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THE PRESS AGAIN DISTORTS THE FACTS

The Record Case and the Montgomery Ward Case Dissimilar in Every Respect

In our last issue we mentioned that the press was comparing the case of the War Labor Board against Montgomery Ward and Company with the Board's case against the American Federation of Musicians as though they were similar. We stated that the only similarity lay in the fact that both cases had been before the War Labor Board.

Since then a new case has developed against the Montgomery Ward Company and the Government has seized certain plants of that company. Again the newspapers are calling attention to the fact that the Government took no action against the A. F. of M. while it is proceeding against the company. A typical expression in the editorial columns of one paper reads, "The United States Government has two standards of justice. Its procedure for handling labor disputes is strictly a one-way proposition. It consists of one large blackjack reserved exclusively for use on the skulls of employers". Thus the press again is taking the opportunity to misrepresent and distort the facts. They will not see, because they do not want to see, the distinction between the two cases.

At a press conference on December 28th Chairman Davis of the War Labor Board stated that the musicians' case differed from the Montgomery Ward case in view of the fact that the defiance of the Board directive by the head of the A. F. of M. did not affect the prosecution of the war as did that of the mail order house. He also stated that the musicians' case had no such "contagious" possibilities as the Ward strike which threatened to spread to epidemic proportions in Detroit. Finally he pointed out that in the Petrillo case no wage issue was involved and that the only threat to the war effort was removed when some of the transcription and recording companies signed contracts with the union and went into actual operation.

Let us analyze the situation in order to get the true picture. The record ban went into effect on August 1, 1942. There was no move made on the part of the recording companies at that time to negotiate with the Federation. Instead they used their influence, together with the National Association of Broadcasters, to have an Assistant Attorney General of the United States bring a court action against the Federation. The result, as is well known, was complete victory for the Federation in the United States District Court in Chicago. The case was finally carried to the Supreme Court of the United States, with the same result. This established without question that the position of the Federation was legal.

The same interests had sufficient influence to bring about an investigation of the Federation by a Committee of the Senate of the United States, as a result of which negotiations were set in motion with the recording interests. After protracted meetings, no agreement was reached, and finally four companies made application to the War Labor Board for its assistance in forcing the Federation to come to an agreement with them. It should be noted here that the Victor Recording Company, the Radio-Recording Division of the National Broadcasting Company, and the Columbia Recording Company were not parties to this proceeding and evidently were perfectly satisfied with their positions and apparently did not need the assistance of the War Labor Board.

At the first hearing before the Board we took the position that the Board had no jurisdiction over the matter, as the recording ban did not impede the war effort. The War Labor Board referred the matter to a subordinate panel consisting of three members, which was to take testimony and report back to the

War Labor Board. Hearings were held and in spite of the fact that the National Broadcasting Company and Columbia were not parties thereto, they were present at the hearings both by counsel and officers of the companies. The National Association of Broadcasters which was also not a party to the proceedings never-

theless displayed its interest by having its president, counsel and other representatives at all the hearings. It also developed that the NAB financed the entire proceedings on behalf of the companies. This was admitted at the hearings and is part of the testimony. During the hearings the members of the panel used their persuasive powers to induce the four companies and the Federation to come to an agreement. In fact, they assisted and supervised the negotiations to the extent of insisting upon certain provisions in the agreements. As soon as it was announced that the agreements were consummated, National Broadcasting Company and Columbia, which had up to then decided not to be parties to the case, filed applications with the panel to be permitted to intervene. In other words, they now wished

to be parties to the case. They had started on the premise that they would let the other companies do all the fighting and then if the result was to their liking they would share in the benefits and if they were dissatisfied with the result they were still in a position to start all over again and have the entire matter reopened. As is well known, after these agreements were made more than 100 other recording companies signed agreements with the Federation in spite of which the two recalcitrant companies continued their efforts before the War Labor Board, which body made the surprising suggestion that the Federation start making records for these companies pending negotiations. The Federation was now in the position where it could not in good conscience and in fairness to the companies which had signed agreements enter into ne-



SERGE KOUSSEVITZKY, Conductor of the Boston Symphony Orchestra

gotiations with these two companies for the purpose of making an agreement different in terms from those already made with other companies. The War Labor Board now found itself in the anomalous position of having assisted in negotiating and approving contracts with the majority of the companies and not insisting that the two remaining companies sign similar agreements, if they wished to do business with the Federation. It then ordered that the Federation withdraw its ban against these two companies. This order was impossible of compliance as it meant that the Federation—and the recording companies who had already signed—would have lost all the benefits of the agreements already made. President Petrillo explained our position to

(Continued on Page Seventeen)

Serge Koussevitzky

By CECIL JOHNS

(Fifteenth in a series of articles on the conductors of our great symphony orchestras.)

Conquering the insuperable is almost a daily occurrence for Serge Koussevitzky—and he has been at it for at least fifty-five of his seventy years. His first bout with the invincible came when as a lad of fourteen he ran away from his home in Tver with only three rubles in his pocket and made his way to Moscow. Once in Moscow he applied for a scholarship in conducting at the famous Moscow Conservatoire but was flatly refused, an ultimatum which served only to strengthen his determination. Making his way past the barricade of officials, he got into the director's study where he found that dignitary alone, playing the piano. The interview was brief but fruitful.

"What are you doing here? I am busy. Go away!" the director looked up without even interrupting his playing.

"You must let me study here."

"There are no vacancies. Go away!"

"I will study here", the young Serge was stamping and yelling.

The director stopped playing, came over to him and said, "All right, my boy, all right. Don't get excited. Come tomorrow morning and we shall see what we can do."

What they did was give Koussevitzky a scholarship, the only one open, which happened to be for that most cumbersome of instruments, the double-bass.

FATE MEETS HER MATCH

But again Koussevitzky chose to translate an obstacle into a stimulus. Accepting the scholarship avidly, he covered a five-year course in double-bass in five months, became leading double-bass at the Imperial Opera in Moscow, later teacher of double-bass in the very school that had all but rejected him and finally a virtuoso on the instrument, the greatest of his day. As such he concertized throughout Europe.

All this while he had by no means relinquished his determination to conduct. Opportunity for practice offered when Joachim put the Berlin Hochschule orchestra at his disposal. Then Fate made a truly lavish gesture. His future father-in-law—he was engaged to marry Natalie Oushkoff whom he had met several years before at one of his double-bass concerts—gave him as a wedding gift a symphony orchestra! This consisted of seventy-five musicians of Koussevitzky's own choosing. It goes without saying they were among the finest of Russia.

SYMPHONIC SAGA

Followed an episode which foreshadowed Koussevitzky's later zeal for music and musicians in America: he chartered a steamer and toured the Volga for 2,200 miles taking the best in symphonic fare to the Russian peasants. Thus musically starved people of innumerable provincial towns were treated to their first symphonic fare in concerts, held in their public squares or town halls, which presented works by Beethoven, Tchaikovsky, Brahms and other of the "greats". Among these hard laboring, much bedeviled people his name became almost

(Continued on Page Fifteen)

ATTENTION, MEMBERS!

Secretary R. L. Goodwin of Local 550, Cleveland, Ohio, has been appointed traveling representative for the colored locals of the Federation to replace Raymond Jackson, former traveling representative. His duties commenced January 1, 1945.

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

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SHERIDAN MARK DELEPINE, also known as SHERRY DELEPINE, 45 years old, height 5 feet 11 1/2 inches, weight 175 pounds, build heavy, hair brown, becoming bald, eyes hazel, complexion dark. Former violinist and violin teacher of Hood River, Oregon. Please communicate with Secretary Leo Cluesmann, A. F. of M., 39 Division St., Newark 2, N. J.

DEFAULTERS

Charles Rosso, Omaha, Nebraska, is in default of payment in the sum of \$214.25 due members of the A. F. of M.

Joseph Sullivan and Amusement Corporation of America, New York, N. Y., are in default of payment in the sum of \$30.00 due members of the A. F. of M.

Al Green, owner and operator, Riverside Bar, Alexandria, Louisiana, is in default of payment in the sum of \$1,590.50; formerly owned and operated the Club Almack of that city.

WARNING

Jeremiah (Jerry) Albert Lane, pianist, is alleged to be posing as a member of Local 122, A. F. of M., Newark, Ohio. Members are warned that he is not a member of the A. F. of M. and that they are not to recognize him as such.

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Symphony Orchestras

THE New Year among symphony orchestras, if current signs are to be read, will mean more frequent use of American compositions on their various programs, a greater number of concerts given in camps and in smaller towns, an increase in the number of women being employed as orchestra members and audiences both larger and more diversified. All this is an augury of times to come when every town will have musicians of such quality and audiences of such calibre as to allow for a symphony orchestra of major proportions within reach of every citizen.

Boston

THE Boston Symphony Orchestra's tour and the Boston Symphony Orchestra's broadcasts have convinced the most sceptical throughout the nation that in this organization we have a potent argument for stable conductorship and steady membership. Its concerts during the past months have demonstrated the orchestra's perfect balance, its suppleness, its power. Recent interpretations of the "Eroica" and Shostakovich's Fifth under the leadership of Serge Koussevitzky are a case in point. Always solicitous of composers in this country, Dr. Koussevitzky offered, on his December 23rd program, Ernst Krenek's variations on the folk-tune, "I Wonder as I Wander".

Niagara Falls

THE Niagara Falls Philharmonic Orchestra under the musical directorship of Louis Altieri, is giving, in this its third season, three subscription concerts and one children's concert. Soloists engaged for the three adult concerts are successively Helen Bridgman Smith, contralto, Marguerite Learning, violinist, and William Gonzalez, cellist. At this latter concert Dante Carrozini will conduct the first performance of his "Indian Suite".

New York

THE two-week appearances of George Szell as conductor of the New York Philharmonic Symphony (December 14th-27th) had critics exhausting their stock of choice phrases: "a superb grasp of his material" . . . "vitality, virility, musical authority" . . . "capacity for climax". Olin Downes summed up the various encomiums with, "The orchestra was not merely directed, it was commandeered, and this with a fire, energy and quality of decision that settled every interpretive issue before it became one!"

Shortly after his return from a brief vacation, that is, on December 28th, Artur Rodziński conducted the orchestra in Ernest Bloch's "Israel".

Leopold Stokowski directed the City Center Symphony in its concert of November 21st in a performance of Schönberg's Second Chamber Symphony in honor of the composer's recent seventieth birthday. A series of six pairs of Monday evening and Tuesday six o'clock concerts will begin January 15th. These after-office programs on Tuesday have proved a godsend to workers in the city who live so far out that a return to town after eating dinner at home would be out of the question.

Philadelphia

THE all-Army program presented by the Philadelphia Orchestra on December 22nd and 23rd was conducted by Warrant Officer Thor Johnson. Staff Sgt. Eugene List was the guest soloist playing Tchaikovsky's B-flat minor Concerto for Piano and Orchestra. The program closed with a musical "Tribute to Our Fighting Men", a potpourri in rhapsodic form of service

First Symphony and the Brahms Second, Bach's Suite No. 2 in B minor was heard with William Kincaid solo flute. Saul Caston, the orchestra's associate conductor, directed.

Early in the Spring Arturo Toscanini will conduct the concluding concert of the Philadelphia Orchestra Penslon Foundation series.

Harrisburg, Pennsylvania

WAGNER, Beethoven, Prokofiev, Griffes, Mendelssohn and Strauss were the imposing sextet whose compositions figured on the program presented by the Philadelphia Orchestra in its concert in Harrisburg, Pennsylvania, on December 5th, as a part of the regular series under the auspices of the Symphony Society of Harrisburg.

Reading, Pennsylvania

CHESTER WITTELL'S "Romantic Symphony", presented by the Reading Symphony Orchestra under Saul Caston on December 10th, with a melody "tender and persuasive" and with orchestral color "tonally opulent", offered grateful fare both to receptive and skeptical ears. An ovation was accorded the composer at the close of the number.

Washington, D. C.

THE series presented by the National Symphony Orchestra for young people "from fifteen to thirty" will open January 25th with Oscar Levant as soloist and the orchestra's regular conductor, Hans Kindler, on the podium. The symphony's concertmeister, Werner Gebauer, twenty-six years of age, will be heard at the second concert, February 15th, and Sylvia Meyer, solo harpist with the orchestra, at the third, on March 29th.

Huntington, West Virginia

SOLOIST at the December concert of the Huntington Symphony Orchestra was Katharine Schaefer Foy, pianist, a native of Pittsburgh, and that of the January concert, Shirley Ann Givens, violinist, of Louisville, Ohio. The policy of the orchestra, in the words of its director, Ray-



GEORGE SZELL

songs arranged by Sgt. Russell Howland. In addition to such rousing music as "Halls of Montezuma", "Anchors Aweigh" and "Caissons Go Rolling Along", the work employs air blitz and shell-fire sound effects.

A feast of the "three B's" was reserved for listeners at the December 29th and 30th concerts. Besides the Beethoven

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North Carolina

THE North Carolina Symphony Orchestra, Benjamin F. Swalin, conductor, at the opening concert of its 1944-45 season December 9th presented a Nocturne by Edwin Stringham, and, as an encore, Lamar Stringfield's "Cripple Creek", two American works worthy of repeated hearings.

A particularly significant feature of the orchestra's policy is the emphasis upon programs for school children.

Detroit

A WAR BOND CONCERT presented by the Detroit Symphony Orchestra on December 2nd netted the Sixth War Loan Drive more than \$2,000,000.

The Harl McDonald Two Piano Concerto was selected by the duo-pianists Pierre Luboschutz and Genia Nemenoff for their share of the December 30th pro-

gram which included, besides, Copland's "El Salon Mexico".

An award of \$25,000 and second and third awards of \$5,000 and \$2,500 are the incentives held out to composers of the twenty-one Pan-American republics for the writing of symphonies to be performed by the Detroit Symphony Orchestra under its conductor, Karl Krueger, and broadcast throughout the Americas. Henry H. Reichhold who is sponsoring the contest explains the project is "a gesture on the part of Detroit to prove that we have something in common with our sister republics other than commerce and industry".

Evansville, Indiana

WITH Oscar Levant as soloist and George Dasch on the podium, Evansville's Philharmonic Orchestra opened its tenth season with a concert which aroused further enthusiasm for this enterprising ensemble. At its concert on February 19th, the violinist Robert Quick will be soloist, and at that of April 23rd the Metropolitan tenor, Emery Darcy.

Joliet, Illinois

BENNO RABINOF, violinist, was the soloist at the opening concert of the Joliet Symphony Orchestra of which Pasquale Crescenti is the conductor. Under the auspices of the Lions Club, the orchestra will present two further concerts this season, one on February 18th and one on

April 29th. Sixteen members of the orchestra are now in the service of their country.

Cincinnati

AT its concerts on January 19th and 20th the Cincinnati Symphony Orchestra will give the world premiere of William Grant Still's "The Festive Overture" which won the \$1,000 war bond offered in a nation-wide competition for a jubilee overture celebrating that orchestra's fiftieth anniversary. The work was chosen from among compositions entered by thirty-nine American composers by unanimous vote of the contest's judges, Eugene Goossens, conductor of the Cincinnati Symphony; Pierre Monteux, conductor of the San Francisco Symphony, and Deems Taylor, composer and critic.

Cleveland

A FEATURE of the concerts of December 21st and 23rd, given by the Cleveland Orchestra, was the first performance in that city of Eugene Goossens' Sinfonietta, conducted by the composer himself. On the same program Nathan Milstein played Symphonie Espagnole, by Lalo. Born in Odessa on December 31, 1904, Mr. Milstein began his violin studies in his native city and continued with Auer in St. Petersburg and Ysaye in Brussels. He has played with most of the great orchestras of the world.

Fritz Reiner made his debut as guest conductor of this orchestra at the con-

certs of December 28th and 30th. Rudolph Ringwall directed a special program for the New Year's Eve Twilight Concert which included the Poem for Orchestra by William Grant Still commissioned for the Cleveland Orchestra by the Fynetta



NATHAN MILSTEIN

H. Kulas American Composers' Fund, Tossy Spivakovsky, concertmeister of the orchestra, was its soloist in the Mendelssohn Concerto at the concert of January 4th.

Chicago

THE Violin Concerto by Bohuslav Martinu composed especially for Mischa Elman was given its first performance anywhere by that violinist at a November concert of the Chicago Symphony Orchestra conducted by Désiré Defauw. On December 21st Hans Lange conducted the orchestra in the first American performance of Rossi's Symphonia for Double Orchestra newly scored and arranged by Max Sinzheimer.

The twenty-fourth season of the Chicago Business Men's Orchestra, despite the cramping effects of war, is presenting a series of programs that establishes it more firmly than ever in the affections of Chicagoans. Under the direction of George Dasch, its regular conductor, it presented as its opening program works by d'Albert, Goldmark, Lalo and Johann Strauss.

St. Louis

ERRICH LEINSDORF was guest conductor of the St. Louis Symphony Orchestra for two concerts on January 13th and 14th.

New Orleans

ON December 12th the New Orleans Civic Symphony Orchestra's Italian-born conductor, Massimo Freccia, directed that organization in a special shortwave broadcast to Rome, in honor of the forty-third anniversary of the sending of the first wireless message across the Atlantic Ocean. The program—works by Weber, Barber and Beethoven—was received in Rome by the Marchesa Marconi, widow of the inventor of the wireless and by dignitaries of the American general staff. Chief Justice O'Neill, in his special message to the Italian people on that occasion, said, "As the baton of our Italian-born conductor, Massimo Freccia, bids the orchestra to attention, we leave our tribute to Signor Marconi to the swelling tones of the music itself. May it speak to you of our homage to your great scientist. And may its overtones tell you that we of New Orleans desire for you a peaceful future in which your culture may have an opportunity to give birth, again and

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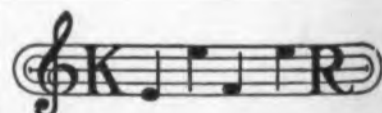
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again, to men and women whose attainments, like Marconi's, are the glory, more enduring than bronze, of all civilized peoples."

More than \$8,000,000 in War Bonds were sold at the December 15th concert of the New Orleans Symphony Orchestra.

Duluth

It would be difficult to arrange a program of more varied interest than that to be given by the Duluth Symphony Orchestra on January 19th when Tauno Hannikainen will conduct the orchestra in the Franck Symphony, mellow and prayerful, the Carpenter "Adventures in a Perambulator", staccato and whimsical, the Sibelius "En Saga", opulent and dignified, and the Wagner "Ride of the Valkyries", tempestuous and dramatic.

The first "pop" concert of the season was given December 17th.

Los Angeles

ARTURO TOSCANINI will conduct the Los Angeles Philharmonic Orchestra in a single concert in that city March 2nd. The maestro has never yet directed a concert west of Chicago.

Ottawa

A STIMULATING letter from Allard De Ridder, conductor of the Ottawa Philharmonic Orchestra, deserves to be passed on to our readers. On visiting Ottawa a few years ago Mr. De Ridder "found the Capital of Canada ready for an orchestra of its own" and therefore returned to that city this past Summer to give tangibility to his and their dream. As he states in his letter, "I found wholehearted cooperation from Local 180. . . Its president, H. Gossage, is also the leader of the Governor General's Footguard Band upon which we drew for several of our brasses and some woodwinds, and its secretary is Don J. Lynn upon whom we drew for knowledge of local affairs. The orchestra's business manager, Robert Rocque, has proved a man of indefatigable devotion."

The letter goes on to say, "We worked very hard this Summer, starting during a heat wave, and have now just given our fourth concert." As an Ottawa newspaper reviewer states, "When a local orchestra can practically fill the Capitol Theatre for a fourth performance within four months, it has arrived, as far as the public is concerned, and its concerts bid fair to become among the most popular given in the city."

Soloist for the September concert was the violinist, Eugene Kash, who played with perfect command the difficult Max Bruch Concerto No. 1 in G minor, and the soloist for the December concert the pianist, Helmut Blume, who gave a competent performance of Tchaikovsky's Concerto No. 1 in B-flat minor.

Not a bad record, this, for an orchestra less than a year old!

News Nuggets

IN RUSSIA a new electrical instrument, the emiriton, has been invented through the joint efforts of a musician (A. Ivonoff) and an engineer (A. Rimsky-Korsakoff, grandson of the Russian composer). Resembling an undersized piano, the instrument has, instead of a keyboard, a strip of a special material which the player "fingers". It is said to cover the range of sound that the human ear can detect and to simulate such widely divergent instruments as the violin and the trombone. At its debut concert in Moscow last month the audience murmured, applauded and laughed at the "eeriest, sweetest, funniest, saddest, sourest, most heavenly music ever heard".

Owing to his commitments as musical director of the Southern Symphony Orchestra of Columbia, South Carolina, Carl Bamberger has tendered his resignation as conductor of the Brooklyn Oratorio Society.

According to a letter recently received by Joseph Szigeti from his daughter in Switzerland there is a music boom in that tiny republic. As an instance twenty-eight recitals were given in Zurich in the month of November alone.

At his fourth War Bond Concert at Hunter College on November 27th Arved Kurtz, violinist and assistant director of the New York College of Music, raised \$35,000 for the Sixth War Loan drive. Vladimir Padwa assisted at the piano in a program of works by Vivaldi, Brahms and Franck.

The eighty-five members of the Indianapolis Symphony Orchestra—men and women—voted to trudge three snow-covered miles of railroad track to their concert hall when train travel was made impossible by the derailing of a baggage car just outside the railroad station at White River Junction, Vermont. Reports haven't come in, but we wager they played with even more zest for the walk through the white snows of that surpassingly beautiful countryside.

Treasurer's Report

FINES PAID DURING DECEMBER, 1944

Alexander, Mike	15.00
Avery, Thomas E.	50.00
Brown, Sam	125.00
Boyd, Wm. LeRoy	50.00
Brown, Wm. Willard	10.00
Bellas, Joseph	100.00
Cargile, Wm.	5.00
Cavezza, Phil	8.00
Diehl, Willard K.	25.00
Dustin, Leo	29.07
Dunbar, Everett	25.00
Eby, Jack	10.00
Graham, Henry	12.50
Hussar, Kalman	25.00
Hall, James Henry	25.00
Hall, Edward	10.00
Kuttner, David	10.00
Kolbosky, Wm.	10.00
Kay, Judy	20.00
Morehead, James	10.00
Maddaford, R. J.	183.50
Maddaford, Mrs. R. J.	75.00
Ortiz, Manuel	10.00
Polikoff, Herman	5.00
Pleasant, Eugene L.	25.00
Rosser, Kermit J.	10.00
Read, Kemp	38.44
Stone, Florence	100.00
Smith, Burton E.	30.00
Valenta, Philip	25.00
Williams, Weldon	30.00
Wilson, Llewellyn	50.00
Wildason, Howard W.	20.00

\$1,176.51

CLAIMS PAID DURING DECEMBER, 1944

Alsbrook, Adolphus	\$ 7.43
Bestor, Don	20.00
Brewer, Ted	7.69
Bond, Angie	50.00
Cook, Richard	3.00
Chaves, Eduardo	100.00
Carmody, Tomie	17.80
Dewsay, Pat	5.00
Doherty, Wm.	50.00
Eldridge, Roy	22.51
Flintall, Herman	4.00
Gray, Howard	5.00
Hopkins, Claude	70.00
Kavell, Al	165.20
Kuttner, David	9.71
Long, Newell	32.50
Maddaford, Mrs. R. J.	1.50
McShann, Jay	18.00
North, James	250.00
Paterson, Roy	75.00
Pettis, Jack	100.00
Quodbach, Al	30.00
Ross, Betty and Eileen	10.00
Ross, Mandy	4.32
Rafols, Ray	75.00
Samarino, Joe	50.00
Stone, Florence	6.00
Shavitch, Vladimir	300.00
Smith, John P.	52.00
Scott, Sylvester	25.00
Thompson, Bill	10.78
Whitehead, Jack	9.00
Ware, Claudia	25.00

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Respectfully submitted,

THOMAS F. GAMBLE,
Financial Secretary-Treasurer.

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Atlantic Antics

EDDIE HOWARD will begin four weeks at the Terrace Room, Newark, New Jersey, February 2nd.

JOHNNY RICHARDS, at this writing, is holding forth with his new band at Joe

Waller's Post Lodge in Larchmont, New York.

RAN WILDE swung into the Statler Hotel, Boston, December 21st for an indefinite date.

BILL BARDO finished his date at Bill Green's Casino, Pittsburgh, January 11th.

BENNY CARTER, after his week at the Adams Theatre, Newark (January 25th-31st), will play a February 2nd-to-4th

date at the State Theatre, Hartford, Connecticut. Then on to the Earle Theatre, Philadelphia, February 9th, and to Loew's State, New York, February 22nd.

MARTY GREGOR'S band moved into William Penn Hotel's Terrace Room, Pittsburgh, January 5th.

Capital Capers

HAL LANSBERRY'S orchestra is at present playing its eighth month at the Carlton Hotel, Washington, D. C.

TONY PASTOR'S three-week date at the Roosevelt Hotel, Washington, will take him well into February. Then for a string of dates through to the end of March in East-coast towns—Hartford, Cedar Grove and Newark.

WILL OSBORNE'S week at the Capitol Theatre, Washington, will begin January 18th.

PHIL SPITALNY'S "Hour of Charm" Orchestra is beginning another brief concert tour January 15th in Washington. Then the band will play successively in Baltimore, Philadelphia, Harrisburg and Hartford.

Southward Swing

JACK TEAGARDEN'S orchestra played its first theatre date in the East in several years the week of January 21st at the Hippodrome, Baltimore.

CHRIS CROSS'S date at the Claridge Hotel, Memphis, extends to January 18th.

BOB STRONG finished his two weeks at the Palomar Ballroom, Norfolk, late in December.

GEORGE DUFFY began an indefinite stay at Ansley Hotel, Atlanta, December 28th.

DEKE MOFFITT opened at the Trocadero in Henderson, Kentucky, on January 5th, for a four-week date.

JIMMIE PALMER finished his date at the Frolics Club, Miami, December 28th.

Mid-West Maelstrom

WILL HAUER played at Lakeside Park, Dayton, Ohio, December 30th.

REGGIE CHILDS will check out of the Schroeder Hotel, Milwaukee, January 18th.

JOHNNY LONG, currently at the Orpheum Theatre, Minneapolis, is scheduled for the Palace, Columbus, Ohio, March

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27th-29th, and for the Palace, Cleveland, the week of March 30th.

ERSKINE HAWKINS is currently playing a week at the Paradise Theatre, Detroit.

HOT LIPS PAGE will take a date at the Paradise Theatre, Detroit, the week of January 22nd.

CLYDE LUCAS finished a week at the Circle Theatre, Indianapolis, January 11th.

DENNY BECKNER'S date at the Blue Moon, Wichita, Kansas, ended December 31st.

LOUIS RUSSELL finished his date at the Plantation, St. Louis, January 13th.

LLOYD LA BRIE is currently taking a three-week date at the Pla-Mor Ballroom.

BERNIE CUMMINS is at the Commercial Hotel, Elko, Nevada, for an indefinite stay.

Manhattan Melodeers

RAY BENSON began an indefinite date at the Plaza Hotel January 18th.

LES BROWN'S date at Hotel Pennsylvania will keep him there until February 10th.



LES BROWN

COUNT BASIE checked in December 20th for a date at Hotel Lincoln, which extends to February 11th.

GEORGE PAXTON'S orchestra has a booking at the Paramount Theatre beginning approximately March 28th.

TOMMY DORSEY'S date at the Capitol Theatre ended January 11th.

FRANKIE CARLE will play at the Capitol Theatre January 25th through February 14th, and at the Palladium, Hollywood, March 20th through April 30th.

HAL McINTYRE will finish his two months at the Commodore Hotel January 31st. Then on to the Sherman Hotel, Worcester, Massachusetts, for four weeks beginning February 2nd.

CHARLIE SPIVAK will tee off for his six-week date at the Commodore Hotel February 2nd.

COOTIE WILLIAMS has a January 21st to February 15th date at the Savoy Ballroom.

JERRY WALD will wind up his three months at Hotel New Yorker March 7th.

Loop-a-Doopers

CHARLIE AGNEW and his band are currently playing at the LaSalle Hotel, Chicago.

CHUCK FOSTER swung out of the Blackhawk January 9th.

CARMEN CAVALLARO will play at the Palmer House until January 24th.

TINY BRADSHAW'S date at Last Word will end February 28th.

WOODY HERMAN will take four weeks at the Sherman Hotel beginning March 16th.

JIMMIE LUNCEFORD will maestro at the Downtown Theatre, Chicago, the week of January 19th and on January 26th, 27th and 28th at the Palace Theatre there.

Spate o' Dates

CAB CALLOWAY, after his Sherman Hotel (Chicago) date closes February 1st, will take successive weeks at the Regal Theatre, Chicago; the Orpheum, Minneapolis; the Orpheum, St. Paul; the Colonial, Dayton; the Palace, Cleveland, and the RKO-Keith, Boston, winding up at the latter March 28th.

SPIKE JONES, from January 19th, is taking successive weeks at theatres in Omaha, Minneapolis, Chicago, Detroit, Columbus, Cleveland, Milwaukee and Newark. He is scheduled for the RKO-Keith, Boston, March 29th, and the State Theatre, Hartford, April 6th through 8th.

SONNY DUNHAM is taking a series of January dates in the west and mid-west,

visiting St. Louis, St. Joseph, Missouri; Omaha, Nebraska; Mitchell, South Dakota; Sioux Falls, South Carolina; St. Paul, Minnesota; Austin, Minnesota, and Madison, Wisconsin.

GLEN GRAY will play at the Palace Theatre, Akron, February 2nd through 5th, then on for a February 6th-8th date at the Palace, Columbus, Ohio. Thereafter he will play successive weeks in Indianapolis, Chicago and Omaha. From April 9th through June 3rd he will be at the Pennsylvania Hotel, New York.

LOUIS JORDAN'S February, March and April dates will take him to Buffalo, Cleveland, Baltimore, New York, Washington and Detroit.

JIMMY DORSEY will begin a three-weeker at the Frolics Club, Miami, January 16th. Then it's a Pennsylvania Hotel (New York) date from February 12th through April 7th. The Capitol Theatre, Washington, claims him the week of April 12th, and the Sherman Hotel, Chicago, from May 11th through June 7th.

DUKE ELLINGTON, during January, has dates in Detroit, Jackson, Hollywood and San Francisco.

Pacific Pastime

STAN KENTON has just finished a week at the Opheum, Los Angeles.

LUCKY MILLINDER began an indefinite date at the Plantation Club, Los Angeles, December 21st.

EMIL COLEMAN and his men have had an extension of six months at the Mocombo, Los Angeles.

HORACE HEIDT will move into his own Trianon Ballroom, Los Angeles, January 23rd.

SHEP FIELDS' week at the Trianon Ballroom, South Gate, will close January 22nd.

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Opera and Operetta

NEARLY two-thirds of the singing personnel of the Metropolitan Opera Company—and the same holds for most of the smaller companies in the United States—were actually born in this country and received most of their musical education here. This situation—of fairly recent development—points to no chauvinistic presumption on the part of American audiences, but is rather the simple result of a common-sense policy of procuring outstanding singers wherever they are most available. Indeed, the trend marks an end of bias rather than a beginning, since it means we have at last rid ourselves of prejudice in regard to native talent.

An interesting sidelight on this change of attitude is provided in a comparison between the constituency of the Metropolitan's orchestra sixty years ago at its establishment and today. When in preparation for its first season in 1883, the board engaged the celebrated Latin maestro, Vianesi, as conductor and commissioned him to assemble the best musicians he could find to fill the pit of the Metropolitan. He brought with him—and we quote from Irving Kolodin's "Metropolitan Opera", "fifty men from the Teatro Fenice in Venice, thirteen from Leipzig, fifteen from San Carlo in Naples, five from London and one from Brussels". And now? America is filling her opera and symphony orchestras with the best instrumentalists to be had anywhere—and most of them are not only citizens, but are products of our native schools and have risen to prominence in the American way.

A Trio of Debutantes

DEBUTS in new roles of three young American ladies on the Metropolitan stage made news enough for the month of December. On the 6th Regina Resnik made a surprise debut—replacing Zinka Milanov who had become suddenly ill—in the role of Leonora in "Il Trovatore". Her debut was auspicious in that she proved herself both vocally and dramatically adequate for so weighty a performance.

On December 13th nineteen-year-old Patrice Munsel assayed with success the title roll of "Lucia di Lammermoor" and on the 28th that of Rosina in "The Barber of Seville", the latter proving to be particularly congenial—with its coloratura passages and its wide range—to her type of singing. As for her impersonation, it was simple and natural. It was the debut of Blanche Thebom on December 14th which brought critics to fullest attention, however, both because it was her first appearance—save for one two weeks

earlier in Philadelphia—in opera in any role and, second, because she gave so deeply impressive a performance. Her role was that of Fricka in Wagner's "Die Walküre", and she made of it not the usual one of the heckling, nagging housewife goddess pestering her husband into toeing the mark, but of a decent, hard-working consort who demands her just rights and, when Wotan tries to evade his duty, brings him to time with logic and reason.

The Salmaggl Opera gave two holiday season matinee performances of "Hansel and Gretel" in Brooklyn.

Fidelio

MAESTRO TOSCANINI has put the radio listening public still deeper in his debt by presenting in two December concerts with the N.B.C. Symphony Orchestra, soloists and chorus Beethoven's opera, "Fidelio". Jan Peerce was the lyric tenor who projected poignantly Florestan's lines. Rose Bampton gave a tender interpretation of the role of Leonore. Their gifts merged to make an event of the singing of the "O nameless joy!" duet. The capacities of each of the other per-



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formers—Sidor Belarsky, Nicola Moscona, Herbert Janssen, Eleanor Steber and Joseph Laderoute—were fired to highest achievement by the fervor and imagination of the great Toscanini.

However, the Leonore Overture No. 3, interpolated in the second act, proved that Beethoven's genius is in essence orchestral rather than operatic. For here such loftiness, such intensity of feeling sounded out as to belittle even the grandeur of the final chorus of prisoners and people.

Boston Grand Opera

The second season of the Boston Grand Opera Company will open January 28th and extend to February 4th with performances of "Carmen", "La Traviata", "Boheme", "Cavalleria Rusticana", "Pagliacci", "Faust", "Tannhäuser" and "Aida". Stanford Erwin is the company's general manager. The conductors are William Spada, Thomas Philipp Martin, and the famous Wagnerian director, Dr. Ernst Knoch. It is planned to increase the repertoire of operas in subsequent series and to extend the time to three or possibly four weeks.

In Lighter Vein

BILLY ROSE'S "The Seven Lively Arts", for all it's a jumble and jostle, is the logical end-product of the Rose genius. It is going well—very well—in New York where it opened on December 7th. Benny Goodman and his men are providing the music.

"The Waltz King" opened a return engagement at the Great Northern in Chicago on December 25th.

Chicago is also enjoying a revival of "Porgy and Bess", third appearance of that opera there, with its pulsing drama and unforgettable melodies.

"Sing Out, Sweet Land!" which opened on Broadway December 27th tells the story of American music, dance and song through all periods up to the present day. The score was arranged by Elie Siegmeister who also conducts the orchestra. The songs are a treasure trove of Americana. "Casey Jones" is the perfect ballad. "Big Rock Candy Mountain" is something that will ring in the mind for days. And the Tin Pan Alley contributions are dancing and gay.

Fritz Mahler was conductor of the operetta, "Rhapsody", based on music by Fritz Kreisler which closed its New York run last month.

NEWS FROM THE FRONT

We have until now said little concerning the achievements of our members on the battle fronts, letting their many acts of heroism, their unvarying zeal, their stamina and courage in the face of danger speak for themselves. Still, it is well to give a glimpse now and again of the day-by-day activities of those who until their country called them to arms pursued their unbelligerent way providing entertainment and relaxation for their fellow-men. And indeed they still do that—whenever a lull in battle makes this possible. But mostly the musician's life in the Services is the fighter's life, and as a fighter he has shown himself to be both able and courageous. The following is only a brief listing of some of our members, particularly those in the Seventh Armored Division in Europe. We welcome news of others.

Instead of the sweet melodic tones of their instruments, members of the Seventh Armored Division Band are now listening to the crash of shells, the clatter of machine gun bullets, and the battle cries of their companions as they fight side by side with the men they formerly entertained. For during the past months of intensive fighting on the European battlefield, the musicians have seldom seen their instruments. Instead they guard prisoners, drive vehicles, act as liaison officers, aid M.P.'s, direct traffic convoys, carry messages. When the reconnaissance platoon and mortar squad of any unit needs more men some of the bandmen are assigned to these groups.

On one occasion a mechanized cavalry reconnaissance squadron was in an isolated position and badly in need of ammunition. Three of the bandmen—Cpl. Donald Bastion of Stillwater, Minnesota, trumpeter, Cpl. Casimir Tologa of Chicago, bass drum, and WOJG Marvin J. Howe of Middletown, Ohio, assistant band leader—went to the rescue. Enroute, infantrymen were mopping up scattered German resistance in a certain French town. The three men stopped their truck, grabbed their weapons and hand grenades, and joined the doughboys in clearing out the enemy.

RHYTHM OF WARFARE

Artillery fire from enemy guns menaced the men as they unloaded the truck. Returning to their area, they came across an engineer unit that needed more ammunition, which they gave to them.

WOJG Robert B. Canterick (flute and piccolo) of Monroe, Michigan, is the band's leader. He is now a liaison officer between a rear echelon supply unit and the division. He received his basic training at Shepherd Field, Texas, and in April, 1943, went to Washington, D. C., where he attended the Army School of Music. He was appointed Warrant Officer three months later and his first assignment thereafter was to the Seventh Armored Division which was then on desert maneuvers in California. He returned with the band to Fort Benning, Georgia, and accompanied the troops overseas. The assistant bandleader, Mr. Howe, was formerly music teacher in the school at Glens Falls, New York. He also received the same training as Mr. Canterick. The drum major, Sgt. Donald Gallagher of Trenton, New York, plays baritone horn. Tech. Sgt. Joseph J. Strong of Toledo, the company's first sergeant, plays clarinet.

Other bandmen now in the thick of the fight are members of the Tank Busters Dance Band led by Staff Sgt. Charles De Pasquale of Philadelphia, and members of the Armoralders Dance Band, led by Sgt. Ralph E. Haupt of Latrobe, Pennsylvania. The G-Ivers Dance Band is led by Staff Sgt. Samuel J. McCracken of Waco, Texas, and by Pfc. John B. Thompson of Watertown, New York.

Two of the men in these hands of the Seventh Armored Division were with symphony orchestras before entering the Army—Sgt. Vernon Miller of Livingston, New Jersey, who played trumpet in the New Jersey Symphony, and Pfc. Frank Insana of Cleveland, Ohio, who was a member of the Cleveland Symphony Orchestra as a piccolo, saxophone and clarinet player.

Three of the men played with nationally-known orchestras and bands. Corporal Alfred Berg of New York City played saxophone and clarinet for Vincent Lopez, Al Kavelin and Emil Coleman. Sergeant Edward J. Zmuda of Trenton, New Jersey, is the tuba-player as well as bass violist. He was with Bunny Berigan and Ernie Bodnar. Private First Class William Birkmeier of Cincinnati, Ohio, pianist and cymbalist, played with the bands of Jimmie James and Russ Morgan. Corporal Anthony J. Manze of Detroit, Michigan, clarinet player, led his own band, as did Private First Class Lynn Wells, of Roanoke, Virginia, saxophone player.

Two guitar players are also arrangers—Corporal Charles K. Werkheiser of Nicholson, Pennsylvania, and Sergeant Van Mott of Penn Argyle, Pennsylvania.

TOP-FLIGHT IN TWO FIELDS

Another member of the American Federation of Musicians, Lt. Col. William D. Ready, has distinguished himself both in the fields of music and aviation. As a flying officer he has already earned the Silver Star, this for leading a successful B-17 bombing mission over Huls, Ger-



LIEUT. COL. WILLIAM D. READY

many, which practically destroyed one of Germany's largest synthetic rubber plants. Rated a Senior Pilot, he has to his credit the Distinguished Flying Cross and Air Medal with two oak leaf clusters. He was an air executive officer for a Fortress group in the European Theatre of Operations from April, 1943, to August, 1944. At present, he is Director of Operations and Training at MacDill Field, Tampa, Florida.

Col. Ready has been a member of Local 34, Kansas City, since 1918, and has served as one of the board of directors thereof. He was one of the original members of the Kansas City Little Symphony and for six years was first violinist in the Kansas City Philharmonic.

THEY TOUR THE CAMPS

Known now as "Marge" to the American fighting men in Australia, Marjorie Lawrence, Metropolitan Opera soprano whose career was threatened three years ago when infantile paralysis crippled her legs, laughs off the difficulties encountered during her six-month 50,000-mile camp-concert tour of her native Australia from which she returned in December and during which she entertained at thirty-five Allied camps before 75,000 men in the Service. She brings back the message that "the boys resent smutty burlesque shows", and want something "pretty real".

Irving Berlin is now on a tour entertaining Allied troops stationed in the liberated parts of the East Indies. On Christmas Eve, at a party for American enlisted men, he sang some of his famous song hits.

AN URGENT NEED

Ament entertainment—or lack of it—in distant outposts, the shortage of hand instruments in the Army is getting beyond the funny stage.

It isn't for gifts the Army is asking, not by any means. Hard cash will be paid for instruments to be sent to distant points where soldiers who have no other means of recreation will be able to make up their own bands and give themselves entertainment.

Here is a list of instruments the Army stands in direst need of: accordion, 120 bass; bass sousaphone, B double flat; French horn, double; bass viol; clarinet, B-flat metal; euphonium, single and double; saxophone, B-flat tenor, E-flat alto and baritone; trombone; trumpet.

Those with instruments they are willing to contribute should get in touch with Lt. Richard V. Madden at the Quartermaster Depot, Philadelphia.

UNDERGROUND EUPHONY

French musicians have been among the most loyal members of the resistance movement in that country and stories of their bravery have been circulating ever since they emerged from their underground hiding places. "The Underground National Committee of Musicians" played music banned in public, under the very noses of the Nazis, substituting other names for the compositions. Thus in June, 1943, at the Ecole Normale de Musique in Paris, Darius Milhaud's

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The February Jazz Issue of Esquire

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A brand-new Esquire Jazz Book, edited by Paul Eduard Miller. Here are comments by the 22 experts on their choices for Esquire's All-American Jazz Band, lists of their favorite records, and biographies of about 100 musicians named; additional biographies of some 50 New Orleans musicians; lists of all important jazz records and events of the year; wartime hints to record collectors; a complete history of New Orleans jazz; articles by Leonard Feather, Paul Eduard Miller, George Hoefer, and James Crenshaw; and 24 full pages of hot jamming photos. On sale about January 12 at newsstands, book and department stores, record shops, PX and ships' stores. \$1.

Two Concerts by Members of Esquire's All-American Jazz Band Wednesday, January 17, in Los Angeles and New Orleans

- Duke Ellington and his band plus six winners in Esquire's All-American Band. At the Philharmonic Auditorium, Los Angeles. Gross proceeds to Volunteer Army Canteen Service.
- Louis Armstrong and other All-American Band winners plus New Orleans jazz old-timers, celebrating 50 years of New Orleans jazz. Municipal Auditorium, New Orleans. Sponsored by the National Jazz Foundation.

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"Scaramouche" was given under the title "Mous-Arachac", by Hamid-ul-Hasarid. As crossword-puzzle fans will readily note, both title and composer are anagrams of the original, with the hyphens serving further to mislead the unaware. Also a secret publication, "Tuney Times", containing the words of the latest songs (heard over the radio by peoples of occupied countries) was widely circulated.

Incidentally, those who have been concerned over the fate of Pablo Casals will be relieved to know that during the Nazi occupation he lived in seclusion in the south of France and is now in good health with abilities unimpaired.

MAJOR MILLER MISSING

Major Glenn Miller, who before his enlistment in the Army in 1942 with the rating of captain, was a top-ranking orchestra leader and who since has been made director of the United States Air Force Band, has been reported missing on a flight from England to Paris. With



MAJOR GLENN MILLER

the purpose of arranging a concert for his men in Paris, Major Miller left England on December 15th. No trace of the plane on which he was a passenger has since been found. The sixty-two members of his band, who took a later plane, landed in Paris without mishap. Since his disappearance the band has been directed by Sgt. Ray McKinley.

The Army paid special tribute to Major Miller in the form of comment authorized by the War Department and made by Col. Edward M. Kirby, chief, Radio Branch, Bureau of Public Relations, War Department. It read as follows: "Glenn Miller volunteered in the service of his country even though he was beyond his age for military duty.

"He did this because he felt that American music had a military mission to perform in this war. His record speaks for itself; his loss will be felt not only by all Americans at home but by all Allied soldiers on the battlefields and in the hospitals of Europe whom he served so faithfully and generously. We have lost a gallant gentleman and a great American. With Mrs. Miller, we hope and pray for his return from the unknown.

"Meanwhile, his music lives forever and his great organization carries on in his tradition as good soldiers always do when a beloved leader has departed."

Though no news has been received of Major Miller as this issue goes to press, we sincerely trust that word will reach us before long of his reappearance and that he will again be in a position to render his invaluable services to his Country as leader of the United States Air Force Band.

The accompanying photograph, as will be noted, was taken while Major Miller had still the rank of captain.

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OURS and THE NATION'S LOSS

Local 697, Murphysboro, Illinois: Pfc. Robert Eugene Riseling, twenty-one years old, was killed in action in France, September 23, 1944. He had been in the Service since May 6, 1943.

Local 282, Alton, Illinois: Pfc. Jerry Klaus, orchestra leader, was killed in action in Italy, November 11, 1944.

Local 267, Fulton, New York: Technical Sergeant Frank J. Sroka gave his life for his country on December 12th at the age of twenty. He had completed his fifty missions overseas and returned safely, and was reassigned to the A.T.C. It was on his first trip with the ferrying group that he crashed. Sergeant Sroka belonged to the American Legion Band of Fulton, playing the clarinet and saxophone.

Local 205, Green Bay, Wisconsin: Cliff J. Abasy, Clyde Plog.

HERE, THERE AND EVERYWHERE

City Project

ON December 11th the City Center of New York celebrated its first anniversary with José Iturbi soloist of the evening. The accompanying picture shows Mayor LaGuardia, its President, sampling the first birthday cake with Maestro Iturbi while Commissioner Paul Moss, left, and Newbold Morris, center, look on approvingly. The latter is Chairman of the Board of Directors.

Mr. Moss, who is License Commissioner of the City of New York, is now, in his spare time and at no salary, in charge of the New York City Center as Assistant to Mayor LaGuardia. He thinks that the time will come when similar municipal theatres will be scattered in many cities throughout the country. Not only will

November, passed a resolution condemning the management of papers that have made a practice of publishing such anti-labor cartoons, and recommending that all unions write an official communication to such papers voicing their strong disapproval."

Such a stand as this, taken by Labor organizations in other states would go far toward bringing about fair treatment of Labor and an honest approach to its problems by the press in general.

Three Decades of Service

ONE more year and Brother Charles F. Uebel will have been Treasurer of Local 144, Holyoke, Massachusetts, for thirty consecutive years. This is a record indeed and one that bespeaks eloquently



Left to right: Commissioner Paul Moss, Jose Iturbi, Newbold Morris and Mayor LaGuardia

these be of great cultural benefit to the people of those communities, but they will as well give employment to many members of all the Unions needed to staff the theatres. Certainly the New York project, which combines opera, concerts, ballet and drama in its varied programs, at prices ranging from fifty cents to two dollars, is creating a vast new audience for "flesh-and-blood" entertainment.

The New York City Center (131 West 56th Street) has 2,700 seats and is equipped for every kind of entertainment. On the 56th Street side is an eleven-story building, teeming with activities in its studios, rehearsal rooms and recital halls. All the space on this side is rented to educational and artistic institutions.

Warning from Wyoming

THE Wyoming Labor Journal has taken a firm stand in the matter of public press smearing of Labor. In a recent editorial (reprinted, incidentally, by one of the very papers that previously had maligned Labor through scurrilous cartoons of the President of the A. F. of M.) it states, "Labor over the nation is generally accustomed to being 'kicked in the face', but in the State of Wyoming we feel that such action is ill-advised on the part of management of any paper, or chain of papers, no matter how strong or powerful the management of that paper, or chain of papers, feels they might be."

"Most workers of the state are members of organized labor. Most of these members are proud of the things for which organized labor stands. And none of these workers in this state looks with friendship on any paper, or chain of papers, that constantly attempts to belittle or discredit the honest labor movement or its leaders. . . ."

"President Petrillo carried on a just battle for his membership, and the proof of this statement is in the fact that he won the battle against enormous odds."

"We believe it is time that such action on the part of any paper in this state, or chain of papers, be condemned by members of Labor. We believe that when such a cartoon is published unfairly attacking capable union leaders, a retraction and apology would be the lightest penalty that should be demanded by the membership of Labor."

"Labor's Legislative Committee of Wyoming, at its regular meeting, held in

Brother Uebel's integrity and faithfulness. Local 144 is to be congratulated in having the advantage of such loyal service.

Listings for 1945

LOCAL 484, Chester, Pennsylvania, has sent us the result of its recent election. The officers for 1945 are the same, namely J. Wharton Gootee, president; Melvin Janney, vice-president; Louis Rosenberg, secretary; Robert Barclay, treasurer; Edward Grueninger, sergeant-at-arms, and Melvin Janney, business agent. The Executive Board, however, lists some changes: Joseph Ames, Edward Danaker, John Dessy, Louis Edwards, Archie Freedman, Sr., Guernsey Gray, Edgar Horner, Robert Keel, Andy Lees and Rose Onimus. The Labor Union officers ("The Delaware County Central Labor Union") are: Joseph Ames, Louis Edwards, Wharton Gootee, Robert Keel and Louis Rosenberg.

JOHN FYFE

John Fyfe, for many years executive secretary of Local 542, Flint, Michigan, passed away on November 24th at the age of fifty-eight. He had been ill for the past seven weeks. Born in Kilmarnack, Scotland, he came to Flint from Illinois twenty-seven years ago as a member of Dunbar's Municipal Band. In Flint he became first clarinetist for the Symphony Orchestra there, besides playing in the leading theatres of the city. He was graduated from the Damrosch School for Band Directors in Galmont, France, and directed a band in Europe during World War I. Until his last illness he repaired musical instruments and taught clarinet, having several outstanding pupils to his credit.

JOSEPH R. MITCHELL

Joseph R. Mitchell, Vice-President of Local 324, Gloucester, Massachusetts, passed away in December at the age of fifty. An accomplished violinist and a staunch union member—he first joined in June, 1910, and was vice-president from

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1933 until his death—his passing means a real loss to his colleagues in the Federation and to all lovers of good music.

WILLIAM ALLINSON

William Allinson, who passed away suddenly on December 12th at the age of 78,

was for a number of years the president of Local 216, Fall River, Massachusetts, and had been active in its development almost since its beginning in 1903. Also, he was the leader of the American Band, the Azab Grotto Band, and for a number of years the BMC Durfee High School Band. His passing is deeply regretted by his many friends.

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It is the common fate of the indolent to see their rights become a prey to the active. The condition upon which God hath given liberty to man is eternal vigilance.—JOHN PHILPOT CURRAN.

The Press's Blackout on Truth

BEFORE the first world war newspaper articles favorable to any particular interest or cause were known as "publicity". Since that war the term "propaganda" applies—and propaganda of the worst sort. The National Association of Manufacturers and the United States Chamber of Commerce have been the greatest culprits in the use of this form of publicity through which they have endeavored to influence public opinion by playing up facts favorable to them and minimizing or entirely obliterating facts which might be favorable to labor. Half truths have also not been ignored in their publicity campaign. According to a late report the National Association of Manufacturers spends more than a million dollars a year for this purpose and its wholly owned subsidiary, the National Industrial Information Council, another million dollars a year. Its individual members spend many times more on what is known as "institutional" or "editorial" advertisements, all aimed at influencing American thinking. This year its budget calls for many extra millions in an all-out campaign to besmirch labor.

In various of our recent editorials we have called attention to the fact that members of organized labor must be on the alert for the reason that every effort will be made by organized employers to undo as much as possible labor's advance in the last two decades. The methods used will be subtle and insidious. One of these will be playing upon the patriotism of the people. There is a well-known saying—and such forms of propaganda seem to prove its truth—that patriotism is the last refuge of a scoundrel. Evidence of this is shown by the many articles calling attention to strikes, with the intimation that the strikes would not have occurred had there been no union in the affected industries. Whenever reports of strikes have been published in the news columns there have been published in addition editorials condemning these strikes. On the other hand, in the not infrequent instances in which employers have been found to be interfering with the war effort, there has been only slight mention made in the news. Very seldom indeed has any editorial indignation been vented against such employers.

As a case in point, just the other day indictments were found by a Federal Grand Jury against a company engaged in making bomb-sights. The charge is that after this company gained control of the patent for this particular device it restricted the manufacture thereof by failure to cooperate with other companies which were also engaged in this same business—this for the evident reason that it wished to contract for greater profits. In connection with this case a Commander in the United States Naval Reserve was also indicted for having used his influence in swinging contracts in favor of a firm in which he was the senior partner. While this matter was mentioned in the papers, we did not see any editorials of condemnation regarding the persons involved, even though in this case they were not merely asking for better working conditions, but were seeking more lush profits at the expense of the government. Just another case of whose ox is gored.

Years ago when Americans read the newspapers they could take the things they read with a fair amount of confidence. Now, in order to come anywhere near the

truth, they must read between the lines and be able to separate the wheat from the chaff. Having full confidence in the intelligence and honesty of the average American, we feel certain that he is doing just this. One of the forms of propaganda is the articles appearing in various papers purporting to indicate the reaction of the men in the service regarding strikes. As many of these men are undoubtedly themselves members of organized labor we are confident that the few unfavorable expressions do not typify the opinion of the majority, for our fighting men know full well that they could not be furnished the abundant supplies they receive if conditions to which the newspapers are continually calling attention were the general rule. Here again we have the subtle propaganda of the proponents of "free enterprise" which in reality has for its purpose the creation of a rift between the men in the services and organized workers who have furnished their supplies. In the same way most of the favorable publicity has gone to the employers due to the fact that they in most cases are the newspapers' advertisers.

The following is a letter which appeared recently in the *Newark Evening News* and which clearly indicates that the situation as it exists is understood in spite of the efforts of those to whose interest it might be to have it otherwise:

To the Editor:

I have just read an item in your paper regarding GI Joe's reaction to news of strikes at home, and I note that all of these articles follow the same vein. Always there is bitter condemnation of the striking workers and no mention of the employers' faults. I can't help wondering whether the soldiers are given all the facts in these cases.

If the strikes caused actual shortages of war materials, no curses would be too strong. However, I can't find a single instance where they have caused our troops on the firing line to go without anything they needed. All the statements on shortages when analyzed refer to lack of reserves or potential future shortages. Labor cannot be blamed for local shortages caused by transportation difficulties.

However, what I hope to call the attention of the boys to is this. They seem to think that seniority rights are a pretty trivial matter to strike over. If the employer won't even respect the seniority of the workers who are actually in his plant, what does the soldier think will happen to his job while he isn't even there to speak for himself? I have just finished a very enlightening book entitled "Clarence Darrow for the Defense". It is a brutal exposé of the fact that American employers as a class have never given American workers any improvement—not even a living wage—unless forced to by the organized workers. If we at home give up the rights and privileges it has taken labor so many years to win, the returning soldier is the one who will pay for it.

If you print this letter, I hope that it will prompt some of the boys to get sore at the right parties when they read about strikes.

G. Archer Harkey,
 Livingston, New Jersey.

It is fortunate that the majority of our citizens have thrown off the shackles of a controlled thinking and are able to recognize the truth in spite of all the efforts of the press to obscure it. Due to the failure of a controlled newspaper system it is a necessary function of organized labor to keep the public informed of the true facts.

What Man-power the Motif?

"LABOR" used as a blanket term for all of man's remunerable activities has in reality as many aspects as post-war reconstruction. There is the labor that constructs (garments, breakfast food, ploughs), the labor that unearths or cultivates (coal-mining, farming, dairying), the labor that stabilizes or furthers (brick-laying, policing, janitoring), and the labor that creates (teaching, sculpturing, music-making). Of all of these labors it is the latter which, being most difficult to define and regulate, lends itself most readily to exploitation.

Our shoemaker turns out a good shoe and demands a suitable price therefor. If he has employee shoemakers they know what their fair wage should be for turning out the same shoe. But what of that tenuous, fragile melody that stirs the heart, quickens the imagination and melts away into silence? Whoever gages its value must be adept not only in musical appreciation, but aware of the heartaches, the disappointments, the deprivations, the hunger of soul and body that lie behind each single perfect note. That dress means four hours of labor, three yards of cloth, six buttons, a spool of thread and an ounce of dye. That melody means five years of study, three centuries of tradition, the sacrifice of two summer vacations, four years' existence in a small dark room instead of in the comfortable homestead, the foregoing of that bicycle, those ice skates, and that car, and the blotting out of all hope of an easy-going, steady job. That melody means, in short, a whole lifetime adjusted along its lines, all other outlets closed. What recompense for such specialization, such concentration?

That the American Federation of Musicians must deal in such intangibles accounts no doubt for the public's lack of understanding in regard to some of its enactments. But one matter must remain clear. The public wants its music—wants it as it wants food and clothing and shelter. That it wants it thus desperately is clearly demonstrated in the hue and cry that goes up when it stands in the least danger of being deprived of even the recorded portion of it. Knowing this, the public should also take pains to become acquainted with the fact that,

unlike air and rain and sunlight, music is man-made and should be purchased, therefore, as are shoes and bread and houses, at a just and equitable price.

Immortally Human

WE mentioned in a previous editorial the fact that music used in the therapy of shell-shocked veterans at the Walter Reed Hospital in Washington is presented in person because *the hearers' reaction to the artist is considered an important aspect of the cure*. This set our minds to pondering the question whether "progress" in any category of living is characterized in general by an increase or decrease in personal relationships; whether that streamlined, ultra-efficient set-up of the future in home, office and public place will see fewer or more human contacts, greater or less comradeship man to man.

It is our guess that progress, if it is to be really such and not an illusory perfecting of gadgets and devices, will set up the human element as the most important aspect of life. It is friendly interplay which humankind values above all else, and it is natural to assume that there will be an increase in such relationships, fuller expressiveness between person and person. What use indeed would be "conveniences", if the extra time provided thereby were a time empty of human contacts? What use ease and comfort, if this ease and comfort were to be realized in bored isolation?

In the arts this will mean that the artist will come into his own. Music will be, not black notes on white paper nor yet tones streaming without visible source through the fleckless halls of tomorrow's pre-fabricated dwellings, but rather individuals, their eyes alight, their fingers flicking bow or strumming string, their lips blowing into mouthpiece, their whole attitude imparting their own enthusiasm to all within their presence.

Surely we are not going to let the cold chemist, the abstract engineer, the tabulating technician determine our future. Surely students of human nature—the sociologists, the psychologists, the physicians—will have something to say about a world which human beings must endure, and, on occasion, it is to be hoped, enjoy. Given their say these social experts will make it clear that music in the actual performance by the actual musician is the music that truly warms, comforts and inspires, that such personal expression is oil on the machinery of living, food without which, for all the trappings of modern inventiveness, man's spirit will sicken and die.

Make Peace Terms Now!

THE war is still on—and will be for some time to come. But right now—before the war ends—every man in America has an unprecedented opportunity to make terms with himself for his own peace—his peace of mind.

For now, as never before, a man should look at his wife and family and say, "What can I offer them for the future?"

Now, as never before, a man should look at his house and worldly goods and say, "How can I improve these so that my family may better enjoy life?"

Now, as never before, a man should look at tomorrow and say, "How can I best prepare for some unforeseen emergency which might affect my family?"

And now, as never before, every man in America has a chance to answer all these questions—an opportunity to provide for the future.

That opportunity is *War Bonds*. Arrange to buy more War Bonds. All you can afford. More than you thought you could afford. Then stick them away in a safe place—and forget about them till you can reap the full harvest on them.

Now is the time to make your plans for peace of mind. It's something you owe yourself—owe your family. Buy War Bonds and hold onto them!

We, Too, Have a Word For It

THE Ancient Egyptian, travel-weary or battle-spent, strummed his *nanga*; the jaded Aztec beat his *tunkul* or blew on his *piso*, and the classic Greek drifted his fingers over the strings of his *kithara*. But if you deduce from this that early peoples had a monopoly on strange sounding and curiously manipulated musical instruments, you simply "have another think a'comin'". All you need to do, to be assured of the modern's ingenuity in keeping pace with the Ancient's, is to leaf through the "instrumentation" section of *Local 47's* (Los Angeles) "Musicians' Directory". If the *bizak* does not give you pause, the *bi-va* must. Then the *bazooka*, the *claves*, the *conga* and the *cuenophone*, subtitled the *goofus horn*, call up pictures of as strange an ensemble as ever played hob in primitive cave or wailed over wild moor. The *maraca*, the *gooch-gadget*, the *jug*, the *drumbukki*, and the *octavin* are music makers to which only these tempestuous and taut times could have given use. Then there are the *serpent*, the *Siam-tamburi* and the *tamburizza*, all with sound effects as eerie as any given out in African jungles. Finally, the *theremin*, the *unafon* and the *recorder* blend the ultra new with the gracefully old.

No, we haven't been slipping in musical ingenuity nor in eccentric nomenclature either.

* For a fuller explanation of these and other curious instruments, turn to page 15 of the present issue.

Over Federation Field

By CHAUNCEY A. WEAVER

WHEN WINTER COMES

*Blow, blow, thou winter wind;
Thou art not so unkind,
As man's ingratitude!
Thy tooth is not so keen,
Because thou art not seen,
Although thy breath be rude!*

*Freeze, freeze, thou bitter sky;
That dost not bite so nigh,
As benefits forgot!
Though thou the waters warp,
Thy sting is not so sharp,
As friend remembered not!*

—SHAKESPEARE in "As You Like It"
Act II, Scene 7

JANUARY—In the Year of Our Lord, Nineteen Hundred and Forty-five! We have crossed the threshold in the annual cycle of time. We did so to the chiming of bells; to the rapture of inspirational music; to the raucous blowing of horns; to a medley of discordant sounds; to a choral of gaiety; to a blare of cannonade; to a somber symphony of woe!

We know not what awaits us. Under the providential plan provided, He kindly blinds our eyes. We take things as they come.

At this writing the casualties of international war approximate six hundred thousand; the dead, something like four hundred thousand.

When we try to figure out how such universal calamity could materialize in the near noontide of the twentieth century the medium of language fails us.

Optimism predicted the end would come in 1944. Pessimism queries, what sign of hopeful promise gilds the sky of 1945?

We see nothing ahead but a long extension of the period of individual and collective sacrifice. The spirit of world revolution—which means the overthrow of all the enlightened forces of government, and the wreckage of every idealistic program for human advancement—must be crushed. Pearl Harbor sounded the keynote of united purpose to meet the enemy. The record made by the Allied forces on the east and on the west and the rallying of men and money on the American and Canadian home front have been inspirational.

In a day far past and gone multitudes stood in the shadowland of a great possible disaster. With one voice they looked to the surrounding hills and cried, "Watchman, what of the night?" And the answer from the watching sentinels came, "The morning cometh!" May this incident sweep down through the cycle of the ages like a comforting and reassuring echo, cheering our hearts, clarifying our minds, and strengthening our arms for whatever sacrificial task shall lie ahead!

If the cigarette hold-up jangle lasts much longer smokers are liable to be completely "fagged" out.

*How thankful we should surely be,
To find we are alive—
The drama of this world to see,
In 1945.*

It is reported that Sinatra is having throat difficulty. Perhaps it was caused by inhaling too much featherhead swoon gas.

Wages are so high probably there will be a rash impulse to pay a full year's dues in advance.

We clip the following from the Local 73, Minneapolis, "Fanfare":

Queen Mary and several members of the royal household were enjoying a concert by the band of the Coldstream Guards on the grounds of Windsor Castle. The Queen was particularly attracted toward a composition played with much dash and spirit and received with corresponding applause by the assembled audience.

Accordingly, she dispatched an enquiry to inquire of the bandmaster the name of the unfamiliar composition.

During the absence of the enquiry, there was much speculation as to the nationality of the composer. Six Masters of Assorted Sounds declared for the Italian composer Zandonati; but Her Majesty secretly hoped that so interesting a composition had been written by an Englishman, so that it might be placed permanently in the repertoire of the Royal Band Concerts.

When the messenger returned, however, he bore the information that the composition was that of an American musician. It was entitled: "I Wish I Could Shimmy Like My Sister Sam."

A letter from a Federation friend inquires, "Where will the 1945 Convention

be held?" So far as we have learned the bids are not in yet.

Definition of an optimist: predictor of an early end of the world war.

From some source we had learned that Local 63, Bridgeport, Connecticut, had devised or originated a Special Ritualistic Service for the Burial of the Dead. Curiously impelled us to write for particulars and Secretary Harold W. Hartley kindly forwarded the non-sectarian ritual, "Tones of Sorrow", which is performed by request only. The formula follows:

Tones of Sorrow

As we meet here on this sorrowful occasion, we wish to extend our heartfelt sympathy to those bereaved, and our fraternal respects to the deceased who was a member of the Bridgeport Musicians' Association, Local 63 of the American Federation of Musicians. Like all musicians, our deceased brother was gifted in the art of music and, by studious perseverance, became proficient and contributed his talents unselfishly to the enjoyment and happiness of others.

Let us meditate upon the Tones of Sorrow.

The first tone indicates "Melody" (one tone on chimes).
Melody is that part of Music which is most easily remembered and which is retained uppermost in the mind. The memories of the departed will long be remembered and will remain in our hearts always.

The second tone exemplifies "Rhythm" (two tones on chimes).
Rhythm is the cadence which sets the pace throughout a musical rendition; it also serves to keep us in step with our associates and solidifies us into one common band of enduring friends.

The third tone denotes "Harmony" (three tones on chimes).
Harmony adds color and quality to blend all music, however simple it may be. Let us strive to keep our lives harmonious at all times by blending the colors and qualities of sincerity, thereby preserving the high ideals of fellowship.

Be it ever borne in mind that, to the bereaved, there is but one true source of consolation; that we shall meet those we love in another world, a better world to come, where we shall find peace, comfort and contentment.

We earnestly and humbly petition the Supreme Judge with our fervent prayers in behalf of our departed brother, and reverently commit him into the hands of his Divine Creator in whose house will be found Eternal Rest.

Farewell! (three tones on chimes)
Farewell (said by all members present)

This something new (so far as we know) in ritualistic ceremonial in tribute to the departed was composed by William B. Metcalf, member of Local 63. It is an innovation in stereotyped procedure. It may inspire similar movements elsewhere.

*The winter wind blows bleak and cold,
And yet one cannot walk a block,
And not espn a damsel bold—
A pin-up, barelegged bobby-sock.*

"Ode to the Sick", or "Bornschein's Prescriptions", is an interesting clipping along facetious lines, sent us by Secretary J. Elmer Martin of Local 40, Baltimore. Franz Bornschein, the composer, is convinced of the notable curative values of music for such diverse ailments as neuritis, melancholia, sunburn and such, and accordingly makes the following recommendations:

For Neuritis—Dvorak's "New World Symphony".

For Melancholia—Strauss' "Wine, Women and Song" or Friml's "High Jinks".

For Sunburn—Sibelius' "Finlandia" or Tchaikovsky's "1812 Overture".

For Hay Fever—Handel's "Water Music" or Liszt's "Damnation of Faust".

In view of the fact that human beings as well as horses are occasionally afflicted with the "heaves", perhaps "Livery Stable Blues" might bring about some degree of relief.

"What's in a name?" someone has asked. Sometimes there is an incongruity, the selection of which passeth understanding. Think of decorating a human well-spring of undying melody like Mozart with the egregious cognomen of "Wolfgang!"

For multitudes it was difficult to sound Happy New Year greetings in a major key.

Why has World War musical production been so meager in output? The paucity seems to give emphasis to the frequently heard claim, "We are living in a commercial age."

The recent nineteenth annual conference of the New York State A. F. of M., held at Poughkeepsie, determined that the various local memberships should have a complete résumé of all proceedings. Accordingly the services of a capable shorthand reporter were secured, and the result was twenty-five pages of typewritten material. We appreciate their thoughtfulness in sending us a copy. The following locals had delegate repre-

sentation: Albany, Binghamton, Buffalo, Dunkirk, Gloversville, Ithaca, Jamestown, Kingston, Middletown, Newburgh, New York City, Poughkeepsie, Port Jervis, Rochester, Saratoga Springs, Schenectady, Syracuse, Tonawanda, Troy and Niagara Falls.

President Ernest Curto of Local 106, Niagara Falls, presided and Secretary John A. Cole of Local 215, Kingston, served as official scribe.

The session lasted two days. President William J. Rieser gave the Poughkeepsie welcome and, in behalf of the Mayor of the city, presented the keys of the municipality. President Curto made appreciative response.

The usual routine involves a careful analysis of local conditions by the respective delegates and several pages disclose that all have their difficulties; that the upset caused by international war is a common liability; that there is no surrender anywhere because of these untoward conditions; that the home fort is being held everywhere and that there is a hopeful forward look for the dawn of peace.

Assistant to President James C. Petrillo, Harry J. Steeper, was the official visitor.

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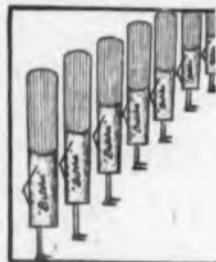
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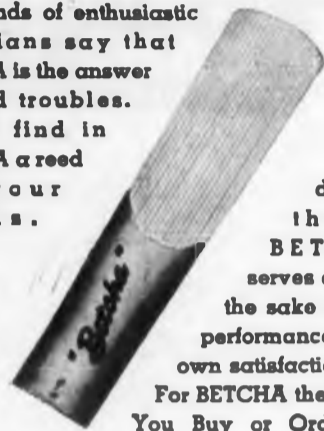


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The social hour brought officers, delegates and visitors to a sumptuous banquet board. The sightseeing tour disclosed the outline of a beautiful city. The election of officers resulted in the following: President, Ernest Curto of Niagara Falls; Vice-President, Charles E. Morris of Saratoga Springs; Secretary-Treasurer, John A. Cole of Kingston; Executive Board, Harold P. Smith of Binghamton, Carl Bly of Syracuse, E. Herman Magnuson of Jamestown, and Harry A. Suber of New York. The next Conference session will be held in Buffalo.

The tribute which we were moved to pay a neighbor's dog which had passed to "that mysterious realm from which no canine e'er returns", in a recent edition of "Over Federation Field", brought forth some interesting repercussions. Secretary "Bill" Dart of Port Huron, Michigan, sent us a photograph of a handsome dog which "Bill" declares "knows all he sees and keeps it to himself". He bears the name of "Duke". Then we were quite astounded when Bandmaster William A. Barrington-Sargent of Boston lifted the curtain upon an earlier period of his career when dog-raising and development was an active specialty on the part of this last-named "Bill". Many years ago "Bill" found it necessary to temporarily cease his youthful meanderings and return to a five-hundred-acre farm near Albany, Vermont. There he remained five or six years, carrying forward as an incidental specialty the raising of dogs. The Collie was his favorite breed. In one year, 1903, he sold over 400 Collies on the open market, at prices ranging from \$25 to \$250. During that period he wrote an eighty-one page book entitled "The Useful Collie and How to Make Him So". In the dog market he had J. Pierpont Morgan and Samuel Untermyer as distinguished competitors. Another side-line was the making of maple sugar, a traditional output in Vermont rural life, which in itself may have been elemental in imparting a sweetening flavor to the music which in after years was to emanate from the Barrington-Sargent compositional pen. After spending some time in teaching small town and village bands, W. A. went to Boston, where he became one of the most noted band directors of that section, and composed marches, overtures, intermezzos, waltzes, all of which have had a wide range of public rendition. Even in his recent period of semi-retirement he has composed no less than twenty-four marches for band. We cannot forego reference to our first unaware contact with Barrington-Sargent. It was at Cherry Creek, among the Chautauqua County hills of western New York—the event, our first attendance at a traveling minstrel show. Hi Henry's Minstrels was the attraction. Our Boston friend was a Hi-C hitter in the cornet section of the band that evening. We learned the truth when we met at a national convention of the American Federation of Musicians, nearly half a century later. What strange fantasies are sometimes interwoven on the loom of time!

Daughter: "What is alimony, mother?"
Mother: "It's a married man's cash surrender value, dear".

—Exchange.

Our old friend, William Wallace Philley, who contributes a mighty interesting column to the Valparaiso (Indiana) "Reminder", under the caption "Philley-osophy" (frequently a delegate from Local 732), cites on his page, "George Washington, the first President, is commonly regarded as also the richest. He was the owner of 110,000 acres of fertile land, 317 slaves, a profitable distillery, and other choice properties. At present-day values such an estate would amount to over \$5,000,000". The picture is an attractive one, and yet history records that the coming Father of his Country was compelled to sacrifice a considerable quantity of his goods and chattels in order to obtain the financial wherewithal necessary to attend the great Constitutional Convention over which he was to preside with such eminent distinction. Much of his land had a value of twenty-five cents per acre. Some of his choicest stocks and bonds could command ten cents on a dollar. Nevertheless and notwithstanding we can all honor his memory as "First in war, first in peace, and first in the hearts of his countrymen!" These observations are not offered as a correction, but as an amplification.

What's the difference between wrestling and dancing?

In wrestling some holds are barred.
—Pocatello Fighter Pilot.

Help your wife. When she mops up the floor, mop up the floor with her.
—Good Housekeeper.

Science Professor: "What happens when a body is immersed in water?"
Co-ed: "The telephone rings."

Another opportunity will be along soon to celebrate ground-hog day.

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Queer Instruments of Our Day

By ZARH BICKFORD

A GLANCE through the Musicians' Directory of Local 47, of Los Angeles reveals the astounding number of 125 different instruments owned and played by the 9,000 or so members of that local. This obviously includes the usual types or members of the orchestral family, such as saxophone, clarinets, guitars, and flutes, but even so, the directory in spots reads like a museum catalogue. Follows a description of some of the less usual instruments:

Bazooka: Is there a reader of the INTERNATIONAL MUSICIAN who has not heard Bob Burns? His is a real instrument made, we believe, from a piece of gas pipe, fitted with some sort of trombone slide. The effects are realistic to say the least.

Bi-Va: An instrument about thirty-five inches long and with a pear-shaped body. Its three or four silk strings are plucked with a plectrum. It comes from Japan.

Bizak: A native Arabian flute with twelve holes.

Bongoes: A set of three small drums, tuned to different pitches and played with the hands or fingers.

Burmese Harp: A more or less ornamental instrument, something in the nature of an ancient lyre. The framework is of leather and the dozen or so strings are not tunable.

Chinese or Moon Guitar: A small "moon-faced" fretted instrument with two double strings tuned a fifth apart and played with a plectrum. The large wooden frets are usually so placed as to give the tones of the Chinese whole-tone scale. As may be imagined, its musical resources are rather limited.

Claves: Merely a couple of very resonant little sticks or blocks of wood which give a decided snap to the rhythm.

Concertina: About one hundred years old, this instrument had a considerable vogue in England some fifty or sixty years ago. It is hexagonal in shape, having a bellows like the accordion and buttons or keys on each end for both right and left hands.

Conga: An elongated drum, usually slung over the shoulder and played also with the fingers. This is used in parades and frequently by strolling musicians in restaurants and night clubs.

Cor de Chasse: Also known as the wald horn and fox-hunting horn, this is one of the simplest and most primitive of wind instruments, since it is merely a metal tube wound about in a circular fashion and intended to be carried over the shoulder. Only a few distinct tones can be produced, since the increased pressure in blowing is the only means of changing the pitch.

Drumbukki: This stranger, an Arabian instrument, is an elongated double-headed drum, usually played in Indian fashion with both hands. The player of this instrument, a native Arabian, also frequently uses the bizak and odd (which see).

Gooch-Gadget: Probably one of the most original and unusual musical instruments in the entire category. It stands on a saw-horse-like frame, some four feet in height. A sliding box, worked by the left hand, gives a similar effect to the slide of a trombone, thus regulating the pitch of the bass notes. The right foot works a pedal which pulls the string attached to the bellows. The performer's right hand works the pump which operates bottles or jugs.

Goosia Horn: Also known as a cuenophone, this instrument is of German origin, and was introduced into this country, we believe, by Red Nichols and his Five Pennies. It is somewhat larger than a clarinet and has reeds similar to harmonica or accordion reeds attached to the body of the instrument, the air being supplied through a mouthpiece. The fingering is somewhat complicated, but the tone is distinctive and quite pleasing.

India Tabl: A fancy-looking instrument shaped something like a peacock. As its name implies, it comes from India. It has four strings and is bowed.

Jug: About as simple in construction as can be imagined, this is just an ordinary jug which is blown across the hole or opening, like a bottle. The compass is naturally limited, since the variations in pitch are obtained by the volume of air, the use of the tongue and lips and the size of the embouchure, much as in whistling.

Maraca: A little gourd filled with shot or little beads. It gives a fascinating "swish" when shaken. These instruments are of Mexican or Spanish origin.

Marimbola: A species of marimba, much used in South America. It has a compass of about five octaves and the metal tubes are frequently reinforced by long gourds to amplify the tone. It is played with little hammers or mallets, like the marimba and xylophone.

Ondes: An instrument of German origin, the length of an E-flat clarinet.

It has what might be called a "double-barrel" since there are two sections, joined together, with the mouthpiece attached to the small section. The fingering is a mixed combination of clarinet, saxophone and other woodwind instruments. Its beat key is B-flat and the compass is about two octaves.

Odd: A long-necked stringed instrument, played with a quill plectrum.

Recorder: The ancestor of the modern flute. It is sometimes called the vertical flute, being blown at the end instead of on the side, and in Germany is known as the *Blockflöte*. It was well known in Shakespeare's time and is often referred to in his plays.

Serpent: An instrument of European origin, consisting of two hollow shells of wood and brass bent into serpentine shape and covered with leather. The tube was frequently over eight feet in length and its lowest note some two octaves below middle C. It originally had six holes but was later fitted with keys. Beethoven and Mendelssohn wrote parts for it in some of their compositions and it occurs in some of Wagner's earlier works. The tone is something like that of an organ.

Slam Tamburi: The native Siamese banjo. It has a skin head and four strings, and is played with the fingers, much as the American banjo.

Tamburitza (Hungarian and Serbian): A group of plectrum instruments played like the mandolin and made in various sizes, thus forming a fairly complete orchestra. The soprano instrument has five strings, the highest being tuned to A above the staff, thus giving a very brilliant tone in the higher register.

Theremin: An electrical instrument, the tones being made by moving the hands back and forth at a greater or less distance from the instrument. The principle is something like getting "on the beam" since the electrical current or vibration is raised or lowered according to the distance of the performer from the instrument. The actual tone comes by means of the human "radio tube".

Unafon: A set of electric bells, made by Deagan of Chicago. It is used mostly in circus parades and in ballyhooing. It has a three-octave piano keyboard and the mechanism causes little wooden hammers to strike bells electrically operated.

Serge Koussevitzky

(Continued from Page One)

legendary, with mothers telling their children, as they would relate fairy tales, of the musical wonders in store for them when Spring broke the ice and made the river passable.

After the Revolution, Koussevitzky, now a resident of Paris, founded his own orchestra once again and the "Concerts Koussevitzky" became for many a citizen of that metropolis the opening door for a vast world of Russian musical literature—Moussorgsky, Rimsky-Korsakov, Scriabin, Miaskovsky, Prokofeff, Stravinsky. Then, in 1924, came the invitation to become conductor of the Boston Symphony.

Koussevitzky's achievements in the twenty years of his conductorship of the Boston ensemble are too numerous to describe in the course of this article. But one of his endeavors is of such significance that no sketch of his career, however brief, dare omit mention of it. That is his championship, consistent and forthright, zealous and persistent, of the American composer. Nor does his furtherance consist of mere word-of-mouth praise. Scores of American composers have Koussevitzky to thank for being launched on their careers. Premiere performance has been granted hundreds of compositions that never would have been written but for his encouragement. He does this, as he explains, because he has not only the individual composer's but all America's musical future at heart: "The ground for a great musical genius is prepared by hundreds of composers. The soil itself must consist of the national culture of the people. If we in American want to produce as great a genius as Beethoven, we must give to the great body of people the elements of musical education."

To honor this their protagonist, American composers tendered Dr. Koussevitzky a testimonial dinner on May 24, 1944, on the occasion of his completion of twenty years as conductor of the Boston Symphony Orchestra. No shining medals passed from hand to hand on this memorable evening; no resounding titles were bestowed. The testimonial, simple yet far more effective than these, consisted in a list of American compositions—printed on the dinner card in place of a menu—which Koussevitzky had made known to the public. One hundred and fifty compositions by Americans performed between

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that time and September, 1939, is no small amount, reckoned from any point of view, and when it is considered that sixty-three of these were performed by him as conductor of the Boston Symphony Orchestra for the first time anywhere the extent of his contribution to our national culture may be imagined. Dr. Koussevitzky had reason to be gratified

by this demonstration of affection. For, besides being a token of the immense affection in which he is held by American musicians, it was proof that once again against great odds—America's own erstwhile indifference to her music, composers' inertia, lack of facilities—he nevertheless had accepted Fate's challenge and, after years of struggle, had won.

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BOOKS OF THE DAY

By HOPE STODDARD

WHAT IS MUSIC? by John Erskine; 212 pages. J. B. Lippincott Company. \$2.75.

A distinguished author and teacher and a pianist of parts, John Erskine in his endeavor "to make the love of music a little more intelligent" has here assembled as shrewd and witty a bundle of chapters on the makings of music and the status of its followers as has lately reached our attention. Not only has he come surprisingly near to defining music components as sounded, seen and practiced, but he has given an astute evaluation of the various types of individuals engaged in its pursuit. The chapter on the performer, for instance, has some biting things to say of the foreign conductor who heads for America "for the gracious purpose of accepting an annual thirty or forty thousand"; of symphony boards whose conviction it is that "the European who is last off the boat must be a better musician than one who got here earlier"; and of the organist who, panting for the virtuoso's glory, cares little for the craftsman's relation to the community. But his words in regard to the less spectacular proponents of the art are of quite another temper. Speaking of the members of our major symphony orchestras, for instance, he says, "In no case are musicians of this type overpaid, since they have spent years in perfecting their art, and the artistic rivalry of the leading orchestras makes it impossible for any player to hold his position unless he is remarkably skillful."

Speaking of the status of music in general, he calls for a return to the intimate type of music—to the chamber quartet or the small chamber orchestra—as a partial cure for our "musical megalomania".

THE UNASHAMED ACCOMPANIST, by Gerald Moore; 84 pages. The Macmillan Company. \$1.50.

If a recipe for happiness could be contained in a single phrase, that phrase would undoubtedly be "zeal for one's profession". That the accompanist is more than justified in such zeal the present book is ample illustration. In preparation, in practicing, in rehearsing, in performance, Mr. Moore, who has chosen the companioned tour to Parnassus rather than the solo flight thereto and who has been eminently successful in his quest, voices with utter conviction the means it has afforded him both toward human understanding and creative satisfaction—the thrill one gets "from collaboration and from the joy that comes from perfect team work".

MUSIC FOR THE MILLIONS, the Encyclopedia of Musical Masterpieces, by David Ewen; 673 pages. Arco Publishing Company. \$5.00.

The dear old lady explained that even if they did mix her up a bit she enjoyed reading the commentaries in an elaborately amplified edition of the Bible since "going back to the Scripture passages afterward always clears everything up". Those of us who have rushed to an actual hearing of music as a relief from a mind bemused by a reading of program notes will understand.

We make this observation, however, only to give point to the further one that the present discussions of thousands of musical works are decidedly not in this befuddling category. The author, one of America's foremost critics and musicologists, with an instinct for the essential, has no need for and takes no stock in circuitous pratings of academicians. Deftly he runs through the list of virtually all of the great composers from Albeniz to Wolf-Ferrari, giving a short biographical sketch of each, following it with a survey of that composer's place in music, describing the various forms in which he wrote, and, finally, discussing his most frequently heard compositions in each of these forms. Here he points out what is significant in a composition, be it the initial aim of the composer, circumstances surrounding the writing, events ensuing on the performance or the texture of the work itself. Nor do these clarifications include symphonic and operatic fare alone. Meaty paragraphs having to do with oratorios, piano works, songs, quartets, trios and other less familiar forms widen the book's scope. In short, here are comments and criticisms such as have heretofore been obtainable only through reference to a dozen or more books.

THE HUMAN VOICE, a Concise Manual on Training the Speaking and Singing Voice, by Franklin D. Lawson, M.D.; 64 pages. Harper and Brothers. \$2.50.

It would be hard to convince most people that the voice serves any purpose other than that of conveying information.

That it also might be used as an instrument toward creating beauty, just as are the painter's brush and the sculptor's chisel, is an idea with which they had rather not cope. Yet every person who is able to make himself understood orally has also the possibility of creating in the spoken word a thing of beauty. That so many Americans miss this opportunity is a matter for deep regret.

It is with the desire to right this wrong that the present volume has been written. Based on no "school", vaunting no "system", it discusses simply and directly the expiratory, facial and vocal set-up and explains how these may be used to the best advantage, first, in speaking and then in singing. Charts, diagrams and photographs make clear what happens when we form syllables and emit tones. Ways of directing the organs toward rendering their best service are carefully set forth, all with an utter lack of the fanatical or the fantastic. No pet theory, no blanket propositions, no cure-all system mars the explicitness of this manual which combines the zeal of the pathfinder with the surety of the scientist.

BOHUSLAV MARTINU, by Milos Safánek; 137 pages. Alfred A. Knopf. \$3.00.

Just as the biography of Shostakovich by Seroff (Knopf, 1943), not only painted a picture of that great composer but also presented, better than could either history or political essay, the life of the every-day citizen in Soviet Russia, so the present author, in sketching the artist, sketches his people as well. Bohemia, Moravia, will be more than names associated with Nazi occupation after this work is read. Policka, Martinu's native town, founded in 1265, becomes so real that we can hear the large tower clock tick. And little wonder!—for Martinu was actually reared right in its four-vistaed rooms.

The biographer, as he takes Martinu to Paris and then to America, has the knack of interpreting these countries, too, and from unusual angles. Martinu's own impressions of America where "he is so to speak emerging from a closed room and beginning to breathe the open air" are eye-openers even to Americans.

Through the detailed interpretations of his works further along in the volume, we find that the composer becomes of necessity the philosopher, in his case evolving a system diametrically opposed to the world-wrecking super-man, super-race dictums. The volume closes with this system in brief: "Martinu is firmly convinced that with the end of the present thirty years' war mankind is approaching a new era; and this is anticipated in his work. He believes that this new era—just as after the crusades—will be happier, more poetic, and more chivalrous; that it will bring the true brotherhood of man. He also feels that after the present crisis the arts will rise in all their grandeur, purity, and beauty".

MEN OF POPULAR MUSIC, by David Ewen. 213 pages. Ziff-Davis Publishing Company. \$2.75.

Popular music is no longer a thing you merely like or you don't like. It is a thing you must, willy-nilly, be informed of, gain opinions concerning, become fully aware of in all its potentialities. For it is not only the music of youth and the dance and the eating and drinking place. It is the music that we inadvertently hum or whistle, that comes to us in any chance twist of the dial, that we must "explain", if we be of the classical bent, to our own consciences.

This book will assist greatly in the explanation. Giving the history of popular music in America through the medium of its protagonists, it starts with King Oliver who acted as midwife to this child of the streets when its first wailing cries echoed down the byways of a New Orleans of voodooism, freak shows, bull-fights, concerts by world-famous prima-donnas, prize matches, orgies and honky-tonks. Then it goes on to show that "popular" music is as many-sided as its legitimate sister in the biographies of such divergent advocates as Berlin, Armstrong, Handy, Lewis, Ellington, Whitman, Grofé, Gershwin, Kern, Porter, Goodman, Scott, Rodgers and Hart each of whom is none the less shown to have contributed an indispensable element in its structure.

The author has traced the steps of this wayward sister with all the zeal and precision of a scientist tracking down a new disease or discovering a new vitamin. Just when and where new developments occurred are shown and their analysis given. At the end of the book, one begins to know why a tune "catches on", why the very intangibility of this music makes for attractiveness.

» » TRADE TALK « «

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

Distributors Named

J. C. Frank, president of the William Frank Company, Chicago, has announced the appointment of Targ and Dinner, Inc., as distributors for William Frank band instruments in the United States and foreign countries. Founded over thirty-three years ago, the William Frank Company now occupies an entire building on Chicago's Clybourn Avenue. Targ and Dinner are among the leading band instrument and musical merchandise wholesalers of the United States.

Bundy Book

A limited number of copies of the book, "The Real Reason for George M. Bundy", a true "success story" of a man who rose from obscurity to become a leader in the music industry, is available to our members. Copies may be obtained by writing to the H. and A. Selmer Company, Elkhart, Indiana, mentioning this offer.

Symphony Clarinetist

The accompanying picture shows Gino Cioffi, clarinetist in the New York Philharmonic-Symphony Orchestra, as a promising lad of ten. His first Boehm system



GINO CIOFFI in His Youth

clarinet was furnished through his master, the well-known clarinetist, Angelo Piccone, of the Naples Conservatory, who used the Selmer Boehm clarinet and crystal mouthpiece, as does also Mr. Cioffi.

Special Consultant

Dr. William Braid White of Chicago has been retained by the Jesse French and Sons Piano Division of Selmer as a special consultant. Dr. White was formerly the head of the acoustical research laboratories of the American Steel Wire Company.

Exclusive Rights

Exclusive publishing, selling and distributing rights to all Soviet-Russia music in North and South America were acquired by Leeds Music Corporation when contracts were signed in New York on November 24th between the music firm and representatives of the composers in the Soviet Union. This includes the works of such world-renowned figures as Shostakovich and Prokofiev.

Season's Greetings

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THE PRESS AGAIN DISTORTS THE FACTS

(Continued from Page One)

both Director of Economic Stabilization James Byrnes and Director of War Mobilization Fred M. Vinson, after which he received a request from the President of the United States to lift the ban. Much has been made of the fact that President Roosevelt "requested" this action instead of ordering it. The reason is quite plain. The War Labor Board has jurisdiction only over situations which impede the war effort. In President Roosevelt's telegram is contained this statement: "Under the statute it must be found that the labor dispute unduly impedes the war effort. It is the opinion of the Director of Economic Stabilization that under all the present circumstances the non-compliance by your union is not unduly impeding the war effort". This being so, it is clear that the War Labor Board never should have taken jurisdiction and as a matter of fact never had jurisdiction under the statute. In other words we were correct in our position at the first hearing of the Board when we made that claim. We also claimed that there was no employer-employee relationship between our members and these companies since our members had not been employed by them at that time for almost a year. In the Montgomery Ward case there was a strike and the company refused to negotiate. In our case there was no dispute over wages. We simply refused to make records until some means were found for alleviating unemployment caused by the competitive use of records. As already stated our position was sustained by the courts. When the first agreements were signed, which was in October of 1943, the ban on recordings was lifted and any company which wished to make records could do so under the same terms and conditions set down for those companies which had signed the agreements. In other words, we did not discriminate against anyone in the industry and that being so we could also not grant an unfair ad-

vantage to anyone who had up to that time refused to do business with us.

Much has been made of the fact that President Petrillo had stated that he would lift the ban at the request of the President of the United States. At the time that President Roosevelt made his request there was no ban, since more than 100 companies had signed agreements with the Federation for the making of records. Compliance with the request of President Roosevelt would have resulted in a most unfair advantage to the companies which had done everything to block the Federation.

Throughout the entire controversy there was no dearth of records. Federation members had in fact made many for the armed forces before the agreements were made. Moreover, President Roosevelt in his telegram clearly indicates that under the statute it must be found that the labor dispute unduly impedes the war effort and at the same time he admits that our non-compliance did not unduly impede such effort. We always thought we were right and we are fortified in our stand by this telegram. In short, under the statute the War Labor Board never had jurisdiction in the first place.

We expect, of course, that the newspapers will declare a Roman holiday and flood their publications with their usual misrepresentation of the facts. We feel certain, however, that the general public will not allow its intelligence to be insulted, and will eventually learn the true facts, in spite of every effort on the part of the press to obscure and distort the truth.

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OFFICIAL PROCEEDINGS

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

FOURTH DAY

STEVENS HOTEL, CHICAGO, ILLINOIS

RESOLUTION No. 41.

I propose to change Article VI, Section 8, on page 9 of the Constitution of the American Federation of Musicians to read as follows:

"The hotel accommodations of the delegates to the Annual Convention of the American Federation of Musicians and of such as may be summoned to appear shall be paid from the funds of the Federation and the amount so paid shall be the basic rate per delegate as contracted for by the committee under authority of Section 6; in addition to this each shall receive a per diem of \$22.50 for expenses for each full day in attendance and a corresponding fraction thereof for a fraction of a day, such computation to be based on a time commencing no more than twenty-four hours prior to the stipulated opening of the Convention and ending not later than twelve hours after adjournment, providing the delegate was present at such time. Should he arrive later or leave earlier than the above stipulated time, payment shall be on the basis of arrival and departure.

"First-class railway transportation shall be paid by the American Federation of Musicians for the shortest route to and from the Convention City, per delegate."

B. CASCIANO, Local No. 466.

The introducer is permitted to withdraw the resolution.

RESOLUTION No. 42.

WHEREAS, The American Federation of Musicians is interested in the welfare of all professional musicians, and

WHEREAS, The Federation is or will be obtaining funds from the Recording and Transcription Companies to be used for the employment of live musicians, and

WHEREAS, All Locals and members in every locality are affected alike from the use of Recordings and Transcriptions, and

WHEREAS, This fund is the property of all members of the Federation to be used for the benefit of its membership; Therefore,

BE IT RESOLVED, That the funds received from the Recording and Transcriptions be allocated to all Locals of the Federation prorated according to membership equally as of July 1st, and

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January 1st, of each year after the costs of administration is first deducted, the said funds so allocated to the various Locals shall be used in its own jurisdiction as an "EMPLOYMENT FUND" for the purpose of fostering and propagating musical culture and the employment by it of live musicians, members of the Federation for the rendering of live music. Free to the Public.

THEREFORE, BE IT FURTHER RESOLVED, That the Funds so received by any Local and not expended as outlined in this Resolution shall be returned to the National Treasurer at the end of the calendar year to be re-allocated.

DAN H. BROWN, Local No. 599.
HARRY W. KREBS,
GEORGE BECKER,
PAUL W. ROGERS,
Local No. 101.

The committee recommends that the resolution be referred to the International Executive Board.

The Convention concurs.

RESOLUTION No. 48.

Upon proof by a Local that a Licensee of the American Federation of Musicians has violated the laws, rules, or regulations of the Local, such violation shall be regarded as justification for the suspension, wholly or in part, by the President and/or the International Executive Board of the American Federation of Musicians of the agreement entered into between the American Federation of Musicians and the Licensee to operate within the jurisdiction of the Local involved.

ELMER M. HUBBARD,
ED. S. MOORE,
EDDIE BURNS,
Local No. 6.
GAY VARGAS,
Local No. 424.

The report is unfavorable. Discussed by Delegate Hubbard of Local No. 6 and Chairman Gillette.

The unfavorable report is adopted.

RESOLUTION No. 49.

Add to Article X, Section 53 of the Constitution and By-Laws the following: "Licensed bookers, agents, personal representatives or managers of bands, orchestras or individual musicians shall pay to the American Federation of Musicians a fee of Twenty-five Dollars (\$25.00) per annum."

ELMER M. HUBBARD,
ED. S. MOORE,
EDDIE BURNS,
Local No. 6.
GAY VARGAS,
Local No. 424.

The introducers are granted permission to withdraw the resolution.

RESOLUTION No. 50.

Amend Article X, Section 29, By-Laws, page 82, to read:

"Members of the American Federation of Musicians are permitted to solicit, negotiate or accept engagement to play in bands or orchestras ONLY from employers who engage or employ them through a leader, another member, or other persons, who for this purpose shall be considered the agent or agents of such employer. Provided that members may contract personally with a symphony or orchestra management.

"If a member violates this section the violation shall constitute and be considered as his resignation from the American Federation of Musicians and the local or locals in which he holds membership."

If the foregoing proposition to amend is adopted by the Convention, the International Executive Board is hereby authorized and directed to change and properly co-ordinate all other laws of the Federation wherever necessary, to conform thereto, and in the meantime any provision of law inconsistent with the foregoing shall be of no force or effect.

ELMER M. HUBBARD,
Local No. 6.
The favorable report is adopted.

RESOLUTION No. 51.

Change Article XIII-A, By-Laws, page 121, as follows:

Insert in Paragraph 1, eleventh line and twentieth line after the word "Club", the words "tavern or inland river boats."

RALPH L. CHABAO, Local No. 174.
WILLIAM STEPHENS, Local No. 142.
EDWIN A. LORENZ, Local No. 11.
EDW. P. RINGIUS,
E. W. WINTER,
FRANK C. NOWICKI, Local No. 30.
CHAS. F. HARTMANN,
LEO BROEKHOVEN, Local No. 174.
HARRY L. KIRBY, Local No. 492.
SPIKE LESEM, Local No. 71.

The Convention adopts the favorable report.

RESOLUTION No. 52.

WHEREAS, There has been unfounded criticism regarding dictatorship in the conduct of American Federation of Musicians, and

WHEREAS, This criticism can be silenced to a great extent by giving the entire membership of the A. F. of M. the right to vote in the selection of International officers.

THEREFORE, BE IT RESOLVED, By the Forty-eighth Convention of the A. F. of M. that a committee be appointed to

present some plan at the next Convention whereby the membership as a whole can express itself on whether or not the A. F. of M. shall adopt a direct referendum on the election of International officers and other important matters pertaining to the organization as a whole.

This resolution is submitted by Hibbin Minn.

OSCAR WIDSTRAND, Local No. 612

The report is unfavorable.

Discussed by Delegate Widstrand, Local No. 612, and Meurer, Local No. 566.

The unfavorable report is adopted.

Unanimous consent is granted to Delegate Hubbard of Local No. 6 to introduce the following resolution:

WHEREAS, Article VIII, Sections 10 and 11 of the By-Laws of the American Federation of Musicians provides for the expulsion of any member of the American Federation of Musicians identified with a Communist, Fascist or Nazi organization, and

WHEREAS, A section of the press on this 9th day of June, 1944, has implied that in spite of the aforesaid laws of the American Federation of Musicians, Communist influences are seeking the introduction and adoption of Resolutions and/or legislation having for its purpose the infiltration of Marxist philosophy into the proceedings of the Forty-eighth Convention of the American Federation of Musicians; be it

RESOLVED, That this Forty-eighth Convention of the American Federation of Musicians hereby goes on record as reaffirming its continued and unalterable opposition to any and all efforts, by whatever trick or device that might be resorted to, to make the American Federation of Musicians a party to any philosophy or ism which would substitute for our form of government any innovation of political life or economy which could be construed as in opposition to the way of life for which the young blood of the American Federation of Musicians is being shed on the field of battle; and be it further

RESOLVED, That copies of this Resolution be given the press, the several members of the Congress of the United States and to the American Federation of Labor.

ELMER M. HUBBARD,
ED. S. MOORE,
EDDIE BURNS,
Local No. 6.

Discussed by Delegates Lombardo, Local No. 540; Rosenberg, Local No. 802. The resolution is adopted unanimously without reference to a committee.

Delegate Samuels, Secretary of Local No. 208, invites the delegates to a musical jam session at the new Club De Lisa this evening.

Announcements

The session adjourned at 5:15 P. M.

FIFTH DAY

MORNING SESSION

Stevens Hotel,
Chicago, Illinois,
June 10, 1944.

Band concert by Dyett's Concert Band of Local 208, Chicago, Illinois, Captain Walter Dyett, Conductor.

President Petrillo calls the session to order at 9:45 A. M.

President Petrillo compliments Local 208 for the fine entertainment of the evening before. He introduces President Gray of Local 208, who expresses his pleasure that the delegates enjoyed the entertainment which Local 208 provided.

Chairman Wyatt Sharp reports for the Election Committee.

The following is the report of your Election Committee:

Total number of votes cast..... 995

President

James C. Petrillo..... 995

Vice-President

Charles L. Bagley..... 995

Secretary

Leo Cluesmann..... 995

Financial Secretary-Treasurer

Thomas F. Gamble..... 872
Moses E. Wright, Jr..... 116
Ballots Void..... 9

For Members of the International Executive Board from the United States

Herman D. Kenin..... 603
Oscar F. Hild..... 731
Volmer Dahlstrand..... 197
Chauncey A. Weaver..... 745

John W. Parks..... 590
George V. Clancy..... 575
Jacob Rosenberg..... 345
Oscar Apple..... 85
Everett Henne..... 73
Ballots Void..... 9

For Member of the International Executive Board from Canada

Walter M. Murdoch..... 995

For Delegates to the Convention of the American Federation of Labor

Charles L. Bagley..... 850
Anthony Kiefer..... 292
Stanley Ballard..... 563
William H. Gay..... 88
Frank B. Field..... 425
Vincent Castronovo..... 570
Edward P. Ringius..... 293
Percy Snow..... 180
Roy W. Singer..... 464
John J. Firenze..... 193
Ballots Void..... 15

The following are declared elected:

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

Financial Secretary-Treasurer—Thomas F. Gamble.

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

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

For Delegates to the Convention of the American Federation of Labor—Charles L. Bagley, Stanley Ballard, Vincent Castronovo, Roy W. Singer.

WYATT SHARP, Judge.
HAROLD P. SMITH, Clerk.

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On motion, the report of the Election Committee is adopted.

The Committee on Location reports through Chairman W. G. Grohndorff.

In view of the fact that no Locals have volunteered to act as host to the next Convention, your committee recommends that the location of the next Convention be left to the discretion of the International Executive Board of the Federation.

WILLIAM G. GROHNDORFF, DON ROMANELLI, HENRY H. JOSEPH, DONOVAN SWALES, PAUL R. METZGER, SANDY DALZIEL, FRANK A. LYNCH, EVERETT HENNE, VERA CROSS, GEORGE W. SOUTHALL, ERNIE LEWIS, BRAD F. SHEPHARD, R. L. GOODWIN, E. H. SORENSEN, MIKE PENSEK, Jr., CHARLES D. SAFFORD, R. F. FRISH, ROBERT J. BALDRICA, DAN B. FREEDMAN, ANTON FASSERO, ADAM EHRGOTT, J. EARL BLEY, JOHN L. CONNIFF.

The report of the Location Committee is adopted.

The Committee on Secretary's Report reports through Chairman E. E. Stokes. To the Officers and Delegates of the Forty-eighth Convention of the American Federation of Musicians assembled in Chicago, Illinois, June 5, 1944.

Your committee has carefully studied the Secretary's Report and find that it outlines a tremendous volume of business promptly and efficiently handled, despite the manifest handicap of war-time conditions. The high standards set up in this office in the past have been well maintained.

We likewise note the heavy docket assumed by the International Executive Board, and hereby wish to pay sincere tribute to these faithful members for their fine service.

Particularly significant this D-Day Week, when our very civilization is hanging in the balance, is that portion of the report which states that as of April 30, 1944, our Honor Roll contained 34,300 names. Nearly one-third of our entire membership is in the service of our great countries, the United States and Canada. We are very proud of them. May God protect them and bring them home to us safely.

In conclusion the committee extends to Secretary Leo Cluesmann and his office staff our commendation on a big job well done.

E. E. STOKES, Chairman, VIRGIL PHILLIPS, J. ELMER MARTIN, ROLAND KOHLER, JOSEPH WEISHEIPL, Sr., N. H. von BERG, W. J. DART, ALFONSO PORCELLI, WILLIAM GROOM, J. EDWARD KURTH, LAWRENCE J. MCGOVERN, MOSES E. WRIGHT, Jr., COURT HUSSEY, RUSSELL E. RONNING, E. E. PETTINGELL, JOHN M. FRANK, CHET ARTHUR, R. L. McMULLEN, CHAS. F. HARTMANN, CARL DISPENZA, BERNARD MASON, GEORGE BECKER, ALFRED J. ROSE.

The report of the Committee on Secretary's Report is adopted by the Convention.

The Committee on President's Report reports through Chairman John E. Curry. To the Delegates of the Forty-eighth Convention of the American Federation of Musicians assembled in Chicago, Illinois, June 5, 1944:

President Petrillo's report to this Convention reveals in swift succession a record of accomplishment and progress seldom equaled by any labor organization in an equal space of time. The period covered is that between the Dallas Convention and the present.

As if in tempo with the quickening pace of world events the record reveals for musicians of America momentous decisions reached, almost insurmountable obstacles overcome, the road to economic and cultural freedom lined with goals attained, mile posts on our march to victory and true progress.

Much of the record has been embodied in the President's reports published in the

November, December, January, February and March issues of the "International Musician". Because it is most desirable that ready access to the vital information contained in those articles be given to our membership for future reference it is here recommended that the five articles be printed in booklet form and distributed to the delegates of this Convention.

While the focus of our attention naturally dwells upon the peaks of events, it is well to observe in passing that the normal routine duties of the President's office have been maintained with uninterrupted smoothness and efficiency, its multitudinous problems met with dispatch and ready decision.

President Petrillo expresses deep appreciation for the support and loyalty of the officers and membership in making it possible to meet each day's problems successfully. However, this loyalty and zealous cooperation is but reflective of his own great sincerity and leadership.

The conduct of the recording and transcription controversy has been an example of magnificent courage, unrelenting tenacity and mastery strategy. The victories won include not only advance and profit for musicians, but they have forged a new weapon which shall have much to do with fastening the responsibility on industry for those whose livelihood is threatened or denied through technological displacement. That principle established by the Federation in the highest courts of the land, through the recording fight promises to usher in an era of beneficial labor relations which might well be marked as one possessing the greatest of sociological advance.

A study of the President's Report will give a complete and detailed course of training in the technique and methods which "Intrrenched Wealth" uses to beat down opposition. In it will be found evidence of influence and control in governmental affairs by these same interests which should awaken every reader to his responsibility as a citizen to examine closely the affiliations and philosophy of every office-seeker who seeks support. Undeniable evidence is given of the outright collusion of most of the press of this country with the financial interests in the campaign to destroy the Federation and "get" Petrillo.

It is urged that all delegates to this Convention fully inform themselves of these practices, impart its significance to their members and see that Congressmen in Washington are aware that they are alert to what happens.

It is noted in the report that President Petrillo is carrying the attack always and at every opportunity to improve the position of the Federation and its members. A noteworthy case of this is his challenge to Senator Burton K. Wheeler to extend his monopoly investigation of trucking and railroad companies to the field of radio, recordings and transcriptions. Again President Petrillo lodged complaints with the Federal Communications Commission against the use of telephone facilities by Muzak and other musical wire services in the face of repeated requests by the Government for limiting telephone use to essential calls only.

The contribution of musicians and the Federation to the war effort through the medium of musical service to the Armed Forces, Governmental departments, patriotic and civilian war agencies, is monumental and will ever bear witness to the patriotism of the Federation, its officers and members. That those services amount to millions in dollars is attested in writing by government and other authorities.

It is recognized that the President's office has been extremely effective in settling controversies between Locals and radio stations. Note should also be made of the settlement of the twenty-year-old E. M. Lowe Theatre fight in New England and the winning of the Ringling Brothers Circus strike.

The unionization of the Boston Symphony is an accomplishment few Federation members thought possible. It has eliminated an embarrassing situation for the Federation. For sixty years the Boston Orchestra has been the shining example of successful resistance to the Union. To have prevailed in this effort gained for the Federation and its President a greater respect from all sides and heightened the morale of the entire Federation membership.

That it was necessary to change existing laws pertaining to symphony players and orchestras is an obvious fact. These changes, approved by the officers of Locals having orchestras in their cities not only guarantees equitable treatment for the Boston and other symphony musicians but relieves Locals of troublesome internal embarrassment and will generally be an aid to building better orchestras. This committee is of the opinion that any departure made, from the usual practice of the Federation, in the laws promulgated by President Petrillo under the authority of Section 1, Article I of the Federation By-Laws, in this particular case, was expedient and fully justified.

The concern expressed by President Roosevelt about the lack of good music

for the smaller communities and his request that we do something about it has focused our attention on the responsibility reposed in the Federation to advance the art not only economically but culturally. President Petrillo and the Executive Board, in providing for a series of seventy-odd concerts, have acknowledged that responsibility. The action taken has resulted in immeasurable benefit to the Federation and well justifies the need to examine means and methods with which we may assist in making music truly essential to our nation.

This committee has scrutinized closely every word of malicious inference—every sentence of false distortion—every paragraph of ruthless personal defamation printed in the records against President Petrillo by those who oppose him. Nowhere have we found the slightest justification for the savage and rapacious campaign of vilification aimed at him.

We have numbered the attainments gained—and have appraised the values accruing to us and to the cause of human advance and we find his course to have been lighted by the torch of justice and courage. He has led us far. We bid him carry on.

JOHN E. CURRY, Chairman, JAMES MAVER, EUGENE SLICK, CARBON L. WEBER, JOSEPH JUSTIANA, ED. A. GICKER, PAUL A. BAKKEN, EDWARD BRUBAKER, FRANK E. LEEDER, H. C. (CHAS.) GREEN, CARL L. BLY, ALPHONSE CINCIONE, W. D. KUHN, R. BLUMBERG, MRS. MAUDE E. STERN, MARK HAYWARD, BIAGIO CASCANO, LOUIS ROSENBERG, WILLIAM SHAW, HARVEY E. GLAESER, W. J. SWEATMAN, E. C. EKDAL, LOUIS J. NETT.

The Report of the Committee on President's Report is adopted.

The Committee on Good and Welfare continues its report.

RESOLUTION No. 59.

INASMUCH as it appears highly desirable to present the Federation side of various controversial matters to the general public and inasmuch as the press and radio are largely hostile to our interests,

BE IT RESOLVED, That the "International Musician" be changed in content to make it a musical magazine of general interest and same put in general circulation.

LEE L. SCHOEPP, Local No. 29. ROY W. SINGER, Local No. 655. D. WILLARD LAKE, Local No. 636. CARL L. BLY, Local No. 78. M. C. MACKAY, Local No. 479. H. KAMPER, Local No. 389. L. W. McRAE, Local No. 601. B. CASCANO, Local No. 466. E. J. CARON, Local No. 499.

The committee submits an amendment. RESOLVED, That the "International Musician" be changed in format, content and style so as to make it a musical magazine of general interest and that the same be put in general circulation.

The report of the committee is referred to the International Executive Board.

(The Convention Proceedings will be continued in the February issue.)

SUSPENSIONS, EXPULSIONS REINSTATEMENTS

SUSPENSIONS

Allentown, Pa., Local No. 561—Robert I. Behar, Edw. G. Krick, Saunders Kurtz, Frank Mattes, Jr., Paul A. Moyer, Harry E. Muth, Carl J. Schlicher, Jos. A. Tuske, Mary A. Williams. Binghamton, N. Y., Local No. 380—Clair Winslow, Douglas Sheets, Gordon Begerl, Carmalt Newton. Beaver Falls, Pa., Local No. 82—W. R. Miller. Cedar Rapids, Iowa, Local No. 137—Don C. Gattelle, Kenneth White. Elizabeth, N. J., Local No. 151—Ted Gack. Houston, Texas, Local No. 63—James Gray, Jr., Jack W. McCluskey, Albert B. Smith, Stormy P. Smith. Hartford, Conn., Local No. 400—Wm. P. Cully, Frank A. Jacobucci, Alphonse Loalbo, Jack O'Brien. Kansas City, Mo., Local No. 627—Moe Fields, Robert Stafford, Frank Dingerfield. Lafayette, Ind., Local No. 162—Ralph Arlin, Howard O. Moery, Overton Rifenberck. Montreal, P. Q., Canada, Local No. 406—Don Bentley. Rochester, N. Y., Local No. 66—Edw. E. Kleinow. Spokane, Wash., Local No. 105—Everett Burpee, Phil Daniels, F. Daugaard, Al Green, Robert Kirk, John Lapsina, C. J. Sliagar.

Winona, Minn., Local No. 493—William S. Baker, Mrs. Randolph Bidney, Randolph Bidney, Lloyd Diehle, Everett Edstrom, Harold Edstrom, Edwin Eckert, Donald Jewell, Don Vonard, Howard Walker, Louis Wilson, Albert Edmundson, Gordon Fric, Russell Fried, Clyde Hardie, Julian Hanson. Wilmington, Del., Local No. 311—Lloyd Teitworth. Yonkers, N. Y., Local No. 402—John J. O'Neill.

EXPULSIONS

Detroit, Mich., Local No. 5—Jack C. Baroni, Welter Boiczak, William Henry Brewer, Mary (Jo) Cassidy, Leonard Christian, Jack Cooper III, Montalea DeVore, Rosser R. Emerson, Charles Mitchell Hammit, Ralph Henderson, Oracia G. Holliday, Hugh D. Hutchinson, Antonia Jimenez, Robert E. Krueger, Joseph (Joe) Francis Lopez, Alfred McKibbin, Stanley W. Morgan, Ralph Mullins, Paul J. Perry, Joseph Resovsky, William C. Sanders, Andrew Simon, Leonard A. Sosby, Irene C. Stoner, Eugene N. West, William D. Ballard, Julius Martzi Ballo, Graydon H. Bowly, Alexander Cole, James Centon Collins, Porter Dubois, Jr., Robert E. Ellwanger, Leonard S. Gilco, James Harrison Hayes, Maurice W. Head, David J. Jackson, Randolph Lettwith, John Louis Maloezic, LeRoy Y. Sampson, Harold A. Schnoecken, Arthur L. Smith, Richard Sperling (Dick Drake), Herman Guenther, Ray Sosby. Hartford, Conn., Local No. 400—Harold B. Cannon. Memphis, Tenn., Local No. 71—Richard Dennis.

REINSTATEMENTS

Aberdeen, Wash., Local No. 236—Robert Hornby, Harvey Lyons, S. A. Clafin, Dick Berg, Destine Wenz, Rudolph Stoppen. Beaver Falls, Pa., Local No. 82—Donald Pierson, Chester Robinson, Harry Fittell. Boston, Mass., Local No. 9—Frances Adelman, Russell L. Kelsey, Everett Firth, Frank T. Kilduff, Harold Winer, Henry Ciccolo, Philip Charaluce, Raymond Charaluce, Robert Cohen, Nye S. Mayhew, Robert J. Leary, Jr., Henry Lombardi, Ernest Ministers, Margaret A. Moreland, Samuel Skolnick, John A. Turnball, Leo G. Powers, Sergio Chaloff, Charles DiGaetano, Frank J. McCabe, Americo Sulle (Don Rico), Fred A. Collard, Hannah Livingston, Warren A. Hookway, Raymond Stewardson. Buffalo, N. Y., Local No. 43—Carolina D'Addio. Chicago, Ill., Local No. 280—George Woodford, Lillian Nelson, William Bruce, Forest C. Sykes, Elmer Turner, George Langston, George A. Bell, Josephine Battle, Edwin Burson, Charles Barksdale, Georgia C. Owens. Cleveland, Ohio, Local No. 4—George Alderman, Herman Henry (Harry) Beck, Joe LaGuardia, Julius M. Shandor, Thaddeus J. Zielinski. Chicago, Ill., Local No. 10—Jerry Polow, Burgess Crandall, Buster Hinkle, Jos. A. Holub, Eddie Powell, Edw. A. Shilkaitis, Rae DeGeer, Gordon B. LaTour, Arthur Wayne, Robert M. Allen, Irving (Buddy) Stern, Mary Pastor, Joe Pellegrino, Patrick R. Wolfe, Robert Cronk, Elmer (Joe) Rigdon, C. A. Lichten, Frank D. Kettering, Joann Dattilo, Chas. J. Reitz, Gene M. Lewis, Grady Warren. Cedar Rapids, Iowa, Local No. 137—Howard L. Resler. Detroit, Mich., Local No. 5—Chester Bogdaniski (Chet Borden), Carl Vincent Cirillo, Conrad I. Dahlgren, Lee Day, John W. Holliday, Jr., Charles Jones, Andrew McIntosh, Charles A. Memminger, John J. Moore, Clarence J. Neubert, Helene L. Nordstrom (Wyhan), George Nester, Mickey Ruz, Edwin H. Shaler, William Tomaha, Willie Frank Wells, Gordon Frederick Wise, Stanley Paul Ziminski, Joe Brown, James O. Caldwell, Edmund W. Kozlowski, Charles B. Lewis, Albert J. Moyer, Geraldine Smith (Shaw), Aiken Tyler, Horace Peter Wharton, Jeannette Margarite Fehner, James Baker. Danville, Ill., Local No. 90—Richard Darrell Cook. Dallas, Texas, Local No. 147—Kermit J. Rosser, Almed F. Pintor, Mildred M. Wright. Ely, Nev., Local No. 212—Wayne C. Blocker. Niagara Falls, Ont., Canada, Local No. 298—Joseph Spagnoletti. Fall River, Mass., Local No. 216—Edw. Kozlowski. Green Bay, Wis., Local No. 205—Don Barber, Harold W. Beaman, Joe Pietrantonio. Hammond, Ind., Local No. 203—Arnold Bolint, Russell Hanzl, Charles Hartman. Hartford, Conn., Local No. 400—Emil Rovelli. Juneau, Alaska, Local No. 672—Lorna Smithberg. Kansas City, Mo., Local No. 627—Porter Kilbert, James Keith, Arthur Alford. Los Angeles, Calif., Local No. 47—Thomas A. Hicks, Mahlon Clark, Jr. Miami, Fla., Local No. 655—Roger Baraci, Betty Wittman, George Sherman, Enfield Dierbit, Wm. X. Lewis, Woody Johnson, John Silvers, Louis Ely, Eddie Forbes, Don Baker, Alvin Stalder, Fred Satterfield, Wm. Sweetman. Marquette, Mich., Local No. 218—Harwood Rydholm. Milwaukee, Wis., Local No. 8—Rudolph Neumann, Tom Dodge, LeBaron Link, Robert Doine. Montreal, P. Q., Canada, Local No. 406—Mack Wein, Lucien Desparois, Marcel Bernard, George Appleby, Al Solway. Memphis, Tenn., Local No. 71—Lennie Mai Werne. Minneapolis, Minn., Local No. 73—David E. Forsberg, Wm. A. Lundgren, Gabriel Fenyes. New York, N. Y., Local No. 602—Arthur Grossman, Garry C. Joachim, Elmer Jones, Sidney Katschurin, Al Kavelin, Wilbert Kirk, Bernard Konick, Dorothy Zion Kovlar, James Lee, Oscar Lishay, James Maloney, Rubin Markowitz, Lucky Millinder, Homer Moody, Abraham Nachamkin, Ramon F. Niewer, Vincent Palermo, Elliot Pearl, George Washington, Jr., Morton Weisberg, Jack Whitehead, Adolf Baller, Angelo Basso, Wm. J. Bell, Ralph F. Brewster, Peter Paul Brisbane, Willard S. 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Nething, Magda Henschfeldt, Arthur King. Worcester, Mass., Local No. 145—Paul N. Kitchen, Antrim Bersamian (Art Barry). Wilmington, Del., Local No. 641—Howard Fletcher, Frances E. Bell, William Lopez, Helen Griffin. Yonkers, N. Y., Local No. 402—Joseph A. Heslin, Jr.

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Castle Gardens; Youth, Inc., Props., Detroit, Mich.
Midway Park; Joseph Panes, Niagara Falls, N. Y.
Rainbow Gardens; A. J. Voss, Mgr., Bryant, Iowa.

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This List is alphabetically arranged in States, Canada and Miscellaneous

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AUBURN: Frazier, Whack
BIRMINGHAM: Sellers, Stan

ARIZONA

PHOENIX: Emile's Catering Co.
Murphy, Dennis K., Owner, The Ship Cafe.
Newberry, Woody, Manager and Owner, The Old Country Club.

ARKANSAS

ELDORADO: Shivers, Bob
HOT SPRINGS: Sky Harbor Casino, Frank McCann, Mgr.

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Bryant, James B.
DuVal, Herbert

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Robertson Rodeo, Inc.

TEXARKANA

Grant, Arthur

CALIFORNIA

BAKERSFIELD: Charlton, Ned
Cox, Richard

BENICIA

Rodger, Edw. T.

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GALT

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Hanson, Fred

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Fauset, George

OROVILLE

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PALM SPRINGS

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SACRAMENTO

Cole, Joe
Lee, Bert

SAN FRANCISCO

Bramy, Al
Kahn, Ralph

SANTA MONICA

Newcomb, W. D., Jr., Owner, Santa Monica Pier.
Palisades Ballroom

STOCKTON

Sharon, C.
Sparks, James B., Operator, Spanish Ballroom, residing in Stockton.

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Legs, Archie

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HARTFORD: Kastrowitz, Clarence (Kay)
Kaplan, Yale

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Hammond, W.
Vicent, Charles E.

SPRINGFIELD

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

STERLING

Flock, R. W.

NEW LONDON

Johnson, Henry

WATERBURY

Derwin, Wm. J.
Fitzgerald, Jack

DELAWARE

LEWES: Riley, J. Carson

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Lamon, Ed.

WILMINGTON

Chippy, Edward B.
Crawford, Frank

JOHNSON, THOS. "KID"

Kaye, Al.

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Hurliman Florida Productions, Inc.

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Singapore Sadie's

JACKSONVILLE

Sells, Stan

MIAMI

Evans, Dorothy, Inc.

MIAMI BEACH

Amron, Jack, Terrace Restaurant

HUME, JACK

Galatis, Pete, Mgr., International Restaurant

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Wells, Dr.

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Louden, G. S., Mgr.
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Camp Blanding Recreation Center.
Goldman, Henry

TAMPA

Junior Woman's Club
Pegram, Sandra

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Walker, Clarence, Principal, Industrial High School.

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Herren, Charles, Herren's Evergreen Farms Supper Club.

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Neely, J. W., Jr.

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Wilkes, Lamar

VIDALIA

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McNichols, James
Reynolds, Bud

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Davis, Wayne

EDEN BUILDING CORPORATION

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Fox, Ben

FORT WAYNE

Fisher, Ralph L.
Indiana Hotel.

AUSTIN COOPER, OWNER-MGR.

Mitten, Harold R., Mgr., Uptown Ballroom.
Reeder, Jack

GARY

Dunbar Club, Richard Bryant
Gentry, James J.

INDIANAPOLIS

Dickerson, Matthew
Dickerson Artists' Bureau

HARDING, HOWARD

Richardson, Vaughn, Pine Ridge Folies.

MARION

Horne, W. S.
Idle Hour Recreation Club

MISHAWAKA

McDonough, Jack
Rose Ballroom

WELTY, ELWOOD

RICHMOND: Newcomer, Charles, Owner, Westcott Bar & Grill.

ROME CITY

Kintzel, Stanley

SOUTH BEND

DeLeury-Reeder Advertising Agency

VINCENNES

Vacht, Edward M.

IOWA

AUDUBON

American Legion Auxiliary
Hollenbeck, Mrs. Mary

BRYANT

Voss, A. J., Mgr., Rainbow Gardens

CEDAR RAPIDS

Alberts, Joe, Mgr., Thornwood Park Ballroom.

JURGENSON, F. H.

Watson, N. C.

DES MOINES

Hughes, R. E., Publisher, "Iowa Unionist".

LEMAN, ART

Young, Eugene R.

EAGLE GROVE

Orr, Jesse

IOWA CITY

Fowler, Steve

MARION

Jurgenson, F. H.

OTTUMWA

Baker, C. G.

WHEATLAND

Griebel, Ray, Mgr., Alex Park

KANSAS

KANSAS CITY

White, J. Correll

LEAVENWORTH

Phillips, Leonard

MANHATTAN

Stuart, Ray

TOPEKA

Mid-West Sportsmen Association

WICHITA

Bedinger, John
Over Flow Club, Fred Clemons and H. E. "Whitey" Clinton, Mgrs.

KENTUCKY

HOPKINSVILLE

Steele, Lester

LEXINGTON

Hine, Geo. H., Oper., Halcyon Hall

MONTGOMERY, GARNETT

Wilson, Sylvester A.

LOUISVILLE

Greenwell, Allen V., Prop., Greenwell's Nite Club.

GREYHOUND CLUB

Norman, Tom
Offutt, L. A., Jr.

SHELTON, FRED

Walker, Norval
Wilson, James H.

MIDDLEBORO

Green, Jimmie

OWENSBORO

Cristal, Joe, Owner, Club 71

PADUCAH

Vickers, Jimmie,
Booker's License 2611.

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ALEXANDRIA

Green, Al, Owner and Operator, Riverside Bar.

WEIL, R. L.

LAKE CHARLES

Veltin, Tony, Mgr., Palms Club

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Mitchell, A. T.

SHREVEPORT

Adams, E. A.
Farrell, Hurland

HOSER, J. W.

Reeves, Harry A.
Williams, Claude

MAINE

SANFORD

Parent Hall; F. L. Legere, Mgr.

MARYLAND

BALTIMORE

Alber, John J.
Continental Arms.

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Delta Sigma Fraternity
Demley, Emil E.

EARL CLUB

Earl Kahn, Prop.
Erod Holding Corporation

GREEN, JERRY

Lipsev, J. C.
Mason, Harold, Prop., Club Astoria

NEW BROADWAY HOTEL

Stage Door Casino

BETHESDA

Hodges, Edwin A.

FREDERICK

Rev. H. B. Bittenhouse

TURNERS STATION: Thomas, Dr. Joseph H., Edgewater Beach.

MASSACHUSETTS

ATTLEBORO: St. Moritz Cafe

BOSTON

Grace, Max L.
Jenkins, Gordon

LOSSEX, WILLIAM

Mouzou, George
Paladino, Rocky

SULLIVAN, J. ARNOLD

Booker's License 150.
Walker, Julian

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DANVER

Batistini, Eugene

FITCHBURG

Bolduc, Henry

HOLYOKE

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LOWELL

Potter, R. W.

NANTASKET

Sheppard, J. K.

NEW BEDFORD

Rose, Manuel

NORTH WEYMOUTH

Pearl, Morey

MICHIGAN

BATH

Terrace, The, Park Lake

BATTLE CREEK

Magel, Milton

BAY CITY

Alpha Omega Fraternity
Niedzielski, Harry

WALTER, DR. HOWARD

DETROIT

Adler, Caesar, and Hoffman, Sam, Oper., Frontier Ranch.

ADVANCE THEATRICAL OPERATION CORP.

Jack Broder, Pres.
Ammor Record Company

BERMAN, S. R.

Bologna, Sam, Imperial Club
Bummarito, Joe

BUCHANAN, J. J., RECEIVER

Downtown Theatre.
Downtown Casino, The

KOSMAN, HYMAN

Stalloy, James
O'Malley, Jack

PARADISE CAFE

San Diego Club, Nono Minando
Schreiber, Raymond, Owner and Oper., Colonial Theatre.

FLINT

Carpenter, E. M., Mgr., Terrace Gardens.

GRAND RAPIDS

Huban, Jack

ISHPEMING

Andriacchi, Peter, Owner, Venice Cafe.

LANSING

Hagen, Lester, Mgr., Lansing Armory.

METRO AMUSEMENT CO.

Norris, Elmer, Jr., Palomar Ballroom.

THOLEN, GARRY

Wilson, L. E.

MCILLAN

Bodetto, Clarence, Mgr., Jeff's

MENOMINEE

BOHAMI: Alton, L. W. Forrell, George M. J. N. Pratt, Fred...

BRYN MAWR: Foard, Mrs. H. J. M. CANONSBURG: Vlachos, Tom...

JOHNSON CITY: Watkins, W. M., Mgr., The Lark Club...

TEXAS

ABILENE: Sphinx Club AMARILLO: Cox, Milton...

MILWAUKEE: Cubie, Ira Thomas, James Weinberg, A. J....

QUEBEC MONTREAL: Auger, Henry DeSautele, C. B....

MISCELLANEOUS

American Negro Ballet Auger, J. H., Auger Bros. Stock Co....

NORTH DAKOTA

BISMARCK: Coman, L. R., Coman's Court

OHIO

AEON: Brady Lake Dance Pavilion Pullman Cafe...

FAIRMOUNT PARK

Riverside Inn, Samuel Ottenberg, Pres.

HARRISBURG

Reeves, William T. Waters, B. N.

LANCASTER

Parker, A. R. Weinbrom, Joe

LATROBE

Yingling, Charles M.

LEBANON

Fishman, Harry K.

MARSHALLTOWN

Willard, Weldon D.

MIDLAND

Mason, Bill

MT. CARMEL

Mayfair Club, John Pogesky and John Ballent, Mgrs.

NEW CASTLE

Bondurant, Harry

PHILADELPHIA

Arcadia, The, International Rest. Bryant, G. Hodges...

READING

Nally, Bernard

RIDGEWAY

Benigni, Silvio

SHARON

Marino & Cohn, Former Opera, Clover Club.

STRAFFORD

Puinsetta, Walter

WASHINGTON

Athens, Peter, Mgr., Washington Cocktail Lounge.

WEST ELIZABETH

Ingham, Edward

WILKES-BARRE

Cohen, Harry

YATESVILLE

Bianco, Joseph, Oper., 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

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., Mgr., The Pines Jackson, Rufus National Home Show

ROCK HILLS

Kolax, "King" Wright, Wilford

SPARTANBURG

Holcome, H. C.

SOUTH DAKOTA

BERESFORD: Muhlenkott, Mike

LEBANON

Schneider, Joseph M.

SIoux FALLS

Magee, Floyd

TRIPP

Maxwell, J. E.

YANKTON

Koza, Oscar, Mgr., Red Rooster Club

TENNESSEE

BRISTOL: Pinchurst Country Club, J. C. Bates, Mgr.

CHATTANOOGA

Doddy, Nathan Rerick, Harry A.

JACKSON

Clark, Dave

CLEVELAND

Amata, Carl and Mary, Green Derby Cafe, 3314 East 116th St. Tuisono, Velma Weisenberg, Nate, Mgr., Mayfair or Euclid Casino.

COLUMBUS

Akins, Lane Akins, Mary Bell, Edward, Club Lincoln Bellinger, C. Robert

DAYTON

Stapp, Philip B. Victor Hugo Restaurant

DELAWARE

Bellinger, C. Robert

ELYRIA

Coranah, D. H. Elgria Hotel

FOULAY

Bellinger, C. Robert Wilson, M., and Mrs. Karl, Opera, Paradise Club.

KENT

Sophomore Class of Kent State University, James Ryback, Pres.

MARIETTA

Morris, H. W.

MEDINA

Brandow, Paul

OXFORD

Dayton-Miami Association, William F. Drees, Pres.

PORTSMOUTH

Smith, Phil

SANDUSKY

Boulevard Sidewalk Cafe, The Burnett, John Wondorbar Cafe

SPRINGFIELD

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

TOLEDO

Cavender, E. S. Frank, Steve and Mike, Owners and Mgrs., Frank Bros. Cafe, Dutch Village, A. J. Hand, Oper. Huntley, Lucius

WARREN

Windom, Chester Young, Lia.

YOUNGSTOWN

Einhorn, Harry Lombard, Edward Reider, Sam

ZANESVILLE

Venner, Pierre

OKLAHOMA

ADA: Hamilton, Herman

OKLAHOMA CITY

Holiday Inn, Louis Strauch, Owner Louis Tap Room, Louis Strauch, Owner The 29 Club, Louis Strauch, Owner

TULSA

Angel, Alfred Gotry, Charles Horn, O. B. Mayfair Club, John Old, Mgr. McHunt, Arthur Moana Company, The Tate, W. J.

OREGON

ASHLAND: Halasa, Kermit, Oper., The Chateau

BERMISTON

Boschberg, Mrs. B. M.

PENNSYLVANIA

ALTOONA: Coman, Robert Gunn, Otis Young Republican Club

ALLENTOWN

Conners, Earl Sedley, Roy

BRADFORD

Fitzel, Francis A.

BOWLING GREEN

Hill, Clifford, Pres., Triangle Amusement

WYOMING

CASPER: Schmitt, A. E.

ORIN JUNCTION

Queen, W., Queen's Dance Hall

DISTRICT OF COLUMBIA

WASHINGTON: Alvis, Ray C. Archer, Pat Berenguer, A. C. Burroughs, H. F., Jr. Dyke, John (Jim), Prop. Dykes' Stockade. Flagship, Inc. Fratone, James Furedy, E. S., Mgr., Trans Lux Hour Glass. Hayden, Phil Hodges, Edwin A. Hoffman, Ed. F., Hoffman's 3-Ring Circus. Huse, Lim, Mgr., Casino Royal, formerly known as La Paree. 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, Mgr.

CANADA

ALBERTA

CALGARY: Dowlsley, C. L.

ONTARIO

BRANTFORD: Newman, Charles

HAMILTON: Dumbells Amusement Co.

TORONTO: Leslie, George Chin Up Producers, Ltd., Roly Young, Mgr. Clarke, David Cockerill, W. H. Eden, Leonard Henderson, W. J. LaSalle, Fred. Fred LaSalle Attractions. Local Union 1452, CIO Steel Workers' Organizing Committee. Urban, Mrs. Marie

UNFAIR LIST of the AMERICAN FEDERATION OF MUSICIANS

BANDS ON THE UNFAIR LIST

American Legion Band, Beaver Dam, Wis., formerly listed as "Legion Band". Barrington Band, Camden, N. J. Cincinnati Gas and Electric Band, Cincinnati, Ohio. Convection 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. Leonardson, Weldon, and his Band, "The Weldonians", Oakland, Cal. Libertyville Municipal Band, Thomas Middleton, Director, Waukegan, Ill. Mackert, Frank, and his Lorain City Band, Lorain, Ohio. Southern Pacific American Legion Post Band, San Francisco, Calif. Southern Pacific Club Band, San Francisco, Calif. Varel, Joseph, and his Juvenile Band, Eresce, Ill. Watertown City Band, Watertown, Wis. Wuerli's Concert Band, Sheboygan, Wis.

PARKS, BEACHES AND GARDENS

Edgewood Park, Manager Howald, Bloomington, Ill. Embassy Club Gardens. Corpus Christi, Texas. Exposition Park, Orville Fox, Mgr., Aurora, 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. Jefferson Gardens, The, South Bend, Ind. Kerwin's Beach, Jim Kerwin, Owner, Modesto, Calif. Maryland Club Gardens, E. C. Stamm, Owner and Prop., Washington, D. C. Midway Gardens, Tony Rollo, Mgr., Mishawaka, Ind. Palm Gardens, Five Corners, Totowa, N. J. Rite O' Wa Gardens, Mr. and Mrs. R. L. Fresh, Props., Ottumwa, Iowa. Western Catholic Union Roof Garden and Ballroom, Quincy, Ill. Woodland Amusement Park, Mrs. Edith Martin, Mgr., Woodland, Wash.

ORCHESTRAS

Amick Orchestra, Bill, Stockton, Cal. Army & Navy Veterans' Dance Orchestra, Stratford, Ont., Canada. Baer, Stephen S., Orchestra, Reading, Pa. Berkes, Bela, and His Royal Hungarian Gypsy Orchestra, New York, N. Y. Beecher, Gage, and his Hawaiian Entertainers, Wichita, Kansas. Canadian Cowboys' Dance Orchestra, London, Ont., Canada. Carone, Ty (Thomas Caramadre), and His Orchestra, Utica, N. Y. Clark's, Juanita, Mountaineers Orchestra, Spokane, Wash. Corsello, Edward, and His Rhode Islanders Orchestra, Syracuse, N. Y. Cowboy Copas Orchestra, Lloyd Copas, Leader, Knoxville, Tenn. Craig, Knobel, and His Iowa Ramblers Orchestra, Oelwein, Iowa. Droning, Charles, Orchestra, Stoughton, Wis. Dunbar, Wayne, Orchestra, Poughkeepsie, N. Y. Fitzgerald, Jack, and His Orchestra, Madison, N. J. Gibson, Don, Orchestra, Springfield, N. J. Givens, Jimmie, Orchestra, Red Bluff, Calif. Graf's, Karl, Orchestra, Fairfield, Conn.

Green, Michael, Orchestra, Bill Beery, Jr., and Ad. Muller, Mgrs., Baltimore, Md. Hoffman, Monk, Orchestra, Quincy, Ill. Hopkins Old-Time Orchestra, Calgary, Alta., Canada. Howard, James H. (Jimmy), Orchestra, Port Arthur, Texas. Hughes, Wm., "String Pickers" Orchestra, Stratford, Wis. June's All-Girl Orchestra, Mrs. W. R. Soueth, Leader, Sioux City, Iowa. Kheeland, Jack, Orchestra. Krom, Walter, Orchestra, Perth Amboy, N. J. Kryl, Bohumir, and his Symphony Orchestra. Leone, Bud, and Orchestra, Akron, Ohio. Mislavich, Charles, and Orchestra, Stockton, Calif. Oliver, Al, and His Hawaiians, Edmonton, Alta., Canada. Pivani, Fred, Orchestra, New Rochelle, N. Y. Peadyford, John, Orchestra Leader, Winstonsalem, N. C. Reynolds, Henry (Hi Henry), Orchestra, Saugerties, N. Y. Stenberg, 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 Cowboy Orchestra, Little Rock, Ark. Tremlett, Burnie, and His Orchestra, Morris, N. Y. Two Jacks and a Queen Orchestra (composed of Neil Greenleaf (leader), Evelyn Greenleaf, Paul Austin, Gerard Deegan), Marquette, Mich. Warren, Shorty (Michael Waranka), and His Orchestra, Rahway, N. J. Winstakow Orchestra, John Tschapiski, Leader, Wausau, Wis. Wilson, Oren, and His Orchestra, Sackatoon, Sask., Canada. Williams' Orchestra, Mt. Pleasant, Iowa. Woodard's, Jimmy, Orchestra, Wilson, N. C.

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, Owner and Oper.

GRAND RAPIDS: Powers Theatre

MISSOURI

KANSAS CITY: Main Street Theatre

NEW YORK

NEW YORK CITY: Apollo Theatre (42nd St.) Jay Theatres, Inc.

LONG ISLAND (New York)

HICKSVILLE: Hicksville Theatre

NORTH CAROLINA

LUMBERTON: Carolina Theatre

PENNSYLVANIA

HAZLETON: Capitol Theatre, Bud Irwin, Mgr.

PHILADELPHIA: Apollo Theatre Bijou Theatre

TENNESSEE

KNOXVILLE: Bijou Theatre

VIRGINIA

BUENA VISTA: Rockbridge Theatre

DISTRICT OF COLUMBIA

WASHINGTON: Universal Chain Theatrical Enterprises.

INDIVIDUALS, CLUBS, HOTELS, Etc.

This List is Alphabetically arranged in States, Canada and Miscellaneous

ARIZONA

TUCSON: Tucson Drive-In Theatre

ARKANSAS

TEXARKANA: Marshall, Eugene Municipal Auditorium

CALIFORNIA

LOS ANGELES: Howard Orchestra Service, W. H. Howard, Mgr. Sullivan, Lloyd

MODESTO: Rendezvous Club, Ed. Davis, Owner

ORLAND: Veterans' Memorial Hall

SAN BERNARDINO: Serris Park Ballroom, Clark Rogers, Mgr.

SAN JOSE: Triens, Philip

COLORADO

GRAND JUNCTION: Airport Inn, Hap Harris, Oper.

CONNECTICUT

NEWINGTON: Red Quill Inn, Jack Riordan and Philip Silversmith, Mgrs. Doyle, Dan

POMFRET: Pomfret School

SOUTH NORWALK: Evans, Greek

FLORIDA

MIAMI: Fenias, Otto

PALM BEACH: Boyle, Douglas

TAMPA: Rainbow Tavern, Nick Brown, Prop.

WEST PALM BEACH: Palm Tavern, The, Al Van De, Oper.

ILLINOIS

CHARLESTON: Coles County Fair

CHICAGO: Amusement Service Co. Associated Radio Artists' Bureau, Al. A. Travers, Prop. Bernat, Sunny

Free Show, Century of Progress Exposition, Duke Mills, Prop. Kryn, Bohumir

Opera Club Sherman, E. G.

ELGIN: Abbott School and Auditorium and Gymnasium

Elgin High School and Auditorium and Gymnasium.

KANKAKEE: Devlyn, Frank, Booking Agent

MATTOON: U. S. Grant Hotel

NORTH CHICAGO: Dewey, James, Promoter of Expositions.

PATTON: Green Lantern

QUINCY: Korvis, William Three Pigs, M. Powers, Mgr. Western Catholic Union Roof Garden and Ballroom.

WOODFIN: Tri-Angle Club

INDIANA

BICKNELL: Knox County Fair Association

EVANSVILLE: 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

BOONE: Miner's Hall

CEDAR RAPIDS: Jurgensen, F. H.

CHELSEA: Z. C. B. J. Hall

DES MOINES: Reed, Hartley, Mgr., Avon Lake Young, Eugene R.

DUBUQUE: Julien Dubuque Hotel

GLIDDEN: Town Hall

ORLEANS: Moonlite Pavilion

ROCHESTER: Casey, Eugene Casey, Wm. E.

KANSAS

SALINA: Dreamland Dance Pavilion Eagle's Hall

TOPEKA: Egyptian Ballroom, Claude Bury, Mgr.

WICHITA: Shadowland Dance Club, Gage Brewer, Owner and Oper.

KENTUCKY

LOUISVILLE: Offutt, L. A., Jr. Parkmoor Recreation Center Swiss-American Home Assoc., Inc. Trianon Nite Club, C. O. Allen, Prop.

PADUCAH: Trickey, Pat (Booker), Dixie Orchestra Service.

LOUISIANA

BATON ROUGE: Bombadears Club Elks Club Pender's Bar and Grill

NEW ORLEANS: Happy Landing Club

MAINE

NORTH KENNEBUNKPORT: Log Cabin Ballroom Roy Tibbets, Prop.

OLD ORCHARD: Palace Ballroom, Charles Usen, Prop.

MARYLAND

BALTIMORE: Huber, Frederick R. Radio Station WTHH

FROSTBURG: Shields, Jim, Promoter

MASSACHUSETTS

WALTHAM: Eaton, Frank, Booking Agent

MICHIGAN

BAY CITY: Niedzielski, Harry

DETROIT: Collins, Charles T.

ESCANABA: The Bellis, Jules Flatb, Prop.

ESSEXVILLE: LaLonde Ballroom

FLINT: Central High School Auditorium

IRON MOUNTAIN: Ketter Building

IRON RIVER: Jack O'Lantern Club, James Silverthorn, Owner.

ISHPEMING: Casino Bar & Night Club, Ralph Doto, Prop. Rendezvous Ballroom, Mrs. Delma Rock and Gordon Rock, Props.

JACKSON: Eagles Temple

LANSING: Lansing Central High School Auditorium, Wilson, L. E.

MARQUETTE: Johnston, Martin W.

MIDLAND: Midland Country Club

NEGAUNEE: Hotel Bar, Napoleon Zizna, Prop.

NILES: Four Flags Hotel, The Powell's Cafe

SAGINAW: Phi Sigma Phi Fraternity

MINNESOTA

FARIBAULT: Kelley Inn, Kelley Davis, Owner

LONSDALE: Herrmann Hall

MINNEAPOLIS: Burhardt, Charles

MISSISSIPPI

MERIDIAN: D. D. D. Sorority Trio Sorority

MISSOURI

ST. JOSEPH: Fiesta Bar, Fred Mettlymeyer, Mgr.

ST. LOUIS: Radio Station WIL

MONTANA

ARLEE: Arlee High School Gymnasium

MISSOULA: Post Creek Pavilion, John and Chas. Dihan, Props.

NEBRASKA

EMERALD: Sunset Party House, H. E. Nourse and J. L. Stroud, Mgrs.

FAIRBURY: Bonham

LINCOLN: Garden Dance Hall, Lyle Jewett, Mgr.

OMAHA: United Orchestras Booking Agency

NEW JERSEY

ATLANTIC CITY: Chelsea Playhouse Heilig's Restaurant The Wigwam, John Plotek, Mgr.

CLIFTON: Boeckmann, Jacob

FLOHAM PARK: Canary Cottage, Jack Bloom, Mgr.

HIGHLAND PARK: Atkinson, Connie

JERSEY CITY: Duffy, Ray, and his Music Box

NEWARK: Liberty Hall

PATERSON: Martin's Hawaiian Paradise

UNION CITY: Joyce's Union City Brew House

WILDWOOD: Bernard's Hofbrau Club Avon, Jos. Totarella, Mgr.

NEW YORK

BEACON: The Mt. Beacon, L. D. Lodge, Prop., The Casino.

The Mt. Beacon, L. B. Lodge, Prop.

BUFFALO:

German-American Musicians' Assn. Miller, Robert Nelson, Art

CANTON: St. Lawrence University, Dr. Wilford H. Jencks, Pres.

FRANKFORT: Billis Hotel

GREENFIELD PARK: Grand Mountain Hotel and Camp, Abe and M. Steinhorn, Mgrs.

LARCHMONT: Larchmont Yacht Club, N. Shea, Mgr.

MAMARONECK: Lawrence's Inn Quaker Ridge Country Club

MASSENA: Gib and Mac's Night Club, Gilbert Whalen, Prop.

MOUNT VERNON: Emil Hubsch Post No. 596, V.F.W. Studio Club

NEW ROCHELLE: New Rochelle Shore Club, Board of Directors. Ship Ahoy Tavern, Steve Keefe, Mgr.

NEW YORK CITY: Albis, Jack Blythe, Arthur, Booking Agent Harris, Bud Jenny, Tia (also known as Ted or Ed Hardy). Jermon, John J., Theatrical Promoter. New York Coliseum Palais Royale Cabaret Royal Tour of Mexico Agency Sonkin, James

ONEONTA: Goodyear Lake Pavilion, Earl Walsh, Prop.

PINE HILL: Funcrest, Funk Bros., Mgrs.

POTSDAM: Clarkson College of Technology Potsdam State Normal School

ROCHESTER: Medwin, Barney

RYE: Coveleigh Club

SODUS POINT: Joe's Place, Lillian C. Blumenthal, Mgr.

TUCKAHOE: Burdewicks on the Parkway

WEST PARK: Broghio's, John Broghio, Mgr.

WINDSOR BEACH: Windsor Dance Hall

YONKERS: Howard Johnson Restaurant, Mr. Lober, Mgr.

NORTH CAROLINA

CAROLINA BEACH: Carolina Club and Management

CHARLOTTE: Associated Orchestra Corporation, Al. A. Travers, Prop.

GREENSBORO: Greensboro Casino, J. F. (Irish) Floren and J. E. Baxter, Mgrs. Greensboro Country Club

HIGH POINT: Emerywood Country Club

LELAND: Chatterbox Club, W. H. Brew, Owner.

WILMINGTON: Greystone Inn, A. W. Pace, Mgr. and Owner. Plantation Club, Henry Armatte, Mgr.

WINSTON-SALEM: Piedmont Park Association Fair

NORTH DAKOTA

GRAND FORKS: Point Pavilion

OHIO

ALLIANCE: Curtis, Warren

AKRON: Mallo's Club

AVON: North Ridge Tavern Paster, Bill, Mgr., North Ridge Tavern.

CAMBRIDGE: Lash, Frankie (Frank Lashinsky)

CANTON: Beck, L. G., Booking Agent Onevo Hotel

CINCINNATI: Cincinnati Club, Milnor, Mgr. Cincinnati Country Club, Miller, Mgr. Hartwell Club Kenwood Country Club, Thompson, Mgr. Lawndale Country Club, Hutch Ross, Owner. Queen City Club, Clemen, Mgr. Spat and Slipper Club

DOVER: Eli Studer and his Rink and Dance Hall

IRONTON: Ritz Ray Club, Dustin E. Corn, Mgr.

LIMA: Masonic Lodge Hall and Masonic bodies affiliated therewith.

LOGAN: Eagle Hall

STEUERVILLE: St. Stanislaus New Polish Hall

SUMMIT COUNTY: Blue Willow Night Club, H. W. McCleary, Mgr.

OKLAHOMA

OKLAHOMA CITY: Buttrick, L. E.

TULSA: Rainbow Inn

PENNSYLVANIA

BROWNSVILLE: Hill, Clifford, Pres., Trijangle Amusement Co.

CHESTER: Reading, Albert A.

DILLINER:

Jimmy's Place, James Vecchio, Owner.

GIRARDVILLE: Girardville Hose Co.

GREENSBURG: Westmoreland County Democratic Committee.

HANOVER: Cross Keys Hotel, Mr. Shutz, Mgr.

HAZLETON: Smith, Stuart Andy

IRWIN: Jacktown Hotel, The

KULPMONT: Liberty Hall

LEHIGHTON: Reiss, A.-Henry

MAHANOY CITY: St. Canicus Church Hall

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 Nixon Ballroom Temple Ballroom Zeta Psi Fraternity

PITTSBURGH: New Penn Inn, Louis, Alex and Jim Passarella, Props.

POTTSVILLE: Wojcik's Cafe

READING: Park Cafe, The, George Stephens, Mgr.

SHAMOKIN: Boback, John

SIMPSON: Albert Bocianski Post, The

SUNBURY: Sober, Melvin A.

YORK: Smith, Stuart Andy

RHODE ISLAND

BRISTOL: Bristol Casino, Wm. Viens, Mgr.

PROVIDENCE: Bangor, Rubes

WOONSOCKET: Tuchapski, John, Leader, Wisconsin Orchestra.

SOUTH CAROLINA

SPARTANBURG: DeMolay Club

TENNESSEE

MEMPHIS: Burns, Hal Davis, Oscar Simon & Gwynn, Inc., Advertising Agency. Station WMC

TEXAS

EL PASO: Tropics Cocktail Lounge, Joe Kennedy, Prop. and Mgr.

FORT WORTH: Plantation Club

HOUSTON: Merritt, Morris John

TEXARKANA: Marshall, Eugene

WICHITA FALLS: Kemp Hotel

UTAH

SALT LAKE CITY: Cromar, Jack, alias Little Jack Horner.

VIRGINIA

HOPWELL: Hopwell Cotillion Club

RICHMOND: Capital City Elks' Social and Benevolent Club Ballroom Julian's Ballroom

VIRGINIA BEACH: Gardner Hotel Links Club

WASHINGTON

LONGVIEW: L. O. O. M. Lodge

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

WEST VIRGINIA

CHARLESTON: Cotton Club Savoy Club, "Flip" Thompson and Louie Risk, Oper.

DUNBAR: West Virginia Free Fair

GRANT TOWN: Grant Town Park & Hall, George Kuperanik.

HUNTINGTON: Epperson, Tiny, and Hewett, Tiny, Promoters of Marathon Dances.

RICHWOOD: Smith, Stuart Andy

WISCONSIN

APPLETON: Appleton Legion Hall Eagles Lodge

AVOCA: Avoca Community Building, E. J. Kraak, Mgr.

GLEASON: Gleason Pavilion, Henry R. Ratzburg, Oper.

HOLLENDALE (Iowa County): The Hall, Orv. Campbell, Mgr.

KENOSHA: Emerald Tavern Spitzman's Cafe

LANCASTER: Roller Rink

LOGANVILLE:

Soltwedl's Hall, Paul Soltwedl, Prop.

LUXEMBURG: Wicry's Hall, Chas. Wicry, Oper.

MANAWA: Community Hall, Mrs. D. Drew, Mgr.

MILWAUKEE: Caldwell, James

NICHOLS: Nichola Auditorium

NORTH FREEDOM: Quiggle's Hall

RANDOM LAKE: Random Lake Auditorium

SHIOCTON: Hazen's Pavilion, Henry Hazen, Prop.

SPREAD EAGLE: Spread Eagle Club, Dominic Spera, Owner.

STOUGHTON: Club Barber

SUPERIOR: Willett, John

SURING: Hayes Dance Hall, Sig. Fischer, Prop.

TILLEDIA: Community Hall

WAUKESHA: Clover Club

WAUTOMA: Passarelli, Arthur

WYOMING

CASPER: Whinnery, C. I., Booking Agent

DISTRICT OF COLUMBIA

WASHINGTON: Kipnis, Benjamin, Booker

CANADA

LONDON: Palm Grove

MARKDALE: Mercer, Hugh W.

PETERBOROUGH: Peterborough Exhibition

TORONTO: Bruder, B. Holden, Waldo O'Byrne, Margaret

MISCELLANEOUS

Ellis, Robert W., Dance Promoter Fiesta Company, Geo. H. Boles, Mgr. Gonsburg, Max, Theatrical Promoter Godfrey Brothers, including Eldon A. Godfrey.

Hilt, Robert W. (Bill) Hot Cha Revue (known as Moonlight Revue), Prather & Maley, Owners. Hoxie Circus, Jack Jazzmania Co., 1934 Kinsey Players Co. (Kinsey Comedy Co.), Kirby Memorial, The Kryn, Bohumir Modge Kinsey Players, Harry Graf, Mgr. Miller's Rodeo National Speedathon Co., N. K. Anrim, Mgr. New Arizona Wranglers, Jack Bell and Joe Marcum, Mgrs. 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, Prop. Watson's Hill-Billies

THEATRES AND PICTURE HOUSES

Arranged alphabetically as to States and Canada

CALIFORNIA

GRIDLEY: Butte Theatre

LOVELAND: Rialto Theatre

CONNECTICUT

BRIDGEPORT: Park Theatre

MIDDLETOWN: Capitol Theatre

NEW HAVEN: White Way Theatre

NEW LONDON: Capitol Theatre

INDIANA

TERRE HAUTE: Rex Theatre

IOWA

DES MOINES: Casino Theatre

LOUISIANA

NEW ORLEANS: Palace Theatre



(No. 3 of a series)

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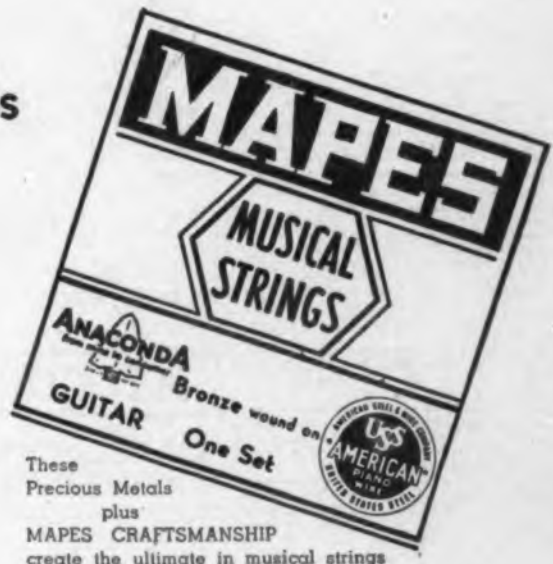


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COMPOSER'S CORNER

Vladimir Herowitz played his recent transcription of John Phillip Sousa's "Stars and Stripes Forever" at his recital in Columbus January 8th. He will repeat the performance of this most difficult and enormous arrangement of the march later in New York.

Sergel Prokofeff has completed a fifth symphony.

The premiere of the opera which Richard Rodgers and Oscar Hammerstein II are making from Frans Molnar's "Lilium" is now predicted for next March. This from the authors of "Oklahoma". There is to be an orchestra of more nearly symphonic caliber than anything Mr. Rodgers has experimented with before.

Valentina Vishneveka, Russian soprano, sang an aria from Arthur Lourié's unproduced opera, "The Feast During the Plague", when the Boston Symphony Orchestra, under Serge Koussevitzky gave the world premiere of "Excerpts Symphoniques" from the work, January 5th and 6th, in Boston. The excerpts also will be presented at the orchestra's concerts in Carnegie Hall, February 16th and in the Brooklyn Academy of Music, February 17th. The opera, based on a short story by Pushkin, was scheduled for production in Paris in 1939, but the outbreak of the war canceled the plan.

Ernest Bloch's Suite for Viola and Orchestra received its first Los Angeles performance January 4th, when it was presented by the Los Angeles Philharmonic Orchestra, under Alfred Wallenstein, with Zoltan Kurthy, the orchestra's associate conductor and first violinist, as soloist.

FOR SALE OR EXCHANGE

FOR SALE—Selmer Balanced Action Padless Tenor Sax in combination Flute and Trap-pack Clarinet Case; like new; latest model; gold lacquer finish; \$300 cash. J. F. Davis, 810 East 33rd St., Minneapolis 7, Minn.

FOR SALE—Genuine Buffet Clarinet, full system, articulated G sharp, forked B, just had a \$35 overhaul job by Selmer factory, perfect condition, no case, exchange for Tenor Sax. Jack Garellick, 10 North Iowa Ave., Atlantic City, N. J.

FOR SALE—Brand new gold-plated four valves recording Tubas, Martin, 27-inch bell with stand, price, \$300. Charles Smith, 520 West 19th St., New York 33, N. Y.

FOR SALE—Pair of heavy 14-inch K. Zildjian Cymbals, \$55; one 15 1/2 all metal Ludwig Universal Model Drum, new heads, \$16. R. C. Baxter, 617 Woodbine Ave., S. E., Warren, Ohio.

FOR SALE—Wm. S. Haynes Flute in Bb, sterling silver, closed G sharp, beautiful contralto tone, \$175. Art Van Luesen, 837 South Olive St., Los Angeles 14, Calif.

FOR SALE—Italian-American Piano Accordion, \$400 cash; perfect condition; owned by accordion teacher and band leader. Gyps Tavern, Branchville, N. J. Phone: Branchville 2835.

FOR SALE—King Cornet, silver bell, like new, very cheap. Fred Elias, 3343 South 17th St., Omaha, Nebr.

FOR SALE—Electric Steel Vega Guitar and amplifier; Console Model Guitar, chromium stand, five push-button tone effects, steel bar and picks, plush-lined case; also small hand microphone; entire set, \$300. Gyps Tavern, Branchville, N. J. Phone: Branchville 2835.

FOR SALE—Multi-Grand \$1,100 Accordion (Ancelesior), special designed grill, tone effects; owned by retired professional musician. Gyps Tavern, Branchville, N. J. Phone: Branchville 2835.

FOR SALE—Genuine Buffet Bb Clarinet, wood; no cracks; excellent condition; \$150; also Ponzel and Mueller A Clarinet, \$100; in same condition. George (Jerry) Donovan, W427 Shannon, Spokane 12, Wash.

FOR SALE—Selmer Bassoon, Military System, \$125; Set of Buffet Bb Boehm System Clarinets, \$150; Conn 17b Silver Piccolo and Case, like new, \$75. B. Anderson, 924 South 20th St., Newark, N. J.

FOR SALE—Uniforms, complete with caps, \$10 each; one set dark blue, one set white with purple braid, perfect condition. M. Franklin, 56 West Kinsey St., Newark, N. J.

FOR SALE—Selmer Balanced Action Alto, alligator case with zipper; Selmer Cigar Cutter Alto and Balanced Tone Clarinet, Buffet Clarinet, Loree Oboe, Tenor Sax, Bb Bass Clarinet, old Violin and Viola, Wood Alto Clarinet. Address: Box 8, International Musician, 39 Division St., Newark 2, N. J.

FOR SALE—Viola by Luigi Fabri, Venice, 1800; Hill certificate; beautiful condition, robust proportions, comfortable measurements; also Italian Violins, Violas and Cellos by famous makers; certified and fully described; from private collection. Berger, 986 Huguelet Place, Chicago, Ill.

FOR SALE—Conn Eb Helicon Bass with case and complete accessories; excellent condition. Mrs. A. M. Williams, 611 East Mulberry St., Bloomington, Ill.

FOR SALE—Wm. S. Haynes Wood Flute, silver keys, C pitch, closed G Flute and Case in new condition, \$95. M. Raynagel, 1351 Fisher Ave., Bronx 60, New York, N. Y.

FOR SALE—5-Str Conn Trumpet, silver-plated, gold bell, excellent condition; complete with case; Bach Mouth-piece and accessories, \$90. H. Suttman, 305 Hicks St., Brooklyn 2, N. Y. Phone: MA 4-6266 evenings.



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STOLEN—Selmer Saxophone, brds lacquer, Serial No. 21879, reward. Jos Masdea, 304 Chalfont St., Pittsburgh, Pa. Phone: HEMlock 9351.

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WANTED TO BUY—Swiss Musical Hand Bells. Agnes Gage, 3233 Newland Ave., Chicago, Ill. Phone: Mul. 7415.

WANTED—Baritone Sax, Euphonium and Bbb Sousaphone; state price and condition. M. Franklin, 56 West Kinsey St., Newark, N. J.

WANTED—Italian Cello, Bb Bass Clarinet, Alto and Tenor Sax, Trumpet or Cornet, Trombone, Accordion, Bb Clarinet, English Horn and Woodwinds for school. Address Box S, International Musician, 39 Division St., Newark 2, N. J.

WANTED—Electric Hawaiian Guitar without amplifier, double neck preferred or single neck; Gibson or other good make; give particulars; will pay cash. P. Eiseman, 892 East 40th St., Brooklyn 10, N. Y. Phone: MAmsfield 6-8280.

WANTED—One or a dozen Van Doren Clarinet Mouth-pieces, must be new and facings untouched; number on facing unimportant; not interested in any other make. Oliver L. Thomas, Apt. 512, 1220 North State Parkway, Chicago, Ill.

WANTED—Five-String Bass; have Bass to trade if desired or will pay cash. Ward G. Erwin, 3775 Jardin, Houston 5, Texas.

WANTED—One Oboe Reed Gouging Machine; Ponzel or Giraud made in France preferred; state condition and price. J. M. Collins, 1434 North 36th St., Fort Smith, Ark.

WANTED—Haynes, Powell Silver Flute, C pitch; also silver or wood Piccolo; Alto Flute; please send full particulars. Musician, 160-23 14th Ave., Beechhurst, L. I., N. Y.

HELP WANTED

WANTED MUSICIANS—4-F or age 17; salaries \$40.00 to \$70.00 per week depending on ability, experience, etc.; state all in first letter. Don Strickland Orchestra, 506 West 10th St., Mansato, Minn.

WANTED—String and Woodwind players for the Huntington Symphony Orchestra. For further information address Raymond A. Schoewe, Director, 1712 Crescent Drive, Huntington, W. Va.

WANTED—Accordion or Tenor Sax (lead) for steady job in Bronx; good fake; call FA 4-3636 any day or night. John Rotando, 4729 Richardson Ave., Bronx, New York, N. Y.

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