchestras who made them. Although hours and other working conditions were beyond criticism, you nevertheless called a strike, without previous notice or demands.

While you allege wholesale unemployment of your members (a claim we deny), you have continued this strike and the resulting unemployment for a period of almost seven months, to date. In doing so, you disregarded pleas of Elmer Davis of the OWI on behalf of both military and civil officials, that the strike was harmful to the war effort. During those seven months you at no time offered to return your members to work or even to state the conditions upon which you would do so. This continued until a Senate committee under the chairmanship of Senator D. Worth Clark of Idaho insisted that you make some proposal. Even now your proposal is a proposal in form only.

You propose that the recording companies pay an additional sum directly to the union over and above their payments to the musicians employed. You further propose that this sum be accumulated or disbursed in the union's uncontrolled dis-

cretion for the benefit of union members who render no service whatsoever to the recording companies. The destructive and dangerous fallacy of your proposal is that it assumes that a specific industry owes a special obligation to persons not employed by it, an obligation based only on such persons' membership in a union. In addition to the inherent unsoundness of such a proposal, the following objections are at once apparent:

(a) Obstructs Technical Progress.

We are alarmed at the damage which might be done to the whole field of technical and technological improvement if the manufacturer of any new device, of proven value to the people as a whole, were to be saddled with the costs of special industry unemployment relief in addition to the already heavy costs of pioneering research and development, and subsequent promotion.

(b) Subsidizes Non-Employees.

We do not believe that our companies, who before your ban were employing the maximum number of musicians at the highest wages in the history of the music industry, should be asked to assume responsibility for unemployment, even if such unemployment exists, of such of your union members who are not and cannot be employed by us.

(c) Penalizes Employment and Use.

We cannot approve a proposal which imposes a private tax upon every phonograph record manufactured and sold when it is obvious that the records used in the home, far from creating unemployment, have been the source of much profitable employment to your members. This has been publicly and officially proclaimed on more than one occasion at your own union's conventions. Such records used in the home constitute at least 80 per cent of the total phonograph record output, and thus, under your proposal, 80 per cent of your tax would ultimately fall squarely on the public which buys records for home use and is in no way responsible for whatever unemployment you may claim exists.

(d) Duplicates Government Relief.

The Government has provided taxes for unemployment relief. A second tax for a new private system aimed at the same relief seems wholly unjustified. Similar proposals could, with no more excuse, be made by singers, engineers and others contributing to the high quality of our products. Any such private and isolated system of unemployment relief within an industry is not only contrary to public policy but would be in direct conflict with the various plans under discussion in Government circles for the expansion of uniform and nation-wide social security measures. No private and limited scheme for the benefit of a few within an industry can be pyramided on top of Federal and State social security plans without creating serious inequities. Certainly mere membership in a union should not entitle a member to special privileges from an industry which does not employ him but happens to employ some of his fellow-members.

We recognize that because a social philosophy is new it is not necessarily wrong. What you have proposed is a startling new kind of social philosophy for both industry and labor. While we believe that it is wholly wrong in principle, we doubt that either a single union or a single industry is qualified to be the final judge. Only the people of the United States are qualified to decide whether multiple systems of unemployment relief administered by a variety of private as well as governmental agencies shall now be created. Authority for the application of such basically new social theory should therefore come from the people's representatives in the Congress. Such sanction would necessarily be accompanied by rules and regulations defining the limits, requirements and approved objectives of such union relief funds, and subjecting the union and its administration of such funds to Governmental control and supervision. As in the case of pension and retirement plans created by corporations for the benefit of their employees, the Treasury Department would unquestionably desire to participate in such regulation and supervision.

This is not rhetoric but plain statement of fact because only the Congress should be called upon to answer such fundamental questions as the following:

(a) Would not such a payment directly to a union offer an easy means of evading the "wage freeze" regulations; or, on the other hand, would it not be deemed an indirect increase in compensation to the members employed and, as such, in violation of the regulations?

(b) If, on the other hand, it were ultimately determined that the additional payment directly to the Federation were not additional compensation, direct or indirect, to the employees, would not such a payment be merely a gratuity, and therefore a waste of a company's assets which would subject the company's management to liability under the law?

(c) Would not your proposal be in violation of Section 8 of the National Labor

Relations Act which provides that it shall be an unfair labor practice for an employer to "contribute financial or other support" to any labor organization?

(d) What would the Treasury think of your proposal if it resulted in diverting taxable income in the hands of the employer to non-taxable receipts in the hands of the union?

(e) If on the other hand the Treasury Department refused to allow such payments as a deductible expense of the employer, would not the employer be compelled to pay not only the contribution to your fund but also an income tax on the amount of that contribution?

(f) Would not any plan for creating artificial employment for unemployed members of the Federation be contrary to the policy of the Manpower Commission, which is seeking to draw into war industries at least those persons not presently employed?

(g) Would not such a payment as you propose subject both you and us to the charge of a conspiracy to maintain or to increase prices—and a resulting prosecution by Government or civil suit by an injured consumer?

Only if you procure Congressional authority for the creation of a fund in accordance with your proposal could such a proposal become operative without raising many presently unanswerable questions.

Pending such Congressional authority for a plan which you yourself have termed "absolutely new", we suggest that you permit your members to return to work immediately and produce phonograph records and transcriptions which are sorely needed for both civilian and military morale.

You know of course, that we stand ready to meet with you at all reasonable times when you have anything further to submit. We want you also to know that the views here expressed represent our individual as well as our joint decisions.

Very truly yours,

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By Samuel Oliphant, Attorney

Upon receipt of this letter I called the International Executive Board into session at Chicago on March 16, 1943. The Executive Board formulated the following communication which was sent to the employers on March 17, 1943:

March 17, 1943.

Gentlemen:

The Executive Board of the American Federation of Musicians met to consider your answer to its proposals submitted to you. The members of the Board cannot escape the conclusion that you have failed to consider these proposals in good faith. No other conclusion can be deduced from the many specious arguments presented by you. In short, you have failed to measure up to the test of good faith collective bargaining which requires submission of counter proposals.

Your letter contains many incorrect assumptions and many misstatements of fact. You incorrectly assume that our proposal is founded on a claim that there is an obligation in any industry to persons not employed by that industry solely on the ground that such persons belong to a given union.

To begin with, we are dealing with a particular kind of industry, namely, one that has been built up exclusively by a mechanical invention that displaces human labor. In the second place, we are dealing with workers who are not employed in their craft precisely because of the creation, development and expansion of such an industry. We say simply that all those who benefit from the displacement of human labor should share the

(Continued on Page Fifteen)

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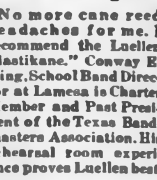
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HERE, THERE AND EVERYWHERE

For Further Cooperation

In round numbers 24,000 members of the A. F. of M. are now serving in the Armed Forces. The various locals have been most cooperative in sending us the names of members as they are inducted. However, a few have not kept us informed as to the most recent additions. Since it is our intention to publish records of various local Honor Roles from time to time, we should appreciate receiving, monthly or even semi-monthly, duplicates of the completed lists.

National Music Week

The twentieth annual National Music Week, which will be held May 2nd through 8th, will be an occasion for simultaneous demonstration in all parts of the country of the value of music in furthering the war effort. This year's keynote, "Foster American and World Unity through Music", stresses music's place in the Armed Forces, in industry and in civilian effort. In many factories throughout the country local musicians will be employed to give recitals in warerooms and music activities will be featured among the employees.

The joint plans of the various committee chairmen have been relayed to local musical leaders throughout the country, giving instructions how they may focus public attention during Music Week on the wartime importance of music in their respective communities. Music will be presented as a unifying force, with diversified organizations, individual workers, government officials, and educational leaders all joining in a common effort to extend the influence of music, most democratic of all the arts.

The fact that we are at present engaged in a gigantic struggle to preserve our way of life and democratic institutions need not, and must not, be lost sight of. Music is helpful in, indeed indispensable to, the war effort. Let us use it more fully. Therefore, during the 1943 Music Week emphasis will again be given to the clearly demonstrated fact that "Music Helps Morale", in speeding production, relieving nerve strain and refreshing the spirit. The Music War Council of America has launched a campaign to demonstrate this truth in every part of America.

Musical Election

A POLITICAL campaign based on music may be a novel angle, but it worked in the case of William Sears of Haverhill, Massachusetts. Mr. Sears is a bandmaster and long time member of the Executive Board of Local 302. For years he con-



WILLIAM SEARS

ducted and managed a band and is bandmaster of the Haverhill Masonic and the Knights Templar bands. When he recently ran for election to the Massachusetts State Legislature, he conducted his campaign by using a card with his cut and the words beneath it, "Sears the Band Man". The result? He was elected.

Local 486 New Officers

At a recent meeting of Local 486, New Haven, Connecticut, Scott L. Roston was reelected president. Other officers who were elected at the same time were John F. Cam, vice-president; Lois S. Gulmares, recording secretary; J. A. Moran, financial secretary-treasurer; Leonard Reed, business agent, and Edward Thomas, sergeant-at-arms. The new executive board, with John F. Cam as chairman, and Leroy Dortche as secretary, includes Scott L. Roston, Leonard Reed, Russell Smith, Frederick Jackson and William F. Marshall.

JOHN ARTHUR COBURN

John Arthur (Pop) Coburn, president of the first Musicians' local in Daytona Beach, Florida, died at his home there on March 5th at the age of seventy-four.

Mr. Coburn organized and managed the first city band in Daytona Beach and was founder and owner of J. A. Coburn's Greatest Minstrels. For forty years he toured the nation from coast to coast with his minstrels, showing in all principal cities of the United States. He frequently soloed on the cornet, his specialty, but was also able to play every instrument of his troop. Each year the minstrels' season was concluded at Daytona Beach, where two nights were given over to that entertainment. During his entire minstrel career "Pop" Coburn always made it a point to begin his street parades promptly at 11:45 A. M., and, curiously enough, it was just at that hour that he passed away.

Born in Boston, Mr. Coburn moved to Daytona Beach in 1905 and made that city his home. He and Mrs. Coburn, the former Nettie Linville, celebrated their golden wedding anniversary there on Thanksgiving Day, 1939.

Mr. Coburn took a keen interest in the local Lion's Club annual benefit minstrels and assisted in directing rehearsals. He was also an Elk and was active in the club's affairs. During late years he was employed in the city health department.

He leaves his wife, and a daughter, Miss Leota Cordat Coburn, singer with the Chicago Civic Opera Company.

Special Services, Air Depot Training Station
Will Rogers Field, Oklahoma

March 23, 1943.

Mr. James C. Petrillo,
Musicians' Union No. 10,
Chicago, Illinois.

Dear Mr. Petrillo:

At this station we are organizing an orchestra and band, and although there is plenty of talent available, we have found it difficult to obtain instruments.

Upon this quest, we were referred to you. We sincerely hope you will be able to give us some information regarding this problem.

Any cooperation you can give us will be greatly appreciated.

Sincerely yours,

ALEXANDER H. NITKIN,
2nd Lieut., Air Corps,
Special Services,
Air Depot Training Station.

If any A. F. of M. members have instruments which they can spare, will they please get in touch with Alexander H. Nitkin, 2nd Lieut., Air Corps, Special Services, Air Depot Training Station, Will Rogers Field, Oklahoma.



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Courage consists not in hazarding without fear, but being resolutely minded in a just cause.—PLUTARCH.

Second Flutist

HE plays second flute in the symphony orchestra in X—. There has been some talk of disbanding the orchestra or of drastically curtailing its membership. His place is by no means secure. There have been tempting inducements to make him enter this or that defense industry, "learn while he earns", and enjoy periodical advancements. But he is still with the orchestra. It is not lethargy nor fear of new fields that holds him there. It is something compelling, something that only cowardice or inertia could cause him to relinquish.

This is his chosen profession. This is the work he consecrated himself to when his contemporaries in public school were still trying to decide whether to be train brakemen or trapeze performers. This is what he spent long hours on, day after day, when the other fellows were out with their baseballs and their sleds. This was his life and his career.

It was not just so much practice for so much future return. It was a way of living and thinking. It was a statement of his belief in beauty and in expressiveness as against sordidness and dull monotony. It was an underlining of his conviction that life—adult life—should be enjoyable in the living, not a mere means toward realizing "success". It was, in short, conviction carried into actuality.

After school days were over, life was not so easy for him. Jobs came hard and it was several years before he began to make a living through his music. Still, always he had the joy of playing, if only for himself, and of the faith that life, to be really worth living, must be expressive.

Now he is second flutist in the orchestra of X—, and his pleasure is two-fold. For now he has the added satisfaction of giving joy to thousands of harried, beset people who crave, in the midst of their busy, endless whirl, the consolation and stimulus of music, who find in hearing it the same outlet he has found in playing it.

Therefore his decision to "stick on the job". It is not in him to discard the convictions of a lifetime in a few hours. It is not in him to call valueless all he has striven for and trusted in throughout his life. He cannot discount at one brush stroke the eager throngs who come fatigued and depressed and go away strengthened and enlightened. He cannot, in short, renounce his faith in this hour when the nation needs more than anything else—*faith*.

Here is his place, the place he is fitted to fill by conviction, training and aptitude. He is staying in the orchestra at X— just as long as it holds together and Uncle Sam has no immediate place for him to fill in the actual fighting lines.

Take Care, Mr. McNutt!

IF United States authorities declare music a non-essential occupation it will be the first Allied government to do so. England has repeatedly emphasized the power of music in this war. When the first rain of Nazi bombs tore through the roofs of London, all places of recreation and entertainment were ordered closed. The British people suffered a few weeks of horror without respite. Then came such sweeping demand for a return to music in concert and dance hall that the authorities were forced to lift the ban. The result was an instantaneous regaining of balance and assurance. Since then concerts have continued with ever-increasing attendance. "The Council for the Encouragement of Music and the Arts", an innovation since the war, pro-

vides for governmental sponsored music pageants; orchestras, madrigal singers, ballet, opera and folk dances. The performances are given in halls, churches, pubs, factories, in fact, wherever there is space. The factory concerts are having a most stimulating effect on morale and, consequently, on production. To no less a degree has Russia depended on music as her staunchest ally. While Moscow was being besieged and Nazi armies were only sixteen miles away, opera houses, music halls and theatres were kept open day and night by Stalin's explicit orders. Powers that be realized, also, that Shostakovich, pen in hand, was far more potent than Shostakovich, gun on shoulder, and kept him in Leningrad where he composed his now world-famous "Seventh". On the other side of the world, China, in her sixth year of war, offers music to her armed forces, industrial workers and civilian population. And even Nazi Germany, though she can no more approach art with reverence than she can look on womanhood with respect, is using music as her slave, beating it to megaphonic proportions for the broadcasting of her particular brand of propaganda.

As music is considered so indispensable by both Allied and Axis nations across the seas, so we must begin, before it is too late, to recognize its importance to our own country. Let us disabuse ourselves of the idea that it is a mere accessory, in the beauty parlor and confection class, and put it down once and for all as an absolute necessity. The orchestra member, the music teacher, are anything but misfits now. Take care how you transplant them, Mr. McNutt. They may not thrive in alien soil, and their kind cannot be duplicated in a few months, or even a few years.

While, on the one side, the Manpower Commission would airily check off the musician's profession as among the non-essentials of a war-driven people, on the other President Roosevelt himself calls for more music as a means toward building an enthusiastic national spirit. It is needed, he and other high officials urge, to provide stimulating patriotic send-offs to men in service, to present programs for the sale of war savings bonds, to give entertainment to men in camp and on furlough, to speed up the tempo of defense industries, to enliven Red Cross and salvage collection drives, to promote community sings, to supply music for USO clubs and canteens, and to keep theatres operating as instruments for the circulation of morale propaganda. Governmental authorities who really have their hand on the pulse of war endeavor, in short, are all out for music. Perhaps someone should tip Mr. McNutt off.

Weapon of War

MUSIC, according to Captain Arthur B. Hunt, is a weapon of war, and Captain Hunt, who is in charge of the musical work of the special service division, European Theatre of Operations, ought to know. In covering remote outposts overseas, he has found that singing and instrument playing keep the men's spirits up to fighting pitch. In every camp there are not only saxophone and clarinet players—in fact these are invariably plentiful—but sousaphonists, mellophonists and even harpists. The problem is to find enough instruments to go around.

Army camps are the nursery ground for budding song writers, too. On a visit to a remote outpost where the men lived in tents with no communal activities, he gathered a group for a "sing", but got little response until he called for a volunteer soloist. Then a private came forward, red to the ears, and sang a song he had written, "A Thousand to One We Win". After the first few verses, the whole outfit was joining jubilantly in the chorus.

Living Composers' Rights

CONCERT-GOERS are apparently quite content with those orchestral stand-bys, the works of Bach, Beethoven and Brahms, and welcome genially a generous sprinkling of Wagner and Tchaikovsky. But alas for the conductor who presents anything that dates later than Debussy and Richard Strauss! In fact, whenever a modern composition is played by any of our major symphony orchestras, the unfamiliar work is certain to bring a batch of letters to the conductor protesting the "intrusion" in the program. This predisposition on the part of an audience for the tried and tested and its prejudice against anything new is manifestly unfair to the composer of today. The musician must be given the opportunity of having his work performed by a major symphony ensemble or new music will not be written and the art of composition will die of sheer neglect.

Such reluctance of the present-day concert-goer to accept works of music by contemporary composers has prompted the following open letter to members of the Philadelphia Orchestra audience from its conductor, Eugene Ormandy:

Few members of our concert audiences realize the great responsibility that is placed upon the music director of a symphony orchestra in the selection of program material. The majority of those who are interested in orchestra concerts feel a deep affection for the standard literature. Unfortunately, there are many of our concert-goers who regard the performance of contemporary music as an intrusion on our program.

If new music is not created, the art will enter into a period of atrophy and decay. Most Americans

are interested in the rapid development of a great national music and certainly no supporter of symphonic music in America wants a dead art. Therefore, I believe that it is important for the great orchestras of our country to serve as the medium for the development of contemporary musical art, because only by performing the best of the current literature can we achieve the musical destiny of America.

However, it should be left to the discretion of the conductor to decide to what extent contemporary music should figure on his program; the classics and romantic music must, perforce, predominate.

I feel that it is the responsibility of the music directors of symphony orchestras and of every member of their audiences to give careful attention to the best works now being written. Only through a spirit of tolerance can we achieve our goal, which is the finest possible performance of the great masterpieces of the past and whole-hearted encouragement of the music of the present and future.

Sergei Rachmaninoff

SERGEI RACHMANINOFF, "Grand Old Man of Music", who passed away at his home in Beverly Hills, California, on March 28th, won fame in three fields, as pianist, composer and conductor. Few pianists attained such mastery of the keyboard as he. Yet his effects were achieved through utter simplicity and sheer musicianship. His compositions had the same stark, clear-cut quality as his playing. He had little patience for those who strove for effect without melody. "Music", he once said, "should bring relief. It should rehabilitate minds and souls. If we are to have great music, we must return to the fundamentals which made the music of the past great. Music cannot be just color and rhythm; it must reveal the emotions of the heart".

The stirring effect of his music thus proceeds from the inherent beauty of the themes themselves, and from their eloquent development. He was a master especially of the tragic and heroic moods, and those who are fortunate enough to have heard him interpret his own works as pianist or conductor retain an ineradicable impression of nobility and grandeur. His was the way toward sublimity through simplicity.

The world today would do well to give heed to the words of this Colossus who pointed ever to the human element in art. He despised radio music from the depths of his soul. "Anything that is mechanical", he maintained, "is the opposite of real art". Because he did believe in the natural and sincere he had a fondness for American jazz. "I like the rhythm and lift of it", he explained. It was his awareness of human needs in the music profession that caused him to become a member of the American Federation of Musicians.

Rachmaninoff was a prolific composer. When he was 20 years old he wrote the familiar Prelude in C Sharp Minor, "a pleasant little piece", as he then called it, and thereafter for the rest of his life was embarrassed by its unquenchable popularity. He finally grew to dislike it heartily—so that the mere mention of it made him close his eyes in despair. "I have played it (on request) at least 1,500 times!" he would mutter. When an audience annoyed him—as frequently was the case—he was wont to climax a concert with a racing rendition of the prelude, all brakes off, and then stalk out of the concert hall, not even bothering to return to acknowledge the applause.

On the other hand he received a deep emotional wound from the early failure of his First Symphony, falling into an apathy from which he was finally roused only by the ministrations of the great physician, Dr. Dahl. As a result he composed his great Piano Concerto in C minor and dedicated it to the doctor. This work, the Second Symphony in E minor, the "Rhapsody on a theme by Paganini", the piano preludes and certain of his songs, rank among the most important compositions of the 20th Century.

Of his compositions, Olin Downes, music critic, wrote: "Not for him the diet of fairy tale and the prevailing orientalism of the famous colorists that Borodin and Moussorgsky and Balakireff and Rimsky-Korsakov came to be. The folk element, melodically speaking, is strongly present in many of Rachmaninoff's scores, but as an essence rather than a quotation or a means toward a pictorial-musical effect. He leans enough upon the German symphonic tradition apparently to feel that the surface idiom of music is not the guarantee of its nationalism; and the example of Tchaikovsky, in this respect, with the latter's clear indebtedness to both Italy and Germany, would amply sustain him in his argument. Furthermore, form, classic form, is a subject of fundamental reverence with Rachmaninoff."

A vivid description of Rachmaninoff is contained in an article on the master by Richard Anthony Leonard: "The figure of Rachmaninoff, the concert pianist, is a familiar one the world over, and in many ways it is revealing of Rachmaninoff the composer. He is tall, powerfully built, commanding, with wrists and fingers of steel; his closely cropped hair, strong nose and deep-set, melancholy eyes all bespeak a nature that is austere, aloof, proudly individualistic. In short, a man of forceful inner convictions that cannot easily be shaken. Seeing him makes it easy to understand how, at an early age, he might have discovered his own aims and ideals, as well as his limitations, and how he might steadfastly have refused for the rest of his creative life to veer his course, regardless of how the winds of musical fashion might blow."

Over FEDERATION Field

By CHAUNCEY A. WEAVER

SEA FEVER

*I must go down to the seas again, to the lonely sea and the sky,
And all I ask is a tall ship and a star to steer her by.
And the wheel's kick and the wind's song
and the white sail's shaking,
And a gray mist on the sea's face and a gray dawn breaking.*

*I must go down to the seas again, for the call of the running tide
Is a wild call and a clear call that may not be denied;
And all I ask is a windy day with the white clouds flying,
And the flung spray and the brown spume,
and the sea-gulls crying.*

*I must go down to the seas again to the vagrant Gypsy life,
To the gull's way and the whale's way where the wind's like a whetted knife;
And all I ask is a merry yarn from a laughing fellow-rover,
And quiet sleep and a sweet dream when the long trick's over.*

—JOHN MASEFIELD

THE MARCH INTERNATIONAL MUSICIAN carried a story of the retirement of Herbert L. Clarke, long-time director of the Long Beach, California, Municipal Band. However, we cannot let the opportunity pass to add our own personal tribute to an outstanding figure in the band music world. We heard him in the former days when his fine square-shouldered physique was an attractive figure in the John Phillip Sousa ensemble and when a great audience looked forward with eager anticipation for the moment when Clarke would arise, adjust the cornet to his lips, and play a solo,



Chauncey Weaver

while we held our breath to see if he would reach the top-most note, an attempt which he never failed to achieve. In after years we met him at national conventions of the American Bandmasters' Association, once at Fort Dodge, once at Madison, Wisconsin. Success never turned Herbert L. Clarke's head. He was a commoner in the realm of musical art. We mean that socially he was a man among men, always approachable, never boasting of what he had done, always appreciative of what others were doing. There must have been misty eyes in that Long Beach audience as Mr. Clarke handed his baton to Bandmaster James E. Son, his chosen successor. For something like nineteen years Dr. Clarke (his honorary degree was bestowed by Phillips University at Enid, Oklahoma) has conducted this splendid Long Beach band, playing the best in musical composition, creating an artistic tradition which will remain a golden thread in local civic history which the corroding touch of time cannot destroy. In hours of retrospection Dr. Clarke can look back upon over 800,000 miles of travel with the most celebrated concert bands of America: cornet soloist with Gilmore, Innes, Victor Herbert, and the great Sousa; thirty-four tours of the United States and Canada; soloist at World Fairs, Chicago, Atlanta, Paris, Buffalo, Glasgow, St. Louis, San Francisco. A record without parallel. All great careers reach their twilight hour; but long after sunset there are evening stars whose radiance never grows dim. In the pantheon of the musically great the name of Herbert L. Clarke will not cease to shine.

No A. F. of M. National Convention in 1943! We occasionally hear the phrase, "the whirligig of time". In the days through which we are passing the syllable of "whirl" is acquiring increased emphasis. In February it appeared as though a convention might be held with only minor opposition. Accordingly Columbus, Ohio, was selected as the meeting place. In March war pressure had reached a new magnitude and it was decided to be the wiser plan to acquiesce, yield to governmental suggestion and place the Federation squarely in line with the Federal transportation program. Here the International Executive Board had to exercise judgment in meeting a solemn responsibility. There may be some disapproval, some disappointment, some feeling that the other course might have been consistently followed. Those compelled to take the initiative will trust the future

for vindication of their action. Beginning with the first national convention at Indianapolis in 1896 these assemblies have had an annual occurrence without a break for forty-seven years. These conventions have kept membership interest at a keen pitch, have made for solidity of purpose, enlargement of membership, deepening of the fraternal ties without which no permanent success could be attained. Since the day of war declaration the American Federation of Musicians has kept step with the Nation's purpose, the winning of the war. Taxes have been paid, war bonds have been purchased, and thousands of our members have responded to the front-line call. We are in a world-wide conflagration. We covet no foreign soil. The preservation of human liberty and freedom as we have known them for over 150 years spurs us onward. No sacrifice will deter us in our determination to reach the true American goal.

The California-Arizona-Nevada Conference had a fine session on the two closing days of February, at Long Beach. Thirty delegates presented credentials from the following locals: San Francisco, Sacramento, Los Angeles, Redding, San Jose, Stockton, Bakersfield, Richmond, Merced, San Leandro, Los Angeles (colored), Santa Ana and Tucson. Long Beach Local No. 353 had made all needful preparations for entertainment of the visitors, and the Hilton Hotel was adequate for the purpose. Mayor Clarence E. Wagner voiced the municipal welcome, while James H. Blackburn, vice-president of the California State Federation of Labor, and Ernest R. Webb, executive secretary of the Central Labor Council, of Long Beach, represented organized labor for the state at large. Vice-President Charles L. Bagley of the International A. F. of M., and Brother A. A. Greenbaum of Reno, traveling representative, addressed the Conference and were generally helpful throughout the conference deliberations. The triumvirate of states above named have problems more or less peculiar to their own territory, and the delegates, while fully conscious of the world-wide maladjustment now prevailing, sounded no notes of despair but found much to be thankful for and much to look hopefully forward to, in the days which lie ahead. Delegate J. K. Wallace of Local No. 47, was accorded unanimous approval for resolutions endorsing the great fight which President James C. Petrillo is leading for relief in the recording and transcription situation. The nomination and election of officers resulted as follows: President, Arthur Kuhn of San Jose; seven Vice-Presidents, Milton R. Poston of Santa Ana, Arch Merrifield of Redding, Ivan Tarr of Bakersfield, Joseph P. Rose of San Leandro, Gay Vargas of Richmond, J. Leigh Kennedy of Long Beach, and Carl J. Johnson of Los Angeles. Jerome J. Richard of San Francisco had no opposition for re-election as secretary-treasurer. Traditional Golden State weather was constantly on tap and, as the society editor always says, "A good time was had by all."

*The air is rife with harsh, discordant tunes;
Enough to drive a person nearly mad;
And yet, at last we learn the price of prunes
Is going down: O heart of mine—be glad!*

For a while it seemed as though Winter was not only lingering in the lap of Spring, but had determined upon a sit-down strike.

It does not seem possible, but of course it is true, that Walter Weber, long prominent in official affairs of Local 6, San Francisco, now a member of the Local Board of Directors, "is a grandfather." We congratulate Mr. and Mrs. Weber, the grandparents, and the junior Walter Webers thus blessed. The former are the proud parents of two sons in the war service: Walter, Jr., a captain, serving with the Armed Forces somewhere in Alaska; and Horace, identified as a naval aviation cadet. Thus the youngsters grow and develop and take their place in the great program of life. Success to them!

*April, month of smiles and tears;
Sounding forth glad Springtime cheers;
Funeral dirge to winter snow;
Time for violets to grow!*

Municipal band concerts in winter-time is an idea which has enjoyed a notable spread during the cold season just closing. Nearly every city and town of any size has a coliseum or hall available for entertainment of this character. The public

taste for good band music ought to be just as keen in snow-shoveling time as when the roses are in full bloom.

*Victory Gardens well planted with seeds
Will duly bring something to eat;
But Victory Gardens all full of weeds
Are omens of coming defeat.*

With a membership ranging from 20,000 to 25,000, such as Local No. 802 of New York enjoys, it is quite likely that there should be strata of artistic capability not classified as musical. A recent article in the Local 802 Journal furnishes substantial evidence that this is true. The Local conceived the idea of having an Art Exhibit. The first annual exhibition was held in the RCA Building, Rockefeller Center, the title of the affair being "Art By Musicians". The printed outline of the display is quite remarkable. There were etchings, oil paintings, water-colors, water drawings, pen and ink, ink and pastel, linoleum prints, in imposing and variegated pattern and selection, an exhibition which drew a fine audience of patrons of discriminating taste and which has inspired the Local with the determination to make the display an annual affair. Among the number of artistic contributors we note the names of George Gershwin and Deems Taylor. The titles given many works in the display are sufficient to engender curiosity to see these creations. The art of music and that which is represented by crayon, brush and pen have a closer kinship than many artists themselves realize. As a movement along the line of cultural promotion Local No. 802 has done something worth while.

The bread-knife has been restored to its position as the bakery cut-up. There is an appreciative housewife chorus throughout the land.

We clip the following paragraph from the Canton, Ohio, Bulletin (Local 111):

Last week the Republic Steel Corporation had made plans to use the Timken High School Band for its Navy "E" Presentation, and had gone so far as to write thousands of letters announcing the event.

We interposed a strenuous objection, and the matter was settled by their signing a contract to employ the Legion Union Band of 50 men at the new scale of \$6.00 for side man and double scale for leader and for manager. Your Executive Board raised the price for these engagements, as we find it is getting to be quite difficult to get musicians to work for the old \$4.00 scale. So far, there have been three of these Navy "E" Presentations at which a Canton Union Band was employed and the Hoover Company will use the Legion Band of 30 men at their presentation.

Let the High School Bands stick to their school work and keep out of the field which rightfully belongs to the Union Bands.

The purpose in re-printing the foregoing lies in the forcible reminder it contains of countless similar situations which Federation Locals are constantly called upon to meet. First, there is the picture of a great steel corporation reaching out after free music, secondly, the promptitude with which Local 111 interposed its righteous protest, thirdly, the success which crowned the Local's vigorous and logical presentation of its position, fourthly, the timely admonition to high school bands to learn their own jurisdictional lines and to remain therein. The way in which to meet an aggravating situation involves tact, determination, and capacity to present a worthy cause.

We are in receipt of a letter from our old friend R. E. Woodmansee of Springfield, Illinois, secretary of the International Labor Press, in which he refers to our barrage against the "American Press", in the MARCH INTERNATIONAL MUSICIAN. He points out that the Labor Press of the country is a part of the "American Press", and is standing by the A. F. of M. We heartily agree with that inclusion. We never dreamed that any section of the press would be looked upon as under fire except those metropolitan publications, and those of lesser magnitude, which have been waging an ink-well crusade of misrepresentation and vituperation against the American Federation of Musicians in general and President James C. Petrillo in particular, ever since the Dallas convention, composed of 638 delegates, issued its mandate demanding a square deal with the recording and transcription interests. We freely acknowledge the loyalty and the helpfulness of the Labor Press of America. The National Labor Convention at Toronto lifted a ringing voice in behalf of the cause herein referred to, full statement of which has appeared in previous issues of the INTERNATIONAL MUSICIAN. Without such constructive and sympathetic cooperation, we would be in a precarious situation, indeed. We thank Brother Woodmansee for his clarifying suggestion; but to those alleged "moulders of public opinion" which prefer to be the mouthpiece of those who seek to ruin where they cannot rule.

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Who first cries 'hold, enough!'"*

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WHEN WRITING TO ADVERTISER PLEASE MENTION THE INTERNATIONAL MUSICIAN

INTERNATIONAL EXECUTIVE BOARD MINUTES

1450 Broadway,
New York City,
February 1, 1943.

President Petrillo calls the meeting to order at 2:00 P. M.

Present: Petrillo, Bagley, Brenton, Weaver, Parks, Hild, Riccardi, Murdoch, Weber, Kerngood and Cluesmann.

The following resolution is introduced: **Resolved.** At the opening mid-year session of the International Executive Board of the American Federation of Musicians, the members thereof are conscious of a keen sense of loss sustained in the untimely passing of Secretary Fred W. Birnbach which occurred on the 2nd day of November, 1942, just three months ago.

We shall miss him in our deliberations. His genial personality, his unvarying helpfulness and his capacity for constructive promotion and upbuilding, are elements of character which will comprise a heritage of tradition worthy of the annals of our organization and to be cherished by its membership.

Adopted as a part of its opening day's deliberations, Monday, February 1, 1943.

The following representatives of booking agencies appear in matters of interest to them:

Milton Krasny and Thomas Rockwell of General Amusement Corporation; Nat Lefkowitz, Willard Alexander and Wil-

liam M. Morris, Jr., of Wm. Morris Agency, Inc.; Jules Stein, Morris Schrier and Charles Miller of Music Corporation of America; B. W. Frederick of Frederick Bros. Music Corp., and Charles E. Green of Consolidated Radio Artists.

Also present are Federation Attorneys Joseph A. Padway, Henry A. Friedman and Henry Kaiser.

The agency representatives discuss the effects of several new regulations adopted by the Federation on the operation of their business.

They ask that the law making agencies responsible for the payment of services of the musicians apply only on the scale price of the engagement, and that leaders receive only half pay.

That since the commissions are now based on the net price of engagements that the rule should not apply in cases where the percentage of commission is less than the maximum allowed by the Federation. Ask that they be permitted to charge on the gross, provided it would not amount to more than the net if figured on the maximum commission allowed.

The Social Security and Victory Tax situation is discussed in all its phases.

There is also a discussion regarding the decision in the Griff Williams case and the use of the Form B Contract.

Attorney Padway states that each side-man should get reports from Treasury Department of his Social Security account. The agency representatives retire.

Attorney Padway submits a report on the Social Security and Unemployment Tax as they affect members of the Federation.

The Board discusses various phases of the report and the method of establishing credits for the members.

The Wagner Act is also discussed.

The meeting adjourns at 7:15 P. M.

1450 Broadway,
New York City,
February 2, 1943.

The meeting is called to order by President Petrillo at 10:30 A. M. All present.

President Petrillo brings up the subject of the possibility of holding a Convention. Submits letter of Director of Transportation Eastman and his answer thereto. The Board discusses the matter and Financial Secretary-Treasurer Brenton reports that due to transportation difficulties and lack of adequate hotel facilities, he feels it would be impossible to hold the Convention in Jacksonville, Florida.

On motion it is decided to investigate the possibility of holding the Convention in some other city.

The session adjourns at 12:45 P. M.

The meeting is called to order by President Petrillo at 2:30 P. M. All present.

Request of Zachareff Concert Management to be removed from the Defaulters List. The agency was placed on the Defaulters List due to the Executive Board having allowed a claim of Jacob Tonn against the agency. Zachareff produces evidence that Tonn had sued for this same claim in civil court and judgment had been rendered against him. Since the court had refused to recognize the claim, on motion it is decided to grant the request. Case 760, 1940-41 Docket.

A request is read from Local 161, Washington, D. C., that the Executive Board make a special ruling for the duration to apply to Washington, D. C., that traveling members may not deposit their cards as individuals within three months from the time their traveling engagements end. After careful consideration the Board decides that it is not feasible to grant the request.

The matter of stand-by for a broadcast from Great Lakes Naval Station which is in the jurisdiction of Local 284, Waukegan, Ill., is discussed. It appears that Local 10 has done all the negotiating in the matter and in view of this the Waukegan Local is agreeable to share the stand-by money equally with Local 10.

On motion the Board gives its approval to this arrangement.

A question is raised regarding a broadcast from a temporary studio in Philadelphia which goes by wire to Atlantic City and is broadcast by a local station in Atlantic City.

The Board is of the opinion that the Philadelphia Local has jurisdiction over this broadcast.

The matter of a strike at the Terre Haute House, Terre Haute, Ind., is brought before the Board. Member J. E. Brown of Local 10 was unable to perform due to the hotel barring all but officials for two days.

In view of the peculiar circumstances, on motion it is decided to pay strike benefits for the time the orchestra was out.

A request for a donation to help out the family of member Homer Shaffer, a former officer of Local 141, Kokomo, Ind., who was killed in an accident is consid-



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ered by the Board. On motion the request is not granted.

A letter from the Sons of Zion is read. Funds are requested for the purchase of an ambulance for Palestine. On motion it is decided that the request cannot be granted and that the organization be notified.

A letter from the Workers' Defense League requesting funds is received. On motion the letter is ordered filed.

Member Harry Suber of Local 802 appears before the Board and presents the question of retaining Form B Contract, the effect of the wage ceiling and various other matters in connection with Social Security, Victory Tax, etc.

He feels that the Federation should continue with the Form B Contract. He also discusses the radio situation in connection with recording music and submits a statement containing recommendations with reference to the handling of the situation. Member Suber is excused.

President Petrillo makes a report on the recording situation which is discussed by the Board.

President Petrillo now makes a lengthy report on the Senate investigation of the recording ban. He gives a full resume of the hearings before the sub-committee, which were held in Washington for three days and at which he testified for two days and Attorney Padway for one day.

The session adjourns at 6:15 P. M.

1450 Broadway,
New York City,
February 3, 1943.

The meeting is called to order by President Petrillo at 10:30 A. M. All present.

The question of musicians being compelled to go into factories in accordance with the new draft rule is discussed.

A letter from Local 6, San Francisco, Calif., asks information in reference to members of the Federation who are in the Maritime Service. Whether they may accept engagements. Since such members are not in the Armed Service of the United States, they must deposit transfers and may accept engagements in accordance with the laws of the Federation.

A letter is received from member John Grolle of Local 77, Philadelphia, Pa., outlining a tentative plan for advancing music education with the idea of also furthering the interests of the Federation. The Secretary is instructed to acknowledge the letter and thank Mr. Grolle for his interest.

A letter in reference to the WPA situation is received from Local 198, Providence, R. I. The letter calls attention to the fact that the discontinuance of the project would result in many members being left without any employment whatsoever.

The Board discusses the situation in Cincinnati whereby the local hopes to benefit through certain provisions in the Lanham Bill passed by Congress which might be used to partially take the place of the WPA.

The session adjourns at 12:45 P. M.

(Continued on Page Seventeen)

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EXTENT OF NEGOTIATIONS IN THE RECORDING SITUATION

(Continued from Page Ten)

burden of the cost to the displaced workers. These workers are entitled to relief not because they happened to be members of a union, but solely because they happened to be victimized by the same thing which benefits others. Their membership in the union does not give them the right, it merely provides for them the means whereby they seek to enforce that elemental right. This principle is recognized by many outstanding economists, among them Dr. Isador Lubin, U. S. Labor Commissioner, and Professor Sumner Schichter of the Harvard School of Public Administration.

You state that the proposal is unjustified because it "Duplicates Government Relief". The plain fact remains that the many musicians who have been put out of work by canned music are not presently eligible for government relief, and such relief as is accorded under present government plans is wholly inadequate.

You state further that the proposal we have submitted is one that can only properly come from the "people of the United States" through "the people's representatives in the Congress", and then you say that only Congress should answer certain stated questions. We refuse to accept the suggestion that the time has been reached when any constructive advance in our social devices must be initiated by the government. That suggestion is wholly foreign to our ideals and certainly is completely at odds with history. It is an axiomatic historical principle that legislation is never created in a vacuum, but is merely the culmination of the acquired experience of private individuals and private groups, and in labor relations through the process of collective bargaining. It will be a sorry day indeed when and if changes and advances in our social patterns must await governmental initiative and action.

We are advised by our counsel that a payment directly to the union would not constitute an evasion of the "wage freeze" regulations, nor would it constitute a violation of the National Labor Relations Act, whose main objective is the encouragement of collective bargaining.

We are satisfied that the Treasury would not and could not prevent the diversion of this money to the unemployment relief fund contemplated in our proposal, any more so than pensions, insurance, medication or health plans for workers and their families in private industry. The acceptance of our proposal would in no manner contravene the policy of the Manpower Commission. It is unthinkable that any one of our unemployed members would prefer whatever benefits would flow from the acceptance of our proposal to a job required of him by his government in times of war. Nor is it thinkable that the union would grant to any such person any of the benefits contemplated by our proposal.

We are further advised that our proposal does not violate the anti-trust laws. The mere fact that collective bargaining does or may result in an increased price never has been considered a violation of any law.

There is ample justification in the practices of business itself for the union proposal. Business men customarily set aside funds for depreciation of machinery and equipment, depletion of natural resources, and for obsolescence. All these funds are considered legal charges against the cost of production. Especially applicable is the obsolescence fund which compensates the business for the untimely displacement of machinery or equipment, as the result of the introduction of new methods, new machinery and new equipment. The philosophy behind insuring the worker against industrial hazards by funds that would be charged against the cost of production is by no means novel. Under the old judicial precepts of "assumption of risk", "fellow servant" and

"contributory negligence", the worker used to bear the full cost of industrial accidents. These harsh rules were replaced by more humane doctrines, and now workmen are insured against industrial accidents by workmen's compensation funds which are added to the cost of production and thus spread among all who benefit from the production.

The same principle lies behind our Social Security laws in both the funds for payment of unemployment compensations and old age benefits.

Your suggestion that the American Federation of Musicians members return to work immediately and produce phonograph records and transcriptions, particularly in view of your failure to make or contribute a single constructive suggestion toward a settlement of this dispute is as arbitrary as it is audacious. If any of your concerns engaged in this industry was producing a product that was slowly but surely putting you out of business, you would not continue to produce that product; and actuated by the same motives the members of the American Federation of Musicians will not continue to make a product under conditions that are slowly and surely putting them out of jobs.

There is nothing further we can present until you are prepared to submit in good faith constructive proposals for the solution of this tragic problem.

Very truly yours,

EXECUTIVE BOARD,
AMERICAN FEDERATION OF
MUSICIANS,

James C. Petrillo, President.

During the Executive Board meeting in Chicago the following letter was received from the Musicraft Corporation:

MUSICRAFT CORPORATION
480 Lexington Avenue
New York, N. Y.
PLaza 3-7070

March 11, 1943.

James C. Petrillo, President
American Federation of Musicians
175 West Washington Street
Chicago, Illinois.

Dear Mr. Petrillo:

Since the 18th of February, when we met with you and the Executive Board of the American Federation of Musicians in New York, we have been patiently awaiting a reply to the proposals made to you by our Company under the provisions set down by you for the settlement of the current controversy between the American Federation of Musicians and the various record companies.

We understand that the Executive Board of the American Federation of Musicians is meeting again in Chicago next week with a view toward making a final decision on the proposals we submitted to you. In fairness to ourselves we should like to point out, in advance of this meeting, that we will have given you four weeks to consider these proposals and that no useful purpose would be served by delaying your decision beyond the impending meeting. We must, therefore, advise you that while the proposals we made to you still represent, in our considered judgment, the best and most effective method of settling the controversy both from the point of view of the record companies and the American Federation of Musicians, we will be compelled to withdraw our proposition should no final action be taken on it by the Executive Board at the present meeting.

May I, therefore, review for you and for the Board what these proposals are:

In the general statement issued by the American Federation of Musicians setting forth the basis for the settlement of the present controversy, there appeared the following proposal:

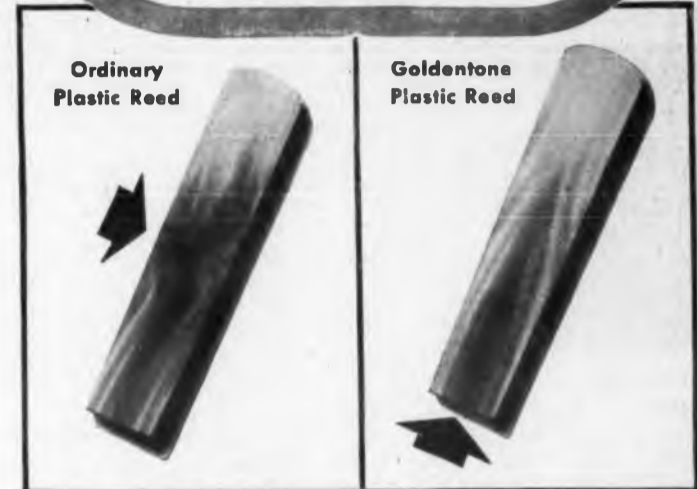
"RECORDINGS: The Federation shall receive from the manufacturer of recordings a fixed fee for each side of musical recordings made by members of the American Federation of Musicians, such fee to be agreed upon by negotiation."

Pursuant to this statement emanating from your Union our Company stands prepared to pay into the Unemployment Insurance Fund of the American Federation of Musicians 1c for every record made by union musicians and sold to the public at a retail price of 50c plus excise tax; 1½c on records selling for 75c plus excise tax, and 2c on records selling for \$1.00 plus excise tax.

An estimate based on the best available information would indicate that on the basis of record sales in the year 1942, the Unemployment Insurance Fund of the Union would realize a sum in excess of \$1,500,000, if the entire industry contributed in the manner set forth.

I should also like to point out that our Company stands ready to absorb this increased cost of recording and does not intend to pass this increased cost on to the consumer.

It is our firm conviction that the growth of the music industry is inextricably bound to the development of a greater body of musicians in the United States. The greatest contribution we feel we can



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make to the development of such a body of musicians is a contribution to the financial security of the individual. We feel that if the musicians of America can look forward to a guarantee of financial assistance during the periods of unemployment, so characteristic of the music industry, from those who make use of their services, thousands of talented people will be drawn into professional music and such an abundance of talent will not only materially assist a development of the industry, but will expand the musical life of America.

I think you will agree that we are to a greater measure in agreement rather than disagreement with your announced plan. After consulting counsel we have been advised that no legal obstacle would prevent our consummating an arrangement with the American Federation of Musicians on the basis outlined above. On the contrary, we have been advised that such an arrangement would be in furtherance of our national policy of Social Security.

We shall, therefore, look to your prompt reply and hope that we will be able to conclude our negotiations with you next week and proceed immediately to put back to work the many musicians rendered idle because of this unfortunate controversy.

Cordially yours,
PAUL PUNER,
President.

This letter was considered by the International Executive Board, by whom (Continued on Page Twenty-four)

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In which this can be avoided: (a) with extensions, (b) with contractions. The physical logic of these fingerings lies in the recognition of the natural stretch between the

fingers as an important guide in choosing fingers. The result is a natural progression which, although it may seem unusual at first, is easily mastered and is its own guarantee of good intonation. It must be played without slides, each fingertip remaining in place until the following one is put down. The contractions and extensions of the hand are made by moving the hand up or down on the finger-board while the fingertip remains in place. The movements of the hand may change the shape of the finger but not its position.

APPLICATION

Example 2, containing the opening measures of Stravinsky's "Divertimento" for violin and piano, shows the application of this method to help the legato effect of a passage. The upper fingering is the conventional one, the lower, the new one:

ANALYSIS

- Measure 1. Use of the second finger here eliminates a weak slide.
 - Measure 2. The first and third fingers are on the string simultaneously during the first quarter of the measure only. It is advisable to shift to the third position during the last 8th note of the first measure without disturbing the first finger.
 - Measure 3. The elimination of awkward slides is obvious here. On the last two 8th notes the slide is from "G" to A-flat rather than on the upper notes since this is a half step.
 - Measure 4. Sliding half of the notes in playing sixths is always helpful toward obtaining a smooth effect.
 - Measure 5. The conventional modulation in the third and fourth 8th notes sounds legato only with the new fingering.
- In the forthcoming issues I shall give complete fingerings for Kreutzer etudes, following these principles.

Professional Piano Pointers *J. Lawrence Cook*

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

THE question of key is something with which every pianist has to deal. To some it is largely a matter of mechanics, but to others it goes far beyond that. The choice of key is of far-reaching importance to the composer of classical and semi-classical music. For example, the minor is universally accepted as the mode through which sadness is to be musically expressed. Flat keys are known to be desirable for depth and seriousness, and for a sort of resonant quality not found in other keys. Sharp keys represent the most satisfactory medium through which brightness and gaiety may be expressed. Since all keys, excluding C, contain one or more sharps and flats, what then is generally meant when we refer to keys as being sharp or flat? In speaking of flat keys we usually mean A-flat, D-flat, or G-flat and D, A, E and B for the sharps.

For the minor we might say E-flat minor and B-flat minor for the flats, and F-sharp and C-sharp minor for the sharps.

The intervening keys are the ones that are subjected to the most constant use largely because of their comparative simplicity.

Popular music is usually written in one of the simpler keys. The popular composer's aim is not to express anything with depth and seriousness. If he is not writing about love, he is seeking to put over some original idea of melody and rhythm based on some simple theme. Two outstanding exceptions to the popular composer's choosing, other than simpler keys, are the familiar tunes, "Body and Soul" and "Smoke Gets in Your Eyes". The change of key occurring in each of these brings about a striking change of mood, and in each instance there is an eloquent reversion to the original key for the close.

The writer of symphonic scores has perhaps the most exacting experience with keys, for besides the importance of choosing the keys which are most desirable for varying shades of musical expression, he must also take into account the mechanical peculiarities of the instruments.

A summary of the popular pianist's experience with keys is about as follows. First of all we have the black key specialist. He is usually one whose desire to play

has far exceeded his ability to make the proper technical preparations. He cannot read music and he is virtually lost in any key except D-flat and G-flat. He knows nothing of theoretical harmony and technic, yet he has an amazing sense of chord relationship and has mastered certain runs to such an extent that he executes them instantly and almost flawlessly. Next we have the white key player. He is limited largely to C, F and G, but can usually execute creditably in E-flat and D-flat and sometimes A-flat. He naturally takes advantage of the inter-relationship of C, F, and G, and you will find him in some pretty high places, depending on how much he is capable of expressing in his keys. He has a very decided advantage over the black key specialist, for some pieces simply do not "lay" well when restricted to the black keys.

The most desirably equipped popular pianists are those who have first acquired a thorough background through formal study, and have adapted their qualifications to popular playing.

Much depends upon how wisely this formal background has been adapted and upon the inventive ability of the individual.

Technique of MODERN DRUMMING

by CHARLES BESSETTE

(In this series of articles on rudimental drumming I have used the first twenty-six rudiments as advocated by the National Association of Rudimental Drummers. Since the rudiments usually are not taught in the order of the N. A. R. D. listing, I shall give the order in which I teach them and which I find leads to the most rapid progress.)

THE FLAM TAP

THE flam tap is sometimes called "flam and stroke", "flam and feint", "flam one stroke", or "flamapoo". This is really nothing more than a flam followed by a tap. When played in this manner it is done hand to hand. It is a very useful and beautiful rudiment, and if executed with relaxed muscles can be closed to a roll. This rudiment is made just as the name sounds: "plah-tah, plah-tah", etc. To execute it, simply make a flam. The high hand stays low to make the tap and grace note, and then goes high, while the opposite hand comes down to do the same work in the alternation.

To close this rudiment simply place a grace note ahead of an open "daddy, mammy" with the opposite hand, and alternate as illustrated. Start slowly and be sure of correct hand motions, and you will have no trouble when you wish to attain more speed. As you incorporate the bounce of the drum in closing, eliminate the arm motion and use only as you do in closing the roll.

I recently received the following letter which I should like to share with my readers.

Charles J. Bessette, 1st Musician,
U. S. N. T. S. Band,
Bainbridge, Maryland.

North Africa,
February 13, 1943.

Dear Charlie:

Your letter received and it was most welcome, I assure you. It is swell to hear from a fellow-drummer, and I am glad to know you have such a splendid rating.

Bob Keenan and I are here in the same band (and it is a fine outfit!), Bob playing field drum with me and, in concert, traps, while I take bass drum and xylophone. He is a fine rudimental drummer and swing man.

He is also the backbone of a rumba combination which I have started. It consists of trumpet, guitar, string bass, drums, maracas, claves, and yours truly on the xylophone.

We (the military band of thirty-six men) have had some wonderful experiences in the line of musical duty, but censorship forbids detail.

Yesterday it was my privilege to hear a native drum and bugle corps (under a European instructor) that was really terrific.

With my very best regards to you and all the other boys I may know,

Sincerely,
(Signed) BOB STUART.

Twelfth Rudiment

FINGERING

Executive Board Minutes

(Continued from Page Fourteen)

The meeting is called to order by President Petrillo at 2:30 P. M. All present. Several legislative bills prepared by NAPA are submitted to the Board for its perusal. The Board takes no action thereon.

A letter is received from J. K. Wallace, president of Local 47, Los Angeles, Calif., in reference to the Federation joining a new society called "Music and Related Arts in America, Inc." The Board, on motion decides it is not expedient to have the Federation become a member.

A letter in reference to re-recordings is read for the information of the Board. It refers to a contract which Local 149, Toronto, made with the Canadian Recording Co. by which the local becomes the owner of the copyright.

A situation in Canada is brought up wherein the Ottawa local claims a stand-by on the occasion when members of the Toronto local made a recording which was played in a studio in Toronto and sent by wire to Ottawa where it was recorded.

Executive Officer Murdoch retires. On motion, the Board decides that under these circumstances no stand-by need be paid.

Request of member Jack Shandlin for a re-opening of Case No. 23, 1942-43 Docket, in which he appealed from an action of Local 802. On motion, the re-opening is granted. Since member Shandlin submitted new evidence, it is decided to send it to the local for its comment.

Session adjourns at 5:45 P. M.

1450 Broadway,
New York City,
February 4, 1943.

President Petrillo calls the meeting to order at 10:30 A. M. All present.

Resolution No. 33 which was referred to the Executive Board by the 1942 Convention is considered. Correspondence with Studio Representative Gillette is read. After consideration, on motion it is decided that the Resolution is not practicable at this time.

The matter of arranging for the 1943 Convention is again discussed.

Resolution No. 71 which was referred to the International Executive Board by the 1942 Convention is considered and on motion action is postponed.

Case No. 127, 1942-43 Docket. Charges preferred against Bertrum Kaplan (Knapp) of Local 802, New York, N. Y., for alleged violation of Article II of the Constitution of the Federation—is considered. On motion, Kaplan is found guilty and fined \$500.00.

Major W. Gladstone Murray, director general of the Canadian Broadcasting Corporation, appears before the Board and submits various suggestions as solutions for the recording situation. He also discusses various phases in connection with radio broadcasting.

Session adjourns at 1:00 P. M.

The meeting is called to order by President Petrillo at 2:30 P. M. All present.

The matter of restrictions imposed by the President's office on the Howard White and Victor Schroeder Booking Agencies in the city of Omaha is discussed, and due to certain circumstances and in conformity with the request of the President it is decided that these restrictions be lifted.

The Board reaffirms its action which took place at its meeting in Dallas in 1942 which action had been omitted from the minutes that "all orchestrators employed in moving picture studios be taxed on the basis of not more than \$200.00 in any week."

The question of permitting subscriptions to the International Musician by non-members is discussed. On motion, the Board decides not to accept such subscriptions.

The report of Traveling Representative Campbell regarding the situation of Local 290, Peekskill, N. Y., wherein it appears that the local has only a few members and the Secretary has recently resigned, is considered. It is decided to ask the local for the return of its charter.

Request of Henry H. Joseph, secretary, Local 809, Middletown, N. Y., to have the initiation fee of \$50.00 paid by Kenneth Foeller to Local 802 returned, is considered. Foeller was found guilty of falsifying his application and was fined \$25.00 by the International Executive Board. Under the laws of the Federation an applicant making false statements on his application thereby forfeits any fees he may have paid in connection with such application. On motion, the request is denied.

Secretary Cluesmann makes a report on the developments in connection with the printing press which had been contracted for by the Federation over a year ago but which, due to the manufacturing plant being engaged in defense work, cannot be

completed until after the war. On motion, it is decided that he attempt to make further adjustments with the manufacturer.

The recording situation is discussed.

Session adjourns at 6:15 P. M.

1450 Broadway,
New York City,
February 5, 1943.

President Petrillo calls the meeting to order at 10:30 A. M. All present.

The holding of a Convention is again discussed and reports are received from Cleveland, Ohio, and Columbus, Ohio, as to the possibility of holding the Convention in one of those cities. The matter is laid over for more definite information.

Request of Abner J. Greschler, a licensed booking agent, for permission to proceed in the courts against member Milt Britton on a claim which had been decided by the International Executive Board in favor of Britton is considered. The request is denied.

The matter of computing agent's commissions in conformity with the Resolution passed at the 1942 Convention is considered at the request of various booking agencies. The Board decides that since the law is explicit as to what deductions are allowed before the commission is computed, no other deductions are permitted.

The question of whether all activities at San Jose College in California are affected by the listing of the college on the Defaulters List is considered. The question was raised due to the fact that the action was taken on the default of one class. On motion, it is decided that the action affects the college as a whole.

Session adjourns at 1:05 P. M.

The meeting is called to order at 2:30 P. M. by President Petrillo. All present.

The Board discusses the seriousness of the situation in connection with the proposed drafting of musicians for defense work. The matter is laid over for further discussion.

Case No. 66, 1942-43 Docket. The claim of Danny Danford against the De Soto Beach Hotel, Savannah, Ga., and Charles D. Day, vice-president of the hotel, for \$1,000.09 is discussed. The claim is allowed in the sum of \$145.09.

Case No. 59, 1941-42 Docket. Claim of member Edgar Drake against Clay Reeves, Broadwater Beach Hotel, Biloxi, Miss., for \$1,324.28, alleged balance due per contract is considered. On motion, the claim is denied.

Request of Gerald Frank, member of Local 146, Lorain-Elyria, Ohio, for the return of \$50.00 national initiation fee imposed upon him in August, 1932, in Case No. 140 of the 1932-33 Docket is considered. On motion, the request is denied.

Case No. 232, 1942-43 Docket. Appeal of Daniel E. Blackburn from an action of Local 627, Kansas City, Mo., in imposing a fine of \$500.00 upon him and expelling him from membership therein is considered. On motion, the appeal is sustained.

Session adjourns at 5:45 P. M.

1450 Broadway,
New York City,
February 6, 1943.

The meeting is called to order by Vice-President Bagley at 10:30 A. M. All present except President Petrillo, who is excused.

Case No. 279, 1942-43 Docket. Claim of member Eddie Williams against Phil Amigone, owner of Chez Ami Night Club of Buffalo, N. Y., for \$209.90 alleged to be due for services rendered and transportation is considered. On motion, the claim is denied.

Case No. 295, 1942-43 Docket. Claim of member Ernest Stricker against member Bob Chester of Local 5, Detroit, Mich., for \$162.13, alleged to be due for services rendered, transportation and 10 per cent tax refund is considered. On motion, the claim is allowed in the amount of \$99.41.

Request of Stanford Zucker Agency for permission to file its claim with the Federation against the Glass Bar, South Orange, N. J., for default by the employer which the agency had made good to a member of the Federation is considered. On motion, the agency is permitted to file its claim.

Case No. 325, 1942-43 Docket. Appeal of member Don Mario of Local 802, New York, N. Y., from an action of Local 198, Providence, R. I., in imposing a fine of \$500.00 upon him is considered. On motion, the appeal is denied but \$250.00 of the fine is to be held in abeyance.

Case No. 356, 1942-43 Docket. Appeal of member Oreste Vassella of Local 661, Atlantic City, N. J., from the action of that local in expelling him from membership therein is considered. On motion, the appeal is sustained.

Case No. 810, 1941-42 Docket. A request of member Sternie Sternberg is considered for the reopening of Case No. 810 in which charges were preferred by Local 30,

(Continued on Page Twenty-four)

» » TRADE « «

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

Buescher Veteran Celebrates

W. W. Wagner, editor of the Buescher house organ and a professional trumpet player and teacher for many years, recently celebrated his twentieth anniversary with the Buescher Company. "Doc", as he is affectionately known, has travelled all over the country and is well known to every dealer in the trade.

Since joining the Buescher company in 1923, Mr. Wagner can remember many changes which have taken place in the band industry. Then the company averaged a backlog of nearly 5,000 silver-plated C Melody Saxophones; now the C Melody



W. W. WAGNER

has completely lost its popularity. Then silver instruments for the amateur and gold instruments for the professional were the rule; now lacquered instruments far outsell all plated instruments except in the lowest priced brackets.

Twenty years ago the dealer was not a great factor in the distribution of band instruments since most factories sold direct to the consumer, whereas today the dealer is the dominating factor.

Back in 1923 Mr. F. A. Buescher was active head of the company but he has since passed on and is now remembered as one of the world's greatest musical instrument pioneers. Mr. O. E. Beers, former manager of the Coast and Production departments, is now president and general manager of the Buescher Band Instrument Company.

Mr. Wagner is the sole survivor, through depression and war, of the Sales Department of twenty years ago, and it is both the company's and Mr. Wagner's hope that twenty years hence he still will be echoing the company's praises.

The Buescher Band Instrument Company launched its advertising program for 1943 with the following statement by R. H. Helfrick: "We can't sell band instruments. We can, however, advertise to keep the Buescher, Elkhart and Windsor names alive. You will be interested in this program for it is designed to be of mutual benefit." More power to a company with such a wide-awake, far-sighted outlook! When victory is won and our boys return, there will be a big production job ahead, and the Buescher Company will be ready to supply the demand for trumpets and saxophones.

Victory Music Stand

John Luellen of Chicago has recently introduced through the Musical Merchandise Jobbers the Luellen Foldesk Music Stand for band, orchestra and home use. Known as the Victory Model because it contains no essential war materials, it is available to music dealers as an admirable substitute for the metal music stand, which is rapidly being depleted in jobbers' stocks. The further manufacture of metal stands is prohibited under Limitation Order L-37-A.

The Foldesk is constructed substantially of fibre board in an attractive wood grain finish. It folds flat in order to be easily portable and will hold a substantial music library including large books. In addition, it can be used in the home as a reading stand for large books or maps.

Kay's Wooden Banjo

The Kay Musical Instrument Company of Chicago recently announced the manufacture of a wooden banjo made with scarcely more than a trace of the critical materials which are going into the war effort. There are four types of banjos in the new line, a tenor banjo, a five-string banjo, a banjo ukelele and a banjo mandolin, all looking like those you have always seen except for the absence of metal, and, instead of a calfskin head under ten-

sion, a head of three-ply bleached spruce, most resonant of all woods.

The many players who have tested the new Victory banjo are all enthusiastic about it, and one very distinguished musician stated that it has a superior tone to the instrument of conventional construction.

In view of the congestion in the Kay factory in the production of other instruments and war products, it is impossible to predict just when the new Victory banjo will be available, but, upon its appearance, the lightness and the total quality of the instrument will doubtless do much to increase banjo sales at this time when the manufacture of so many other instruments is restricted.

The Kay Musical Instrument Company is adapted to all the war production it can obtain, but surplus space, equipment and personnel is devoted to the manufacture of musical instruments.

Good Luck!

Al Brackman, advertising manager of The Big Three, well known from coast to coast in the music business, is to be inducted into the Armed Forces on April 27th.

We take this opportunity to wish our good friend the best of luck!

Army Helmets' New Use

Rejected Army helmet liners have found a new lease on life by helping to produce the "waha" effects for dance bands. They are now being converted at the Selmer plant in Elkhart, Indiana, into that useful accessory of the brass section, the derby. Though this new derby may not be quite as esthetically satisfying, it is acoustically as effective, and, at the same time, it serves to make available an item that wartime material restrictions had removed from the market.

Strangely enough, the idea of converting these rejected Army helmets originated with an Army man, Mel Webster, Jr., leader of an infantry regiment dance band. Unable to obtain a conventional dance band derby, he developed this substitute. It is made from the shell, or liner, fitting the inside of the steel helmet.

Local Reports

LOCAL NO. 1, CINCINNATI, OHIO

New members: Robert F. Baker, Victor Fine, Calvin Gross, Allan H. Stoll, George Winters.
Transfers issued: Clyde Trank, Phil Pavey, Bob Schulkers, Willard Thoma, Jane Kingsbury, Everett Brady.
In service: Raymond Castello, Albert Dickens, Howard Earlywine, Eugene V. Frey, John Lewis, Lester Sterling, Ed Trippel.
Erased: Charles Hudson.

Traveling members: Shep Fields, Livio Fresk, Ellsworth Benson, Anthony Saffers, Richard Muller, George Ford, Berg Vaughn, all 802; Harry Poole, 603; Joseph Niegi, 224; Wm. Emerick, 112; Bud Carper, 15; F. Connell, Phil Keen, both 665; W. W. Waller, 407.
Transfers withdrawn: Robert Renz, Jules Zinner, J. R. Robinson, Herbert J. Pierson.

Erased: Charles Hudson.
Traveling members: Charley Barret Orchestra, Sigmund Romberg Orchestra, Melvin Marvin Orchestra, Louis Jordan Orchestra, International Sweethearts of Rhythm, Eddie Dunham Orchestra, Snookum Russell Orchestra, Johnny Long Orchestra, Jack Lyon, Jack Reary Orchestra, Hal Benman Orchestra, Russ Carlyle Orchestra, J. B. Furgan, Cecil Davidson Orchestra, Dick Pierce Orchestra, Tommy Tucker Orchestra, Ray Pearl Orchestra, Jimmy James Orchestra, Andy Kirk Orchestra, Horatio Durant Orchestra, Bob Minton, Phil Levant Orchestra.

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LOCAL NO. 64, ROCHESTER, N. Y.

New members: John Nicoli, Catherine M. Phelps, Noba...

LOCAL NO. 67, DAVENPORT, IOWA

New members: John I. Druhl, Claude I. McLaughlin, Edw. C. Johnston...

LOCAL NO. 69, PUEBLO, COLO.

New members: Helen Hicks, Earnest Maroney, Finley Wallace...

LOCAL NO. 70, OMAHA, NEB.

New member: Elton Worth (Hillingworth). Transfer issued: Richard Stahl...

LOCAL NO. 71, MEMPHIS, TENN.

New members: Homer Corley, Kenneth Sargent, Bernard Major, Harry Wenzell...

LOCAL NO. 75, DES MOINES, IOWA

New members: Morris A. Robertson, Jack F. Stephens, Armand (Frenchy) Graffoulier...

LOCAL NO. 76, SEATTLE, WASH.

New members: Nonie Orvis, Jack Gentry, Walter Maki, Jack Garvey...

LOCAL NO. 77, PHILADELPHIA, PA.

New members: Francis Brown, Joseph T. Gowen, James S. Greenfield...

Transfer expired: Dorothy Byrd Taylor. Transfers withdrawn: Robert W. Jones...

LOCAL NO. 82, BEAVER FALLS, PA.

New member: Albert W. 16f.

LOCAL NO. 84, BRADFORD, PA.

In service: William Allen, Irving Toner, Charles H. West...

LOCAL NO. 85, SCHENECTADY, N. Y.

Resigned: Arthur Ives, Alfred Bucci. Transfers deposited: James DeAngelis...

LOCAL NO. 94, TULSA, OKLA.

New members: Robert Frederick Cottenmyre, Wilbur Harold Thomas...

LOCAL NO. 99, PORTLAND, ORE.

New members: Harold Koster, Herbert Stevens, Frank Strange...

LOCAL NO. 102, BLOOMINGTON, ILL.

Erased: Angelo Manso. Transfer issued: Don Ammerman...

LOCAL NO. 105, SPOKANE, WASH.

New members: Tom Murphy, Howard Peterson, Melba Bastian...

LOCAL NO. 107, ASHTABULA, OHIO

New members: Carmen Barbatto. In service: Wm. Marvin...

LOCAL NO. 108, DUNKIRK, N. Y.

Resigned: Alfred Willey, Salvatore Leone, George Pfeeger...

LOCAL NO. 120, SCRANTON, PA.

In service: Joseph Gilotti, Bernie Ratchford, Morton Bullman...

LOCAL NO. 122, NEWARK, OHIO

Traveling members: Shep Fields, Livec Fresh, Filsworth Benson...

LOCAL NO. 123, RICHMOND, VA.

New members: Joe D'Alvia, Robert W. Stephens, Sub. Local: Edward Alexander...

LOCAL NO. 127, BAY CITY, MICH.

In service: Virgil Jakubik, Edward Mish, Henry Rexer, Robert Sunderland...

LOCAL NO. 131, STREATOR, ILL.

Resigned: Lloyd Sheiby. In service: Fred Price, Jr., Stephan Guttilla...

LOCAL NO. 132, ITHACA, N. Y.

Transfer deposited: Sheldon K. Blank, 659. Transfer issued: James D. Shaner...

LOCAL NO. 137, CEDAR RAPIDS, IOWA

New members: Jack Oatts, Don Sievert, Wm. H. Brammer...

LOCAL NO. 141, WILKES-BARRE, PA.

Officers for 1940: President, Donald MacLuskie; Vice-President, Robert Knecht...

Peter J. Kleinkauf; Executive Board: Frank Mesh, Joseph Marrone...

In service: Jos. Adamczyk, Vernon Ash, Donald Anthony...

Local No. 143, Worcester, Mass. New members: Gretchen Morro...

Local No. 147, Dallas, Texas. Full members: Bill Houck, Walker Douglas Kirkes...

Local No. 149, Toronto, Ont., Canada. New members: John Ambrose, Tom Brown...

Local No. 154, Colorado Springs, Colo. New members: Edith M. French...

Local No. 156, International Falls, Minn. Transfer members: Cecil Halstead...

Local No. 161, Washington, D. C. Traveling members: Umberto Traversi...

Local No. 162, Lafayette, Ind. New members: John Berry Letterman...

Local No. 163, Gloversville, N. Y. Dropped: Duane Rupert...

Local No. 167, San Bernardino, Calif. Officers for 1943: President, Elliott Bowman...

Local No. 169, Manhattan, Kan. Officers for 1943: President, Matt Betton...

Local No. 170, Mahanoy City, Pa. In service: Robert Blum, George Davis...

Local No. 171, Springfield, Mass. New members: Ray W. Sparrow...

Local No. 173, Hitchburg, Mass. In service: Vincent Tiberio.

Local No. 176, Marshalltown, Iowa. Officers for 1943: President, Leonard Rasmussen...

Local No. 184, Waterbury, Conn. Officers for 1943: President, Cosimo Venditti...

Local No. 195, Manitowoc, Wis. New members: Charles Wm. Schwake...

Local No. 198, Providence, R. I. New members: Annette Cusson, Leo Belgrade...

Local No. 200, Paducah, Ky. In service: Wayne Emerson, Bill Orr...

Local No. 202, Key West, Fla. Officers for 1943: John Pritchard...

Local No. 203, Hammond, Ind. Full member: Charles V. Henderson...

Local No. 204, New Brunswick, N. J. Resigned: William Waring, Carmine Pizzimenti...

Local No. 208, Chicago, Ill. New members: Thomas Stovall, Louise Thomas Jordan...

Local No. 211, Pottstown, Pa. New members: Eyan L. Young, Alexander Czarick...

Local No. 216, Fall River, Mass. Traveling members: G. Frank R. Spada...

Local No. 218, Marquette, Mich. New members: Leo Kuusisto, Oliver Mewi...

Local No. 222, Salem, Ohio. Officers for 1943: President, Galen Wilt...

Local No. 225, Steubenville, Ohio. Change in officers: President, Paul Campbell...

DEFAULTERS LIST of the AMERICAN FEDERATION OF MUSICIANS

PARKS, BEACHES and GARDENS Castle Gardens, Youth, Inc., Proprietors, Detroit, Mich. Madison Gardens, Flint, Mich. Midway Park, Joseph Paness, Niagara Falls, N. Y.

INDIVIDUALS, CLUBS, HOTELS, Etc. This List is alphabetically arranged in States, Canada and Miscellaneous

ALABAMA Auburn: Frazier, Whack Birmingham: Sellers, Stan Tuscaloosa: Masonic Hall (Colored), Joe Baker, Manager.

ARIZONA Phoenix: Emile's Catering Co. Murphy, Dennis K., Owner, The Ship Cafe.

ARKANSAS Eldorado: Shivers, Bob Hot Springs: Sky Harbor Casino, Frank McCann, Manager.

CALIFORNIA Bakersfield: Charlton, Ned Cox, Richard Benicia: Rodgers, Edw. T. Covina: Broadwell Studios, Inc.

ILLINOIS Chicago: Birk's Superb Beer Co. Club Plantation. Ernest Bradley, Manager.

INDIANA Evansville: Fox, Ben Fort Wayne: Fisher, Ralph L. Mitten, Harold R. Manager.

MAINE Portland: Smith, John P. Sanford: Parent Hall, E. L. Legere, Manager.

MISSISSIPPI Greenville: Pollard, Flenord Jackson: Perry, T. G. Cape Girardeau: Gilkison, Lorene Moonlight Club.

MONTANA Forsyth: Allison, J. Columbus: Moist, Don Grand Island: Scott, S. F. Kearney: Field, H. E., Manager.

NEBRASKA Lincoln: Johnson, Max Omaha: Davis, Clyde E. Omaha Credit Women's Breakfast Club.

NEVADA Ely: Folsom, Mrs. Ruby, Chicken Shack. NEW HAMPSHIRE Whitefield: Newell, H. A., Newell's Casino.

NEW JERSEY Arcola: Corriston, Eddie White, Joseph Asbury Park: Richardson, Harry White, William Atlantic City: Atlantic City Art League Jones, J. Paul Larosa, Tony Lockman, Harvey Atlantic Highlands: Kaiser, Walter Bloomfield: Brown, Grant Camden: Towers Ballroom. Pearson Lesly and Victor Potamkin, Managers.

MICHIGAN Bath: Terrace, The, Park Lake Battle Creek: Magel, Milton Bay City: Alpha Omega Fraternity Niedzielski, Harry Walther, Dr. Howard Detroit: Adler, Caesar, and Hoffman, Sam, Operators, Frontier Ranch.

DELAWARE Lewes: Riley, J. Carson Wilmington: Chippey, Edward B. Crawford, Frank Johnson, Thos. "Kid" Kaye, Al.

FLORIDA Coral Gables: Hirliman, George A., Hirliman Florida Productions, Inc. Hallandale: Singapore Sadie's Jacksonville: Sellers, Stan.

GEORGIA Atlanta: Herren, Charles, Herren's Evergreen Farms Supper Club. Augusta: Garden City Promoters Minnick, Joe, Jr., Minnick Attractions.

IDAHO Lewiston: Rosenberg, Mrs. R. M. Pocatello: Reynolds, Bud. ILLINOIS Chicago: Birk's Superb Beer Co. Club Plantation.

KANSAS Kansas City: White, J. Cordell Lawrence: Phillips, Leonard Manhattan: Sandell, E. E., Dance Promoter.

KENTUCKY Hopkinsville: Steele, Lester Lexington: Hine, George H., Operator, Halcyon Hall.

LOUISIANA New Orleans: Hyland, Chauncey A. Mitchell, A. T. Shreveport: Adams, E. A. Farrell, Holland Hosler, J. W. Reeves, Harry A. Williams, Claude.

MAINE Portland: Smith, John P. Sanford: Parent Hall, E. L. Legere, Manager.

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GARY: Dunbar Club, Richard Bryant. Gentry, James J. Indianapolis: Dickerson, Matthew Dickerson Artists' Bureau Harding, Howard Kane, Jack, Mgr., Keith Theatre.

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Kolb, Matt
Lantz, Myer (Blackie)
Lee, Eugene
Overton, Harold
Rainer, Leo
Reider, Sam
Williamson, Horace G.
Manager, Williamson Entertain-
ment Bureau.

Cleveland:
Amata, Carl and Mary,
Green Derby Cafe.
Barker, William R.
Tuttenberg, Velma
Welsberg, Nate, Manager,
Mayfair or Euclid Casino.

Columbus:
Askina, Lane
Askina, Mary
Bell, Edward, Club Lincoln
Bellingner, C. Robert

Dayton:
Steph, Philip B.
Victor Hugo Restaurant

Delaware:
Bellingner, C. Robert

Elyria:
Cornish, D. H.
Elyria Hotel

Forday:
Bellingner, C. Robert

Kent:
Bophomore Class of Kent
State University, James
Ryback, President.

Marietta:
Morris, H. W.

Medina:
Brandow, Paul

Oxford:
Dayton-Miami Association,
Wm. F. Drees, President.

Portsmouth:
Smith, Phil

Sandusky:
Boulevard Sidewalk Cafe,
The
Burnett, John
Wonderbar Cafe

Springfield:
Prince Hunley Lodge No.
469, A. B. P. O. E.

Toledo:
Cavender, E. S.
Dutch Village, A. J. Hand,
Operator.
Frank, Steve and Mike,
Owners and Managers,
Frank Bros. Cafe.
Huntley, Lucius

Warren:
Windom, Chester
Young, Lin.

Youngstown:
Einhorn, Harry
Lombard, Edward
Rolder, Sam
Zanesville,
Venner, Pierre

OKLAHOMA

Ada:
Hamilton, Herman

Tulsa:
Angel, Alfred
Goltry, Charles
Horn, O. B.
Mayfair Club,
John Old, Manager,
McInt, Arthur
Moana Company, The
Randazzo, Jack
Tate, W. J.

OREGON

Ashland:
Halasa, Kermit, Operator,
The Chateau.

Hermiston:
Rosenberg, Mrs. R. M.

PENNSYLVANIA

Alliquippa:
Cannon, Robert
Young Republican Club
Gunn, Otis

Allentown:
Conners, Earl
Sedley, Roy

Bradford:
Fizel, Francis A.

Brownsville:
Hill, Clifford, President,
Triangle Amusement.

Bryansburg:
Foard, Mrs. H. J. M.

Camden:
Vlachos, Tom

Carlisle:
Birocco, J. E.
Smith, Richard
Rending, Albert A.

Columbia:
Hardy, Ed

Conestoga Lake:
McQuire, P., Manager, Oak-
land Beach Hotel.

Yare, Max

Drums:
Green Gables

Easton:
Calicchio, E. J., and Mattino,
Michael, Managers, Vic-
tory Ballroom.

Elmhurst:
Watro, John, Manager,
Showboat Grill.

Emporium:
McNarny, W. S.

Etla:
Oliver, Edward

Fairmount Park:
Riverside Inn, Inc., Samuel
Ostenberg, President.

Harrisburg:
Reeves, William T.
Waters, B. N.

Kelley:
Condors, Joseph

Lancaster:
Parker, A. R.
Weinbrom, Joe

Lafayette:
Yingling, Charles M.

Lebanon:
Fishman, Harry K.

Marshalltown:
Willard, Weldon D.

Midland:
Mason, Bill.

Mt. Carmel:
Mayfair Club, John Pogosky
and John Ballent, Mgrs.

New Castle:
Bondurant, Harry

Philadelphia:
Arcadia, The International
Restaurant.
Berg, Phil, Theatrical Mgr.
Bryant, G. Hodges
Bueck, Carl F.
Fabiani, Ray
Garcia, Lou, formerly held
Booker's License 2620.
Glass, Davoy
Hirst, Isay
McShain, John
Philadelphia Federation of
Blind.
Philadelphia Gardens, Inc.
Roth, Otto
Street, Benny
Wilner, Mr. and Mrs. Max

Pittsburgh:
Anania, Flores
Bland's Night Club
Ficklin, Thomas
Matesic, Frank
Matthews, Lee A.
Sala, Joseph M., Owner,
El Chico Cafe.

Reading:
Nally, Bernard

Ridgeway:
Benigni, Silvio

Sharon:
Marino & Cohn, former
operators, Clover Club.

Stratford:
McClain, R. K.,
Spread Eagle Inn.
Polissetta, Walter

Washington:
Athens, Peter, Mgr., Wash-
ington Cocktail Lounge.

West Elizabeth:
Johnson, Edward

Wiles-Barre:
Cohn, Harry
Kozley, William
McKane, James

Williamsport:
Young Men's Bureau of the
Williamsport Community
Trade Association.

Wyalising:
Lunine, Samuel M.

Yatesville:
Blanco, Joseph, Operator,
Club Mayfair.

York:
Weinbrom, Joe

RHODE ISLAND

Norwood:
D'Antuono, Joe
D'Antuono, Mike

Providence:
Allen, George
Belanger, Lucian
Goldsmith, John, Promoter
Kronson, Charles, Promoter
Moore, Al

Warwick:
D'Antuono, Joe
D'Antuono, Mike

SOUTH CAROLINA

Charleston:
Hamilton, E. A. and James

Greenville:
Allen, E. W.
Bryant, G. Hodges
Fields, Charles B.
Goodman, H. E., Manager,
The Pine.
Jackson, Rufus
National Home Show
Rock Hills:
Rolax, Kid
Wright, Wilford

Spartanburg:
Holcome, H. C.

SOUTH DAKOTA

Beresford:
Muhlenkott, Mike

Lebanon:
Schneider, Joseph M.

Sioux Falls:
Mages, Floyd

Tripp:
Maxwell, J. E.

Yankton:
Kosta, Oscar, Manager,
Red Rooster Club.

TENNESSEE

Bristol:
Pinelhurst Country Club,
J. C. Rates, Manager.

Chattanooga:
Daddy, Nathan
Reeves, Harry A.

Jackson:
Clark, Dave
Johnson City:
Watkins, W. M., Manager,
The Lark Club.

Memphis:
Atkinson, Elmer
Hubert, Maurice

Nashville:
Carter, Robert T.
Eakle, J. C.

TEXAS

Abilene:
Sphinx Club

Amarillo:
Cox, Milton

Austin:
Franks, Tony
Rowlett, Henry

Clarksville:
Dickson, Robert G.

Dallas:
Carnahan, R. H.
Goldberg, Bernard
Johnson, Clarence M.

Fort Worth:
Bowers, J. W.
Carnahan, Robert
Coo Coo Club
Merritt, Morris John
Smith, J. F.

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

Henderson:
Wright, Robert

Houston:
Grigby, J. B.
Merritt, Morris John
Orchestra Service of Amer-
ica.
Richards, O. K.
Robinson, Paul
World Amusements, Inc.,
Thos. A. Wood, Pres.

Kilgore:
Club Plantation
Mathews, Edna

Longview:
Ryan, A. L.

Palestine:
Earl, J. W.

Port Arthur:
Lighthouse, The,
Jack Meyers, Manager,
Silver Slipper Night Club,
V. B. Berwick, Manager.

Texasarkana:
Gant, Arthur

Tyler:
Giffilan, Max
Tyler Entertainment Co.

Waco:
Williams, J. R.

Wichita Falls:
Dibbles, C.
Malone, Eddie, Manager,
The Barn.

UTAH

Salt Lake City:
Allan, George A.

VERMONT

Burlington:
Thomas, Ray

VIRGINIA

Norfolk:
DeWitt Music Corporation,
U. H. Maxey, President,
C. Coates, Vice-President.

Norton:
Pegram, Mrs. Erma

Rosnoke:
Harris, Stanley
Morris, Robert F., Manager,
Radio Artists' Service.
Wilson, Sol, Manager,
Royal Casino.

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.

Parkersburg:
Club Nightingale, Mrs. Ida
McGlumphy, Manager; Ed-
win Miller, Proprietor.

WISCONSIN

Alma Center:
Dvorak, Joseph, Operator,
Ruth's Hall.

Almond:
Bernatos, George,
Two Lakes Pavilion.

Appleton:
Konzelman, E.
Miller, Earl

Arcadia:
Schade, Cyril

Baraboo:
Dunham, Paul L.

Dakota:
Passarelli, Arthur
Eagle River:
Denoyer, A. J.

Headford Junction:
Killinski, Phil, Prop., Phil's
Lake Nankomis Resort.

Jump River:
Ericksen, John, Manager,
Community Hall.

Keshena:
American Legion Auxiliary
Long, Matilda

La Crosse:
Mueller, Otto

Madison:
White, Edw. R.

Milwaukee:
Kramer, Gale

Merrill:
Battery "F",
120th Field Artillery,
Goetsch's Nite Club,
Ben Goetsch, Owner.

Mitwaukee:
Cubic, Iva
Mt. Calvary:
Slack, Steve

Neopit:
American Legion,
Sam Dickenson, Vice-
Commander.

Ogema:
Kelley, Ed, Kelley's Ball-
room.

Rhinelander:
Kendall, Mr., Manager,
Holly Wood Lodge.
Khoury, Tony
Rothschild:
Rhyner, Lawrence

Shelbyville:
Bahr, August W.
Stella, N., Proprietor,
Club Flamingo.

Slinger:
Bue, Andy.
Alias Andy Buege.

Split Rock:
Rabita, Joe, Manager,
Split Rock Ballroom.

Sturgeon Bay:
DeFeo, F. G.
Larsheid, Mrs. George

Tigerton:
Miechiske, Ed., Manager,
Tigerton Dells Resort.

Tomah:
Cramm, E. L.

Wausau:
Vogl, Charles

Wautoma:
Passarelli, Arthur

WYOMING

Casper:
Schmitt, A. E.

Oria Junction:
Queen, W.,
Queen's Dance Hall.

DISTRICT OF COLUMBIA

Washington:
Archer, Pat.
Berenger, A. C.
Burrroughs, H. F., Jr.
Carr, Vincent
Dykes, John (Jim), Prop.,
Purple Circle Stockade.
Flagship, Inc.
Fratrone, James
Furedy, E. S., Manager,
Trans Lux Hour Glass.
Hayden, Phil
Hodges, Edwin A.
Hule, Lim, Manager, Casino
Royal, formerly known as
La Pares.
Lynch, Buford
McDonald, Earl H.
Melody Club
O'Brien, John T.
Reich, Eddie
Rosa, Thomas N.
Smith, J. A.
Trans Lux Hour Glass,
E. S. Furedy, Manager.

CANADA

ALBERTA

Calgary:
Downley, C. L.

ONTARIO

Corunna:
Pier, William Richardson,
Proprietor.

Hamilton:
Dumbells Amusement Co.
New Toronto:
Leslie, George
Chin Up Producers, Ltd.,
Roly Young, Manager.
Clarke, David
Cockerill, W. H.
Eden, Leonard
Henderson, W. J.
LaSalle, Fred.
Fred LaSalle Attractions,
Urban, Mrs. Marie

QUEBEC

Montreal:
Auger, Henry
Desautels, C. B.
Sourkes, Irving

Quebec City:
Scott, Irving
Ste. Marguerite:
Domaine d'Estere,
Mr. Ouellette, Manager.

Verdun:
Senecal, Leo

MISCELLANEOUS

American Negro Ballet
Aulger, J. H., Aulger Bros.
Stucco 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 Milton Blake and Tom
Kent)
Blaufox, Paul, Manager, Pee
Bee Gee Production Co.,
Inc.
Brau, Dr. Max,
Wagnerian Opera Co.
Braunstein, E. Frank
Bruce, Howard, Manager,
"Crazy Hollywood Co."
Bruce, Harold
Hollywood Star Doubles.
Brugler, Harold
Carr, June, and Her Parisi-
enne Creations.
Carroll, Sam
Currie, Mr. and Mrs. R. C.,
Promoters, Fashion Shows.
Curry, R.
Czaplewski, Harry J.
Darragh, Don
DeShon, Mr.
Edmonds, E. E., and His
Enterprises.
Farrance, E. F.
Ferris, Mickey, Owner and
Manager, "American Beau-
ties on Parade".
Fitzkee, Darlel
Foley, W. R.
Fox, Sam M.
Freeman, Jack, Manager,
Folles Gay Paree.
Gardiner, Ed., Owner, Uncle
Ezra Smith's Barn Dance
Frolics.
Hawover, M. L., Promoter
Hendersott, G. B.,
Fair Promoter.
Holland Classical Circus, Inc.
Hyman, S.
International Magicians,
Producers of "Magic in the
Air".
Katz, George

Kauneonga Operating Corp.,
F. A. Scheffel, Secretary,
Kane, Lew,
Theatrical Promoter.
Kent, Tom (also known as
Manuel Blanke and Milton
Blake).
Kesslar, Sam, Promoter.
Keyes, Ray
Lasky, Andre, Owner and
Manager, Andre Lasky's
French Revue.
Lawton, Miss Judith
Lester, Ann
London Intimate Opera Co.
McFryer, William, Promoter.
McKay, Gail B., Promoter.
McKinley, N. M.
Monmouth County Firemen's
Association.
Monoff, Yvonne
Monter, Woody
(Paul Woody)
Nash, L. J.
Platinum Blond Revue
Plumley, L. D.
Richardson, Vaughn,
Pine Ridge Follies.
Robertson, T. E., Robertson
Rodeo, Inc.
Robinson, Paul
Rogers, Harry, Owner,
"Frisco Follies".
Ross, Hal J.
Ross, Hal J., Enterprises.
Russell, Ross, Manager,
"Shanghai Nights Revue".
Shavitch, Vladimir
Singer, Leo, Singer's Midgets
Sydner, Sam, Owner, Inter-
national Water Follies.
Sponsler, Les.
Stone, Louis, Promoter
Taffan, Mathew
Temptations of 1941
Thompson, J. Nelson, Pro-
moter.
Todd, Jack, Promoter,
"Uncle Ezra Smith Barn
Dance Frolic Co."
Waltner, Marie, Promoter
Welsh, Finn and Jack
Schenck, Theatrical Pro-
moters.
White, Jack, Promoter of
Style Shows.
Wiley, Walter C., Promoter
of the "Jitterbug Jam-
boree".
Williams, Frederick
Wolfe, Dr. J. A.
Woody, Paul
(Woody Mosher).
Yokel, Alex,
Theatrical Promoter.
"Zorine and Her Nudists."

**THEATRES AND PICTURE
HOUSES**
Arranged alphabetically as to
States and Canada

CALIFORNIA

Los Angeles:
Paramount Theatre

MASSACHUSETTS

Holyoke:
Holyoke Theatre, Bernard
W. Levy.

MICHIGAN

Detroit:
Colonial Theatre,
Raymond Schreiber, Own-
er and Operator.
Downtown Theatre,
Grand Rapids:
Powers Theatre

MISSOURI

Kansas City:
Main Street Theatre.

NEW YORK

New York City:
Apollo Theatre (42nd St.)
Jay Theatres, Inc.

LONG ISLAND, N. Y.

Hicksville:
Hicksville Theatre.

NORTH CAROLINA

Lumberton:
Carolina Theatre.

PENNSYLVANIA

Hazleton:
Capitol Theatre,
Bud Irwin, Manager.

Philadelphia:
Apollo Theatre
Bijou Theatre
Lincoln Theatre

VIRGINIA

Buena Vista:
Rockbridge Theatre

DISTRICT OF COLUMBIA:

Washington:
Universal Chain Theatrical
Enterprises.

UNFAIR LIST of the AMERICAN FEDERATION OF MUSICIANS

BANDS ON THE UNFAIR LIST

Barrington Band, Camden, N. J.

Cincinnati Gas and Electric Band, Cincinnati, Ohio.

Convention City Band, Kingston, N. Y.

Crowell Publishing Co. Band, Springfield, Ohio.

East Syracuse Boys' Band, Syracuse, N. Y.

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

German-American Musicians' Association Band, Buffalo, N. Y.

Kryl, Bohumir, and his Band, Chicago, Ill.

Legion Band, Beaver Dam, Wisconsin.

Mackert, Frank, and His Lorain City Band, Lorain, O.

Southern Pacific American Legion Post Band, San Francisco, Calif.

Southern Pacific Club Band, San Francisco, Calif.

Varel, Joseph, and His Juvenile Band, Breese, Ill.

Watertown City Band, Floyd S. Borden, Director, Watertown, Wisconsin.

Carone, Ty (Thomas Caramadre), and His Orchestra, Utica, N. Y.

**Clark's, Juanita, Mountain-
eers Orchestra, Spokane,
Wash.**

**Corse, Edward, and His
Rhode Islanders' Orchestra,
Syracuse, N. Y.**

**Cowboy Copas Orchestra,
Lloyd Copas, leader, Knox-
ville, Tennessee.**

**Crugli, Knol, and His Iowa
Ramblers Orchestra, Oel-
wein, Iowa.**

**Dunbar, Wayne, Orchestra,
Poughkeepsie, N. Y.**

**Fitzgerald, Jack, and His Or-
chestra, Madison, N. J.**

**Freitag, (Friday), Bernard
and His Orchestra, Basco,
Wisconsin.**

**Gibson, Don, Orchestra,
Springfield, N. J.**

**Givens, Jimmie, Orchestra,
Red Bluff, Calif.**

**Gouldner, Rene, Orchestra,
Wichita, Kan.**

**Green, Michael, Orchestra,
Bill Beery, Jr., and Ad-
Muller, Managers, Balti-
more, Maryland.**

**Hoffman, Monk, Orchestra,
Quincy, Illinois.**

**Holt's, Evelyn, Orchestra,
Victoria, B. C., Canada.**

**Hopkins Old-Time Orchestra,
Fairbury, Minn., Canada.**

**Howard, James H. (Jimmy),
Orchestra, Port Arthur,
Texas.**

**Hughes, Wm., "String Pick-
ers" Orchestra, Stratford,
Wis.**

**Kneeland, Jack, Orchestra,
Leone, Bud, and Orchestra,
Fergus, Ont., Canada.**

**Miloslavich, Charles, and Or-
chestra, Stockton, Calif.**

**Oliver, Al., and His Ha-
wilians, Edmonton, Alta.,
Canada.**

**Pisani, Fred, Orchestra, New
Rochelle, New York.**

**Peddycord, John, Orchestra,
Leader, Winston - Salem,
N. C.**

**Reynolds, Henry (Hi Henry),
Orchestra, Saugerties, New
York.**

**Sterbenz, Stan, Orchestra,
Valparaiso, Ind.**

**St. Onge, Orchestra, West
Davenport, N. Y.**

**Stone, Leo N., Orchestra,
Hartford, Conn.**

**Strubel, Wm. "Bill", and His
Orchestra, Berkeley, Calif.**

**Swift Jewel Cowboys Orches-
tra, Little Rock, Ark.**

**Tremlett, Burnie, and His
Orchestra, Morris, N. Y.**

**Trouba, du r, Orchestra,
Frankfort, Ky.**

**Warren, Shorty (Michael
Warlanka), and His Or-
chestra, Rahway, N. J.**

**Wisniakow Orchestra, John
Tuchapski, leader, Woon-
socket, R. I.**

**Williams' Orchestra, Mt.
Pleasant, Iowa.**

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

ARKANSAS

Little Rock:
Fair Grounds.
Texarkana:
Marshall, Eugene,
Municipal Auditorium.

CALIFORNIA

Los Angeles:
Howard Orchestra Service,
W. H. Howard, manager.

Modesto:
Rendezvous Club, Ed. Davis,
owner.

Orlando:
Veterans' Memorial Hall.

San Bernardino:
Serria Park Ballroom, Clark
Rogers and John R. Rob-
inson, managers.

San Francisco:
Mark Hopkins Hotel,
St. Francis Hotel.

San Jose:
Triena, Philip.

Visalia:
Sierra Ballroom, Mr. Hen-
dricks, owner.

COLORADO

Grand Junction:
Airport Inn, Hap Harris,
operator.

Grand Lake:
Pine Cone Inn, Goldie Ish,
Proprietor and Manager.

CONNECTICUT

Newington:
Red Quill Inn, Jack Rior-
dan and Philip Silver-
smith, managers.
Doyle, Dan.
New London:
I. Natham School of the Dance.
Pomfret:
Pomfret School.
South Norwalk:
Evans, Greek.

FLORIDA

Palm Beach:
Boyle, Douglas.

Miami:
Fenias, Otto.

St. Petersburg:
Brass Ball Bar & Grill.
Webb Patio.

Tampa:
Egypt Temple, A.A.O.M.S.

West Palm Beach:
Palm Tavern, The, Al Van
De, operator.

ILLINOIS

Charleston:
Coles County Fair

Chicago:
Amusement Service Co.,
Associated Radio Artists'
Bureau, Al. A. Travers,
proprietor.
Bernet, Sunny,
Frear Show, Century of
Progress Exposition, Duke
Mills, proprietor.
Kryl, Bohumir
Opera Club
Sherman, E. G.

Elgin:
Abbott School and Audi-
torium and Gymnasium.
Elgin High School and Au-
ditorium and Gymnasium.

Kankakee:
Devlyn, Frank,
Booking Agent.

Mattson:
U. S. Grant Hotel

PARKS, BEACHES and GARDENS

**Edgewood Park, Manager
Howard, Bloomington, Ill.**

**Forest Amusement Park,
Memphis, Tenn.**

**Grant Town Hall and Park,
George Kuperanik, Grant
Town, W. Va.**

**Greystone Roof Garden, R.
Fergus, Mgr., Wilmington,
N. C.**

**Japanese Gardens, Salina,
Kan.**

**Jerguson Gardens, The, South
Bend, Ind.**

**Kerwin's Beach, Jim Ker-
win, owner, Modesto, Calif.**

**Maryland Club Gardens,
E. C. Stamm, owner and
prop., Washington, D. C.**

**Midway Gardens, Tony Rollo,
manager, Mishawaka, Ind.**

**Mowahia Park, Tim Nolan,
Manager, Zanesville, Ohio.**

**Ocean Beach Park, New
London, Conn.**

**Palm Gardens, Five Corners,
Totowa, N. J.**

**Rite O Wa Gardens, Mr. and
Mrs. R. L. Fresh, proprie-
tors, Ottumwa, Iowa.**

**Western Catholic Union Roof
Garden and Ballroom,
Quincy, Ill.**

**Woodland Amusement Park,
Mrs. Edith Martin, man-
ager, Woodland, Wash.**

ORCHESTRAS

**Amick Orchestra, Bill, Stock-
ton, Calif.**

**Army & Navy Veterans'
Dance Orchestra, Stratford,
Ont., Canada.**

**Baer, Stephen S., Orchestra,
Reading, Pa.**

**Banks, Toug, and His Even-
ing Stars Orchestra,
Plainfield, N. J.**

**Bennie, Nick, Orchestra,
Poughkeepsie, N. Y.**

**Berkes, Bela, and His Royal
Hungarian Gypsy Orches-
tra, New York, N. Y.**

**Canadian Cowboys' Dance
Orchestra, London, Ont.,
Canada.**

**INDIVIDUALS, CLUBS,
HOTELS, Etc.**

*This List is alphabetically
arranged in States, Canada
and Miscellaneous*

ARIZONA

Tucson:
Tucson Drive-In Theatre.

ARKANSAS

Little Rock:
Fair Grounds.
Texarkana:
Marshall, Eugene,
Municipal Auditorium.

CALIFORNIA

Los Angeles:
Howard Orchestra Service,
W. H. Howard, manager.

Modesto:
Rendezvous Club, Ed. Davis,
owner.

Orlando:
Veterans' Memorial Hall.

San Bernardino:
Serria Park Ballroom, Clark
Rogers and John R. Rob-
inson, managers.

San Francisco:
Mark Hopkins Hotel,
St. Francis Hotel.

San Jose:
Triena, Philip.

Visalia:
Sierra Ballroom, Mr. Hen-
dricks, owner.

COLORADO

Grand Junction:
Airport Inn, Hap Harris,
operator.

Grand Lake:
Pine Cone Inn, Goldie Ish,
Proprietor and Manager.

CONNECTICUT

Newington:
Red Quill Inn, Jack Rior-
dan and Philip Silver-
smith, managers.
Doyle, Dan.
New London:
I. Natham School of the Dance.
Pomfret:
Pomfret School.
South Norwalk:
Evans, Greek.

FLORIDA

Palm Beach:
Boyle, Douglas.

Miami:
Fenias, Otto.

St. Petersburg:
Brass Ball Bar & Grill.
Webb Patio.

Tampa:
Egypt Temple, A.A.O.M.S.

West Palm Beach:
Palm Tavern, The, Al Van
De, operator.

ILLINOIS

Charleston:
Coles County Fair

Chicago:
Amusement Service Co.,
Associated Radio Artists'
Bureau, Al. A. Travers,
proprietor.
Bernet, Sunny,
Frear Show, Century of
Progress Exposition, Duke
Mills, proprietor.
Kryl, Bohumir
Opera Club
Sherman, E. G.

Elgin:
Abbott School and Audi-
torium and Gymnasium.
Elgin High School and Au-
ditorium and Gymnasium.

Kankakee:
Devlyn, Frank,
Booking Agent.

Mattson:
U. S. Grant Hotel

**North Cl
Perry
Pron
Pattison
Green
Quincy:
Korvis
Three
M. F
Westo
Roof
rizz
Woodwin
Tri Ad**

**Bicknel
Knox
Evanvil
Adami
Fox, I
Indiana
Marot
Rivier
Turf I
Kokomo
Crest
South
Green
Terra H
I. O. C**

**Cedar R
Jurget
Chelsea:
Z. C.
Der Mol
Reed
Avo
Young
Dubuqu
Julien
Oelwein
Moon
Rechest
Casey
Cassidy
Waterlo
Arago
ley.**

**Saline:
Cotta
Drear
Eagle
Twin**

**Louisvil
Ofutt
Trian
C. C
Fadual
Trick
Dix**

**New O
Happ**

**North
Log
Roy
Old Or
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**Baltim
Hube
Itadi
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North Chicago: Dewey, James, Promoter of Expositions. Patton: Green Lantern-Quincy: Korvis, William Three Pigs. M. Powers, Manager. Western Catholic Union Roof Garden and Ballroom. Woodain: Tri Angle Club

INDIANA Bicknell: Knox County Fair Assn. Evansville: Adams, Frank Fox, Ben Indianapolis: Marott Hotel Riviera Club Turf Bar. Kokomo: Crystal Ballroom. South Bend: Green Lantern, The Terre Haute: I. O. O. F. Ballroom

IOWA Cedar Rapids: Jurgensen, F. H. Chelsea: Z. C. B. J. Hall Des Moines: Reed, Hartley, Manager, Avon Lake. Young, Eugene R. Dubuque: Julien Dubuque Hotel Oswein: Moonlite Pavilion Rochester: Casey, Eugene Casey, Wm. E. Waterloo: Aragon Tavern, Ray Hundley, owner.

KANSAS Salina: Cottage Inn Dance Pavilion Dreamland Dance Pavilion Eagles' Hall Twin Gables Night Club

KENTUCKY Louisville: Offutt, L. A., Jr. Trianon Nite Club, C. O. Allen, Proprietor. Paduch: Trickey, Pat (Booker), Dixie Orchestra Service.

LOUISIANA New Orleans: Happy Landing Club MAINE North Kennebunkport: Log Cabin Ballroom, Roy Tibbetts, Proprietor. Old Orchard: Palace Ballroom, Charles Usen, Proprietor.

MARYLAND Baltimore: Huber, Frederick R. Radio Station WITH Frostburg: Shields, Jim, Promoter.

MASSACHUSETTS Northampton: Smith College Shrewsbury: Frolica, The Lawrence Rissal, Owner and Manager. Waltham: Eaton, Frank, Booking Agent. Webster: Flola's Grill, J. P. Flola, Proprietor.

MICHIGAN Bay City: Nedzielski, Harry Crystal Falls: Crystal Falls Public Schools Detroit: Collins, Charles T. Escanaba: American Legion, Cleveland Post No. 82, and club rooms. Essexville: LaLonde Ballroom. Iron Mountain: Kettler Building Iron River: Jack O'Lantern Club, James Silverthorn, Owner Isabella: Nepper's Inn, John Nepper, Proprietor. Ishpeming: Casino Bar & Night Club, Ralph Doto, Proprietor. Thomas, W. Raymond Lansing: Lansing Central High School Auditorium. Wilson, L. E. Marquette: Johnston, Martin M. Palstra and the Women's Club. Presque Isle Band Shell Midland: Midland Country Club. Midland Elks' Club. Negaunee: Hotel Bar, Napoleon Vizna, Prop. Niles: Four Flags Hotel, The Powell's Cafe Saginaw: Phi Sigma Phi Fraternity Wampers Lake: Niles Resort

MINNESOTA Claremont: Zorn, Peter. Faribault: Kelley Inn, Kelley Davis, Owner. Lonsdale: Hermann Hall. Minneapolis: Borchardt, Charles New Ulm: Becker, Jess, Proprietor. Nightingale Night Club. Witoka: Witoka Hall

MISSISSIPPI Meridian: D. D. Sorority Trio Sorority

MISSOURI St. Joseph: Fleeta Bar, Fred Mettlymeyer, Manager.

MONTANA Arlee: Arlee High School Gymnasium. Billings: Tavern Beer Hall, Ray Hamilton, Manager. Missoula: Post Creek Pavilion, John & Chas. Dihman, Props.

NEBRASKA Emerald: Sunset Party House, H. E. Nourse and J. L. Stroud, Managers. Fairbury: Bonham Lincoln: Garden Dance Hall, Lyle Jewett, Manager. Omaha: United Orchestras, Booking Agency.

NEW JERSEY Atlantic City: Chee Paree. Jude Ranch. Hellig's Restaurant. Knickerbocker Hotel. Morris Reldy, Proprietor. The Wigwam, John Plotek, Manager. Florham Park: Canary Cottage, Jack Bloom, Manager. Jersey City: Duffy, Ray, and his Music Box. Mountainside: Chl-Am Chateau, George Chong, President. Newark: Liberty Hall Stelton: Linwood Grove Wildwood: Bernard's Hofbrau Club. Avon: Joseph Totarella, Mgr.

NEW YORK Averill Park: Crook-Lake Hotel. Beacon: The Mt. Beacon, L. D. Lodge, Prop., The Casino. The Mt. Beacon, L. B. Lodge, Prop. Buffalo: German-American Musicians' Association. McVan's, Mrs. Lillian McVan, Proprietor. Miller, Robert Nelson, Art Canton: St. Lawrence University, Dr. Willard H. Jencks, President. Fort Edward: Everett's Rest, Hiram Knickerbocker, Prop. Greenfield Park: Grand Mountain Hotel and Camp, Abe and M. Steinhorn, Managers. Mamaroneck: Lawrence's Inn Quaker Ridge Country Club. Mount Vernon: Emil Hubsch Post No. 598, Y. F. W. New York City: Albin, Jack Blythe, Arthur, Booking Agent. Harris, Bud Jermon, John J., Theatrical Promoter. New York Coliseum Palais Royale Cabaret Royal Tours of Mexico Agency. Sonkin, James

OHIO Alliance: Curtis, Warren Akron: Mallo's Club Musical Bar, Inc. Avon: North Ridge Tavern Paster, Bill, Manager. North Ridge Tavern. Cambridge: Lash, Frankie (Frank Lashinsky). Canton: Beck, L. O., Booking Agent Cincinnati: Cincinnati Club, Milnor, Manager. Cincinnati Country Club, Miller, Manager. Elks' Club No. 5 Hartwell Club

OKLAHOMA Oklahoma City: Buttrick, L. E. Tulsa: Rainbow Inn

PENNSYLVANIA Brownsville: Hill, Clifford, President, Triangle Amusement Co. Chester: Reading, Albert A. Frackville: Casa Loma Hall Girardville: Girardville Hose Co. Greensburg: Westmoreland County Democratic Committee Greentown: Island View Inn, Joe Bencil and Ralph Iori, Props., Lake Wallenpaupack. Hanover: Cross Keys Hotel. Mr. Shutz, Manager. Hazleton: Smith, Stuart Andy Irwin: Jacktown Hotel, The Kulpmont: Liberty Hall Lehigh: Reiss, A. Henry Mt. Carmel: Mother of Consolation Hall, Rev. Skibinski, Pastor. New Brighton: Clearview Inn. Oil City: Belles Lettres Club Philadelphia: Benny-the-Bum's, Benj. Fogelman, Owner. Deauville Casino Holmesburg Country Club Nixon Ballroom Simms Paradise Cafe. Elijah Simms, Proprietor. Temple Ballroom Zeta Psi Fraternity. Pittsburgh: New Penn Inn, Louis, Alex and Jim Passarella, Proprietors. Pottsville: Wojcik's Cafe Reading: Park Cafe, The George Stephens, Mgr. Spartaco Society, The Shamokin: Boback, John St. Stanislaus Hall St. Stephen's Ballroom Sharon: Williams' Place, George Simpson: Albert Bocianski Post, The Sunbury: Sober, Melvin A. Williamsport: Lycopom Hotel (including ballroom, cocktail bar and dining room). Park Ballroom York: Bill Martin's Cafe, Bill Martin, Proprietor. Smith, Stuart Andy

RHODE ISLAND Bristol: Bristol Casino, Wm. Viens, Manager. Providence: Bangor, Rubes Woonsocket: Tuchapski, John, Leader, Wiesenakow Orchestra.

SOUTH CAROLINA Spartanburg: DeMolay Club Spartanburg County Fair Association.

SOUTH DAKOTA Black Hills: Josef Meier's Passion Play of the Black Hills TENNESSEE Memphis: Malco Theatres, Inc. El Paso: Tropics Cocktail Lounge, Joe Kennedy, Proprietor and Manager. Fort Worth: Plantation Club Harlingen: Municipal Auditorium Houston: Merritt, Morris John Texarkana: Marshall, Eugene Wichita Falls: Kemp Hotel

UTAH Salt Lake City: Cromar, Jack, alias Little Jack Horner. VIRGINIA Hopewell: Hopewell Cottillon Club

Kenwood Country Club, Thompson, Manager. Lawndale Country Club, Hutch Ross, Owner. Maketewah Country Club, Worburton, Manager. Queen City Club, Clemen, Manager. Spat and Slipper Club. Western Hills Country Club, Waxman, Manager.

WASHINGTON Woodland: Martin, Mrs. Edith, Woodland Amusement Park. WEST VIRGINIA Dunbar: West Virginia Free Fair Grant Town: Grant Town Park & Hall, George Kuperank. Huntington: Epperson, Tiny, and Hewett, Tiny, Promoters of Marathon Dances. Richmond: Smith, Stuart Andy WISCONSIN Gleason Pavilion, Henry R. Ratzburg, Operator. Kenosha: Emerald Tavern Spitzman's Cafe Hortonville: Hortonville Com. Hall or Opera House Lancaster: Roller Rink Loganville: Soltwedel's Hall, Paul Soltwedel, Proprietor. Luxemburg: Wlery's Hall, Chas. Wlery, Operator. Manawa: Community Hall, Mrs. D. Drew, Manager. Tessen, Arthur H., Tessen Dance Hall. Menominee: Dunn County Free Fair Milwaukee: Caldwell, James New London: Veterans of Foreign Wars North Freedom: Quigley's Hall Random Lake: Random Lake Auditorium Shiocton: Hazen's Pavilion, Henry Hazen, Proprietor. Spread Eagle: Spread Eagle Club, Dominic Spera, Owner. Stoughton: Club Barber Superior: Willett, John Waukesha: Clover Club Wautoma: Passarelli, Arthur WYOMING Casper: Whinnery, C. I., Booking Agent. DISTRICT OF COLUMBIA Washington: Ambassador Hotel Columbia Musicians' Guild, W. M. Lynch, Manager. Jit-Hat Club Kavakos Cafe, Wm. Kavakos, Manager. Kipnis, Benjamin, Booker Professional Club, Inc. Spotlight Guild, Inc. CANADA ONTARIO London: Palm Grove Markdale: Mercer, Hugh W. Mitchell: Mitchell Town Hall Peterborough: Peterborough Exhibition Toronto: Broder, E. Holden, Waldo O'Byrne, Margaret QUEBEC Sherbrooke: Eastern Township Agriculture Association. SASKATCHEWAN Saskatoon: Cuthbert, H. G. MISCELLANEOUS Ellis, Robert W., Dance Promoter.

Richmond: Capitol City Elks' Social and Beneficial Club Ballroom. Julian's Ballroom Skateland Arena Virginia Beach: Gardner Hotel Links Club

WASHINGTON Woodland: Martin, Mrs. Edith, Woodland Amusement Park.

WEST VIRGINIA Dunbar: West Virginia Free Fair Grant Town: Grant Town Park & Hall, George Kuperank. Huntington: Epperson, Tiny, and Hewett, Tiny, Promoters of Marathon Dances. Richmond: Smith, Stuart Andy WISCONSIN Gleason Pavilion, Henry R. Ratzburg, Operator. Kenosha: Emerald Tavern Spitzman's Cafe Hortonville: Hortonville Com. Hall or Opera House Lancaster: Roller Rink Loganville: Soltwedel's Hall, Paul Soltwedel, Proprietor. Luxemburg: Wlery's Hall, Chas. Wlery, Operator. Manawa: Community Hall, Mrs. D. Drew, Manager. Tessen, Arthur H., Tessen Dance Hall. Menominee: Dunn County Free Fair Milwaukee: Caldwell, James New London: Veterans of Foreign Wars North Freedom: Quigley's Hall Random Lake: Random Lake Auditorium Shiocton: Hazen's Pavilion, Henry Hazen, Proprietor. Spread Eagle: Spread Eagle Club, Dominic Spera, Owner. Stoughton: Club Barber Superior: Willett, John Waukesha: Clover Club Wautoma: Passarelli, Arthur WYOMING Casper: Whinnery, C. I., Booking Agent. DISTRICT OF COLUMBIA Washington: Ambassador Hotel Columbia Musicians' Guild, W. M. Lynch, Manager. Jit-Hat Club Kavakos Cafe, Wm. Kavakos, Manager. Kipnis, Benjamin, Booker Professional Club, Inc. Spotlight Guild, Inc. CANADA ONTARIO London: Palm Grove Markdale: Mercer, Hugh W. Mitchell: Mitchell Town Hall Peterborough: Peterborough Exhibition Toronto: Broder, E. Holden, Waldo O'Byrne, Margaret QUEBEC Sherbrooke: Eastern Township Agriculture Association. SASKATCHEWAN Saskatoon: Cuthbert, H. G. MISCELLANEOUS Ellis, Robert W., Dance Promoter.

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

THEATRES AND PICTURE HOUSES Arranged alphabetically as to States and Canada

CALIFORNIA Balboa Park: Globe Theatre Gridley: Butte Theatre Los Angeles: Colles Theatre Loveland: Rialto Theatre CONNECTICUT Bridgeport: Park Theatre Middletown: Capitol Theatre New Haven: White Way Theatre New London: Capitol Theatre ILLINOIS Quincy: Orpheum Theatre, Jack and Perry Hoeffler, Mgrs. Washington Theatre, Jack and Perry Hoeffler, Mgrs. INDIANA Terre Haute: Rex Theatre IOWA Des Moines: Casino Theatre LOUISIANA New Orleans: Palace Theatre MARYLAND Baltimore: Regent Theatre State Theatre. Temple Amusement Co. MASSACHUSETTS Boston: Park Theatre Brockton: Majestic Theatre Modern Theatre Holyoke: Inca Theatre Lowell: Capitol Theatre Lynn: Capitol Theatre. Roxbury: Liberty Theatre MICHIGAN Niles: Riviera Theatre MISSOURI St. Louis: Fox Theatre Loew's State Theatre Mission Theatre St. Louis Theatre NEW JERSEY Bogota: Queen Ann Theatre Jersey City: Palace Theatre

Lyndhurst: Ritz Theatre Netcong: Essex Theatre Paterson: Capitol Theatre Plaza Theatre State Theatre NEW YORK Beacon: Beacon Theatre Bronx: President Theatre Tremont Theatre Brooklyn: Brooklyn Little Theatre Star Theatre Werba's Brooklyn Theatre New York City: Arcade Theatre Irving Place Theatre West End Theatre Pawling: Starlight Theatre LONG ISLAND, N. Y. Freeport: Freeport Theatre Huntington: Huntington Theatre Locust Valley: Red Barn Theatre Mineola: Mineola Theatre NORTH CAROLINA Durham: New Duke Auditorium Old Duke Auditorium Newton: Catawba Theatre OHIO Akron: DeLuxe Theatres OKLAHOMA Blackwell: Bays Theatre Midwest Theatre Palace Theatre Rivoli Theatre Norman: Sooner Theatre University Theatre Varsity Theatre Piche: Winter Garden Theatre OREGON Portland: Studio Theatre PENNSYLVANIA Reading: Berman, Lew, United Chain Theatres, Inc. York: York Theatre RHODE ISLAND Providence: Bomes Liberty Theatre TENNESSEE Memphis: Malco Theatre Suzore Theatre, 865 Jackson Ave. Suzore Theatre, 279 North Main St. TEXAS Brownsville: Capitol Theatre Dittman Theatre Dreamland Theatre Queen Theatre Edinburg: Valley Theatre La Feria: Bijou Theatre Mission: Mission Theatre Pharr: Texas Theatre Raymondville: Ramon Theatre San Benito: Palace Theatre Rivoli Theatre CANADA ONTARIO St. Thomas: Granada Theatre SASKATCHEWAN Regina: Grand Theatre Saskatoon: Capitol Theatre Daylight Theatre FIFE AND DRUM CORPS Perth Amboy Post 46, American Legion Fife, Drum and Bugle Corps, Perth Amboy, N. J.

MUSICAL QUIZ

(Answers on Page Twenty-four)

- 1. Which American composer was born in Lincoln County, Oklahoma, on February 12 (Lincoln's Birthday), 1898?
2. What is the literal meaning of the following terms?
(a) alleluiah (Hebrew) (c) Nowell, Noël
(b) chromatic (d) obbligato
3. From which opera is the following taken?



- 4. Who wrote each of the following religious works?
(a) The Seven Words of the Cross (c) A Mighty Fortress is our God
(b) The Messiah (e) Onward Christian Soldiers
(c) Gottes Zeit ist die beste Zeit

EXECUTIVE BOARD MINUTES

(Continued from Page Seventeen)

St. Paul, Minn., against member Sternberg of Local 75, Des Moines, Iowa, and the Howard White Agency, Omaha, Neb., for alleged violations of the laws of the A. F. of M. in the former local's jurisdiction, in which he was fined \$25.00. Request for reopening is granted and the fine of \$25.00 is remitted and member Sternberg warned that he must obey the A. F. of M. laws in the future.

Frederick Bros. Music Corp. propounds a question regarding a contract which they had signed for an engagement before Local 73, Minneapolis, Minn., had raised the price for such engagements, but the contract was not deposited with the local until after such date. Asks which price applies. The Board decides that the engagement must be paid at the rate in effect at the time of filing of contract.

President Petrillo in the chair. Claim of member Helen Vogel against the Redpath Bureau of Chicago, Ill., in the amount of \$9,261.10 as her one-third share of monies due her from said bureau is considered. Due to this being a business venture in which member Vogel was a partner with two non-members of the Federation, the Board decides that it is without jurisdiction in the matter.

Request of members Charles Gary and Janet Sloan for information regarding a situation where an employer deducts Victory Tax on full amount of the engagement including agent's commission is considered. Members are to be advised that the Victory Tax must be construed by the Federal authorities. Agent's commission on the engagement must be in accordance with Federation regulations.

Report is received from Brother Arthur Dowell of Toronto, Ont., Canada, of an incident which happened at the convention of the Canadian Trades and Labor Congress held in Winnipeg, Man., Canada, recently, at which he was the official representative of the A. F. of M. During one of the sessions of the convention, a children's orchestra played and when Brother Dowell attempted to object he was hooted down and declared out of order by the chairman. On this occasion Brother D. Swalles of Local 190, Winnipeg, and Ed Jamieson of Local 145, Vancouver, spoke in favor of the children's orchestra playing and expressed disapproval of the position taken by Brother Dowell.

In view of the treatment accorded our representative and the permitting of a non-Federation orchestra to play at a trade union convention, the Board, on motion, decides to resign from the Canadian Trades and Labor Congress. On motion, it is decided that Brothers Swalles and Jamieson be directed to show cause why charges should not be preferred against them for their attitude on this occasion.

The session adjourns at 1:00 P. M.

The meeting is called to order at 2:30 P. M. by President Petrillo. All present.

Case No. 447, 1942-43 Docket. Claim of the General Amusement Corporation against member Claude Thornhill of Local 802, New York, N. Y., Simon Shribman, Boston, Mass., Bookers' License No. 87, and member Harry N. Guterman of Local 155, Barnstable, Mass., for \$3,070.27, alleged commissions due from Thornhill is considered. On motion, it is decided that Brother Guterman be relieved of the escrow arrangement under which he was holding money and that he be directed to turn the money over to member Thornhill. In respect to the claim the Board, on motion, decides to waive jurisdiction and allow the parties to go to court.

A report of Traveling Representatives Greenbaum and Jackson regarding conditions in Local 627, Kansas City, Mo., is read. On motion it is decided to have an auditor go over the books and accounts of the local.

Session adjourns at 6:15 P. M.

The Minutes of the Mid-Year Meeting of the International Executive Board will be continued in the May issue.

A. F. OF M. CONVENTION

(Continued from Page One)

Naturally, we cannot predict what travel conditions will be like next June, but based on our best judgment now, the outlook is not optimistic. To make plans ahead for a meeting then might be considered impractical as it may well be impossible to obtain travel facilities for this type of traffic during the coming months.

May I ask that you give serious consideration to the cancellation of the proposed convention of the American Federation of Musicians next June with the knowledge that in so doing you will be aiding materially the war transportation job that the carriers must perform. I make this request purely from a transportation standpoint without any intention of evaluating the importance of your meeting. I shall appreciate being advised of any action that you may take.

Very truly yours,
H. F. McCARTHY, Director,
Division of Traffic Movement.

**Office of the President
AMERICAN FEDERATION OF MUSICIANS**

1450 Broadway
New York, N. Y.,
March 5, 1943.

Mr. Joseph B. Eastman, Director
Office of Defense Transportation
Washington, D. C.

Dear Mr. Eastman:

In a letter from your office dated December 22, 1942, signed by H. F. McCarthy, Director of the Division of Traffic Movement, you asked that we advise you as to whether the American Federation of Musicians would hold its Convention this year.

Kindly be advised that we will hold our Convention on June 14th, 1943, at Columbus, Ohio. We will be in session approximately five days.

Our Executive Board took this action because we probably will not have more than four hundred delegates this year, which is a very small number in comparison with other organizations which are holding conventions.

Very truly yours,

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

EXECUTIVE OFFICE OF THE PRESIDENT

The Office of Defense Transportation
Joseph B. Eastman, Director

March 8, 1943.

Mr. James C. Petrillo, President
American Federation of Musicians
1450 Broadway, New York, N. Y.

Dear Mr. Petrillo:

Thank you for your letter of March 5 in response to my letter of December 22.

Since writing you in December the prospects are such that we must restate a need for voluntary curtailment of travel. Unless we can secure a large amount of voluntary curtailment, the prospect is that we will be forced to take steps to control common carrier travel. We are disinclined to do this for many obvious reasons.

In our campaign to secure voluntary curtailment, we look to organizations such as yours to take the lead and publicly demonstrate their appreciation of the need for travel conservation. Many organizations, including labor groups, have seen fit to cancel their meetings and conventions, and in many other cases the officers have reduced travel to a bare minimum.

I hope that we can count on you to manifest a similar leadership which I assure you will be helpful.

Very truly yours,

H. F. McCARTHY, Director,
Division of Traffic Movement.

WESTERN UNION

March 17, 1943.

Joseph B. Eastman
Office of Defense Transportation
Washington, D. C.

In answer to a communication from your office, signed by H. F. McCarthy and dated March 8th, the Executive Board of the American Federation of Musicians in session at the Palmer House, Chicago, Illinois, on this day reconsidered their previous decision and have decided to eliminate our annual convention for 1943. This is the first time in 47 years that we will not have an annual convention. This action is in accordance with your desire to contribute to the voluntary curtailment of travel.

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

**Executive Office of the President
OFFICE FOR EMERGENCY MANAGEMENT**

The Office of Defense Transportation
Joseph B. Eastman, Director

March 19, 1943.

Mr. James C. Petrillo, President
American Federation of Musicians
1450 Broadway, New York, N. Y.

Dear Mr. Petrillo:

Thank you, indeed, for your wire of March 17th.

Needless to say, the leadership which you and your Association have shown in cancelling your annual convention this year is most helpful to our voluntary campaign to conserve transportation. I recognize that your action meant the breaking of a long-established precedent which will mean some sacrifice on the part of your officers and members.

Please accept my thanks and my congratulations.

Very sincerely yours,
JOSEPH B. EASTMAN, Director.

In the light of the foregoing expressions from the Office of Defense Transportation, and with the general knowledge that the Board had in respect to transportation in general, including the difficulties some of the individual Board members experienced in attending the past two meetings, the Board felt it was in the best interests of the Federation that the Convention scheduled for 1943 should not be held. This is in conformity with Article IV of the Constitution of the A. F. of M.

Fraternally yours,
LEO CLUESMANN, Secretary,
American Federation of Musicians.

(SEAL)

WANTED

WANTED—Wm. S. Haynes or Powell C. Flute, silver, closed G; send full particulars. Musician, % N. Goldberg, 1318 Cross Ave., Bronx, New York, N. Y.

WANTED TO BUY—Will pay cash for Hammond Organ, Novachord and Solovox. James Flora, 51-79 Corlaire St., Elmhurst, L. I., N. Y.

WANTED—Lyon & Healy, or Wurlitzer Harp; will pay cash. George Castello, N. B. C. Building, Cleveland, Ohio.

WANTED—Lyon & Healy Harp; will pay cash. Kajetan Attl, 1030 Bush St., San Francisco, Calif.

**EXTENT OF NEGOTIATIONS IN
THE RECORDING SITUATION**

(Continued from Page Fifteen)

the following reply was formulated and sent to the Musicraft Corporation:

March 25, 1943.

Mr. Paul Puner, President
Musicraft Corporation
480 Lexington Avenue
New York City, N. Y.

Dear Mr. Puner:

This is to officially advise you of the following action taken by the International Executive Board at its meeting held in Chicago, Illinois, on March 16th and 17th, 1943:

"Letter from Musicraft Corporation is read, which contains an offer in reference to the making of recordings.

"On motion it is decided that Musicraft Corporation be notified that its proposition is not accepted."

Very truly yours,

JAMES C. PETRILLO,
President.

The Board adjourned on Thursday, March 18th.

I received a telegram from the recording and transcription companies advising they would be pleased to meet with our Board on Wednesday, March 24th, at the Ambassador Hotel in New York City. However, I received the telegram on March 19th, which was after the Executive Board had adjourned and its members were on their way home.

I advised the recording and transcription companies by wire and telephone that the Executive Board would reconvene to meet with them on April 15th at the Ambassador Hotel in New York City. They have accepted this date for another meeting.

The Executive Board cannot make a report of the April 15th meeting until the next issue of the INTERNATIONAL MUSICIAN, inasmuch as at the time of the meeting this issue will be printed and ready for mailing.

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

AT LIBERTY

AT LIBERTY—Bassoon and Contra Bassoonist, 17 years' symphony experience, opera and small ensemble; draft exempt. John E. Ferrell, 3535-A Junata St., St. Louis, Mo.

AT LIBERTY—Electric Guitarist (or straight); can read, fake and doubles on vocals; experienced; draft exempt; desires New York jobs, week-ends; age 30; reliable, good appearance; member, Local 802 S. J. Williams, 1690 Metropolitan Ave., "Parkchester," Bronx, New York, N. Y. Phone TAImadze 2-2289.

AT LIBERTY—French Hornist for symphony or teaching; former member of Cleveland, New York and Seattle Symphony orchestras. Address, French Horn, 912 Ouray Ave., Grand Junction, Colo.

AT LIBERTY—Flute and Piccolo player; member of Houston Symphony; for summer engagement; draft exempt. Address "Flutist", Musicians' Protective Association, 530 Kress Building, Houston, Texas.

FOR SALE OR EXCHANGE

FOR SALE—String Bass, very old, in excellent condition; fine tone quality; will sell it reasonable. Apply "Musician", 666 Rhinelander Ave., Bronx, New York, N. Y.

FOR SALE—Rudall, Carte (London) Sterling Silver Boehm Flute; G-sharp closed; A-40; brand new condition; sent on approval. Apt. 52, Hotel Garden, 142 West 44th St., New York, N. Y.

FOR SALE—Louis Lot Flute No. 101, original Dorus closed G-sharp key, \$150.00, C.O.D., trial; Cabart Ohio, \$85.00. Milton M. Baker, 202 38th St., Progress, Harrisburg, Pa.

FOR SALE—Buffet Bass Clarinet, newest model; low Eb; conical bore; beautiful tone; marvelous intonation; used in symphony; perfect condition; must sell. Robert Luyben, U. S. N., 145 36th St., N. E., Washington, D. C.

FOR SALE—A Clarinet (Penzel & Mueller), full Boehm, best of shape; has low Eb; would sell for \$70.00; trial; not a check; low pitch. Lewis H. Miller, 1540 Arnold Ave., N. W., Canton, Ohio.

FOR SALE—Fine old Jaenbus Stainer Violin (in A-horn) Flute; Opus 1660; Eb helicon bass horn; made in Austria; brass rotary valves; fine tone; good condition; this violin has the marking in it of the above in parenthesis; I have known this violin for 40 years and have reason to think it is genuine. C. C. Woodmansee, 312 North Third Ave., Marshalltown, Iowa.

FOR SALE—14 violins and 3 violas; all hand-made; \$100 each; compare with any \$200 instrument you please; write for information. John Schroeffer, 205 Tenth Ave., Antigo, Wis.

FOR SALE—Investment opportunity in rare Violas; Laurentius Storioli, size 16 1/2; Luigi Fabri, size 15 1/2; Arist Cavalli, size 15 1/2; Joannes Gagliano, small size; all certified by Hill, Hart, Wurlitzer (from private collection). Berger, 29 East Bellevue, Chicago.

FOR SALE—Selmer Bb Clarinet and case, completely rebuilt by Selmer; present condition same as new; will ship C.O.D., subject to examination; price \$135. Dewey Blane, Washington Park Gardens, Springfield, Ill.

FOR SALE—Ludwig & Ludwig Peral Tympani, No. 275, perfect condition, \$175; Leedy 1 inch Chimes, 1 1/2 octave, old-style mounting, \$50; above prices F.O.B. Butte, Mont. M. M. Moore, 200 West Park St., Butte, Mont.

FOR SALE—Two sets of Albert System Clarinets in excellent condition, one set almost new; also Soprano Sax (sacrifice). Mrs. Albert Sand, 138 Moss Ave., H. P., Detroit, Mich.

**Answers to
MUSICAL QUIZ**

(Questions on Page Twenty-three)

- Roy Harris.
- (a) Fraise the Lord.
(b) colored, tinged.
(c) good news.
(d) indispensable (though the term has lately come to mean, rather, "optional").
- From the Barcarolle of Offenbach's "Tales of Hoffmann".
- (a) Haydn
(b) Handel
(c) Bach
(d) Luther
(e) Sullivan (of Gilbert and Sullivan fame)

Treasurer's Report

FINES PAID DURING MARCH, 1943

Aronovitch, Morris	\$ 50.00
Apaka, Alfred	5.00
Alexander, Mike	15.00
Abrecht, Clarence T.	16.00
Alexander, C. J.	25.00
Bradshaw, Tiny	62.50
Boyer, Mildred (Smith)	25.00
Bindon, Fred	3.00
Backlund, Edmund	25.00
Bauer, George N.	5.00
Barker, LaVerne	15.82
Bigelstein, Abe	5.00
Brunies, George C.	50.00
Briscoe, Dan	10.00
Carr, Wm. Stephenson	25.00
Claunch, Arlo	50.00
Colin, Victor	20.00
Campbell, Gene	5.00
Cecchi, Leo	23.00
Carry, George	1.21
Clay, James	9.35
De'ak, Stephen	5.00
Davila, Jose Mora	5.00
Eckstein, William	1.21
Fisher, Earl	5.00
Ferguson, Henry Allen	25.00
Field, George E.	20.00
Gillies, Garnet	4.00
Gieghorn, Theo.	25.00
Gonsher, Allen	5.00
Haskin, Rouben J.	10.00
Hunt, George	29.82
Hartsell, Robert	5.00
Hudson, Glenn	5.00
Hollander, Arthur	5.00
Henry, Eric	6.00
Hillingworth, Elton	25.00
Iovinnelli, Harry	5.00
Jackson, Allen	10.00
Jenkins, George	10.00
Johnson, Paul	15.00
Kaplan, Bertram (Knapp)	60.00
Lebman, Oscar	10.00
Leonard, Walter	15.80
Leeds, Phil	3.00
Liersch, Herman	10.00
Mackey, Charles	25.00
Mario, Don	10.00
Mina, Alfred	10.00
Markert, Chester	20.34
McCartney, James Maxwell	3.46
Palmer, Richard	45.00
Polkoff, Herman	5.00
Perry, King	3.00
Post, Arthur	25.00
Price, Jesse	23.73
Pruett, Myles	15.80
Patnaude, Ernest	15.00
Renfro, Darrell	10.00
Raschel, Jimmy	25.00
Tamey, Hurley	6.25
Stubbs, Milton	25.00
Stewarton, Raymond	5.00
Schmidt, Adolph	25.00
Trent, Alphonso	6.69
Tucker, Harry A.	10.00
Vieira, Manuel, Jr.	10.00
Warren, Arthur	25.00
Williams, Hod	10.00
Zummo, Fred	25.00
TOTAL	\$1,140.96

CLAIMS PAID DURING MARCH, 1943

Astor, Bob	\$ 20.00
Bestor, Don	20.00
Byrnie, Bobby	20.00
Black, Ted	25.00
Bundy, Rudy	7.20
Baker, Ken	8.93
Brewer, Ted	32.41
Carr, Wm. Stephenson	25.00
Candullo, Joe	30.00
Castle, Lee (Cataldo)	20.00
Chavez, Eduardo	125.00
Chester, Bob	183.89
Chicago Artists Bureau	10.00
Donahue, Al	75.00
Frederick Bros.	108.80
Friml, Rudolf, Jr.	10.00
Gray, Louis Lew	4.00
George, Terry	21.00
Golden, Lawrence	25.00
Griggs, Bobby	60.00
Heatheron, Ray	22.28
Harper, Daryl	55.00
Hopkins, Claude	313.50
Hamid, George A., Inc.	15.82
Kavellin, Al	10.47
Kewlish, Mr. and Mrs. J. R. (Former) Local 38, Illeg. Col.	6.00
Lorch, Carl	2.05
McGuire, Betty	10.00
McHale, Jimmy	20.00
McCune, Bill	25.00
Newberry, Earl	50.00
Perkins, Doc, and Lake Breeze	175.00
Palazini, Peter	10.00
Powell, Walter	14.75
Raymond, Dick	15.00
Rapp, Barney	58.00
Ravazza, Carl	15.82
Raschel, Jimmy	25.75
Stein, Nathan	30.00
Shand, Terry	165.05
Teagarden, Jack	500.00
Turner, Sol	40.00
Travers, Vincent	25.00
Van Loan, Paul	6.18
Weems, Ted	99.00
Wittland, Tyson	25.00
Wilson, Teddy	40.00
Yamin, J. T.	55.00
Zirl, Cecelia	8.90
TOTAL	\$2,687.70

Respectfully submitted,
HARRY E. BRANTON,
Financial Secretary-Treasurer.