

# INTERNATIONAL MUSICIAN

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NO. 2

## IMPORTANT CHANGES IN FEDERATION LAWS

### Travel by Bus and Automobile Limited to 400 Miles in 24 Hours — Outside Ownership of Bands Prohibited

The following important changes in the By-Laws of the American Federation of Musicians are among those adopted and ratified by the 1941 Convention. They will become effective September 15, 1941, and all members are directed to govern themselves accordingly.

#### Contracts

1. The Form B Contract must be used for any and all engagements, including theatre and radio engagements. Members are prohibited from using any other form of contract whatsoever.

2. Traveling bands and orchestras playing state or second class district fair engagements are restricted to their show engagements only and are not permitted to solicit or accept any engagements incidental to the fair, such as dances, concerts, night clubs, etc.

#### Transportation

3. If traveling members are transported in privately owned automobiles or buses, it is unlawful for leaders to accept or licensed agents to book any engagement which necessitates traveling by auto or bus a distance in excess of 400 miles within 24 hours.

#### Bonds of Local Officers

4. Secretaries or any person or persons authorized by the Local to handle either its Local funds or Federation funds, including escrow and other funds, must be bonded in a sum sufficient to insure the Local and Federation against loss. The expense of said bond must be paid by the Local and a copy of the bond filed with the International Financial Secretary-Treasurer.

#### Traveling Vaudeville Price

5. The price for musicians traveling with musical or vaudeville acts has been modified as follows:

Class A Houses, not to exceed 28 shows per week, sidemen.....	\$ 73.00
Leader .....	100.00
Class B Houses, not to exceed 30 shows per week, sidemen.....	\$ 73.00
Leader .....	100.00
Extra shows, pro rata.	

#### Mailing Price Lists

6. Each Local shall, during the month of January or the first month of their local price-list year, send to each secretary within one hundred (100) miles a local price list of general business.

#### Copyists and Arrangers

7. All members who act as arrangers or copyists with traveling orchestras and do not play in the orchestra must deposit their transfers with the Local in the same manner as the other members of the orchestra. These arrangers and copyists must receive not less than the basic instrumental price of the Local for the engagement, plus the Federation ten per cent surcharge.

(Continued on Page Sixteen)

## INFORMATION ABOUT SOCIAL SECURITY ACT

General Counsel of the Federation  
Explains Some Aspects of  
the Old-Age Act.

The Federation has received numerous inquiries from locals and members as to whether certain classes of engagements are or are not covered by the Social Security Act. Kindly be advised that the Social Security Act provides complete exemption from Social Security taxation for

1. Casual labor not in the course of the employer's trade or business. But note that miscellaneous or single engagements are not exempt under this provision unless they are both (a) casual (not regular) and (b) not in the course of the employer's trade or business. Note also that employment by a corporation is not considered casual labor.

2. Services for non-profit institutions organized exclusively for religious, chari-

(Continued on Page Twenty-six)

## MEMPHIS OPEN AIR THEATRE A SUCCESS

Large Audiences Hear Nightly Performances—Attendance Exceeds That of Last Year.

With the close, on August 9th, of the 1941 season of the Memphis Open Air Theatre, held in the Overton Park Shell, came the realization that this series of highly interesting nightly performances, heard by audiences of unusual proportions, had had five weeks of record-breaking success. The attendance surpassed even that of the previous summer when this *al fresco* theatre was one of the few that kept well ahead of the wolf. With this motto, "There is no substitute for living music", and the backing of the Memphis Federation of Musicians, the project is prepared for equally healthful development in the years to come.

The opening performance of this season was "Robin Hood", with Bill Ching as Will Scarlett; Finley Walker as Little John; Dorothy Butler as Alan-a-Dale; Mary Elizabeth Smith as Anabel; Robert Loudon as Friar Tuck; Yvonne Lyons as Dame Durden; Donald Coker as Robert, Earl of Huntington; Frances Watkins as Marian; Richard Temple as Sir Tristram; and Lester Allen as Sir Guy of Gisborne.

The second week's attraction was "Mlle. Modiste". In spite of a few rainouts, its week of performances secured gratifying results. Miss Frances Greer in the title role sang her gay and insouciant way into the hearts of her audience. Adelaide Lawler and Mary Jane Watkins were the daughters, Nanette and Fanchette. Laura Brown was Mme. Cecile; Donald Coker, Captain Etienne de Bouvray; Sherman Vernon, Henri de Bouvray; and Lester Allen, Hiram Bent. The part of Bebe was taken by Emma Green Mallory; that of General Le Marquis de Villefrance, by Marlin Thayer; Mrs. Hiram Bent, by Bertha May Hopper; Marie Louise, by Vera Gerard; Gaston, by Don Sparkman; and Lieutenant Rene la Motte, by Finley Walker.

Musical comedies shown during subsequent weeks were "The Fortune Teller", week of July 21st; "Rio Rita", week of July 28th; and "The Pink Lady", week of August 4th. Dancers and singers came principally from Memphis and the mid-south and found valuable training at the hands of capable directors such as William R. Holbrooke, Victor Morley and George Hirst. Imported performers included, besides those already mentioned, such well known names as Helen Marshall and Robert Gay.

This season saw many important improvements effected through the Memphis city government in the physical set-up of the sylvan theatre itself. Attractive covered entrances and box-offices were constructed and shelters were extended to each side where spectators could find protection in case of rain. Backstage facilities were improved, giving more room for the performers when not in action.

The success of this enterprise must be in large part ascribed to such earnest workers as R. L. Lesem, secretary and business manager of the Memphis Federation of Musicians, and Mrs. R. L. Jordan, society leader and patron of music. Joseph Cortese, well known violinist and member of Local 71, proved himself a most competent general manager. To him must go the credit for the excellent orchestra of professional musicians which accompanied the productions. Mayor Walter Chandler is honorary president of the Memphis Open Air Theatre, Inc. The officers are: president, Hillman Taylor; first vice-president, J. J. Brennan; second vice-president, Mrs. R. L. Jordan; third vice-president, Mrs. W. R. Herstein; treasurer, Max D. Brown; and secretary, Rodney Baber.



OVERTON PARK SHELL, MEMPHIS, TENNESSEE

## Members to Play "Star Spangled Banner" Compliance by Federation Members Pleases President Roosevelt

The following telegram to the President of the United States and his answer thereto reproduced below are self-explanatory.

July 10, 1941.

His Excellency Franklin D. Roosevelt,  
President of the United States,  
White House, Washington, D. C.

My dear Mr. President:

On this day, the American Federation of Musicians has instructed its entire membership of 138,000 musicians to play "The Star Spangled Banner" at the beginning and at the conclusion of all programs at symphony concerts, park concerts, hotel engagements, dance engagements, theatre engagements, Hollywood studios, radio engagements, and so forth. I give you this information because I am sure you will be very happy to know of our action.

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

THE WHITE HOUSE

WASHINGTON

July 11, 1941.

Dear Mr. Petrillo:

Please accept the President's thanks for your telegram of July tenth. He greatly appreciates your message advising him that the American Federation of Musicians has instructed its entire membership to play "The Star Spangled Banner" at the beginning and at the conclusion of all programs of symphony concerts, park concerts, hotel, dance, theatre engagements, Hollywood studios, radio engagements, and the like. He was delighted to learn of the Federation's action.

Very sincerely yours,

(Signed) STEPHEN EARLY,  
Secretary to the President.

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

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**CHARTER ISSUED**

523—Stambaugh, Michigan.

**CONDITIONAL MEMBERSHIP ISSUED**

- 1458—Dick Rogers (renewal).
- 1459—John F. Finerty.
- 1460—Joseph Brake.
- 1461—William G. Conway (renewal).
- 1462—Arline Nestle (renewal).
- 1463—Mary-Gay Murray.
- 1464—Edna Fox (renewal).
- 1465—Gene Beverly (renewal).
- 1466—Don Beverly (renewal).
- 1467—Marcel Grandjany.
- 1468—Mrs. Victor Babin (Vitya Vronsky).
- 1469—Victor Babin.
- 1470—Bennett Rozet (renewal).

**CONDITIONAL TRANSFERS ISSUED**

- 399—William Chapman.
- 400—Melvin Chapman.
- 401—John Green.
- 402—James Marshall.
- 403—Gordon Hart.

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Local No. 692, Scottsbluff, Neb.—Secretary, Norman Weddle, 2416 Sixth Avenue.

**NOTICE!**

All Locals and members are hereby advised that Ayer, Groton, and West Groton, Massachusetts, which includes the cantonment of Fort Devens, are all in the jurisdiction of Local 173, Fitchburg, Mass. Kindly govern yourselves accordingly.

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

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- Oneonta, N. Y., Local 443—Rolland Rickard.
- Pontiac, Ill., Local 759—James O. Scott.
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Any member having any trace of these articles kindly notify Gordon A. Boswell, 818-A American Avenue, Long Beach, California.

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

**WANTED TO LOCATE**

Anyone knowing the whereabouts of one EARL "SLATZ" HOUSEMAN, drummer and bass player, former member of Local 368, Reno, Nev., kindly communicate immediately with National Secretary Fred W. Birnbach, 39 Division Street, Newark, N. J.

Anyone knowing the whereabouts of DOROTHY F. HURD, piano, last known to be in Helena, Mont., kindly communicate immediately with Secretary Thor Rivene of Local 642, A. F. of M., 509 Sixth Avenue, Helena, Mont.

Anyone knowing the whereabouts of one HENRY GRUMBLES (DON RAY) kindly communicate immediately with National Secretary Fred W. Birnbach, 39 Division Street, Newark, N. J.

Anyone knowing the whereabouts of one EARL EABY, also known as DOC PEARSON, trumpet player, recently been in Albuquerque, N. M., and Denver, Colo., kindly communicate immediately with Secretary S. W. Loss of Local 294, A. F. of M., 941 Janet Avenue, Lancaster, Pa.



**FORBIDDEN TERRITORY**

John Kern's Bar, Detroit, Mich., is declared to be Forbidden Territory to all members of the A. F. of M. except members of Local 5, Detroit, Mich.

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

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

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Singapore Sadie's, Hallandale, Fla., is in default of payment in the sum of \$634.00 due members of the A. F. of M.

Wit's End Club, Miami Beach, Fla., is in default of payment in the sum of \$85.70 due members of the A. F. of M.

Robert Haeger and the Klean Club of LaGrange High School, LaGrange, Ill., are in default of payment in the sum of \$35.00 due members of the A. F. of M.

W. S. Horine and the Idle Hour Recreation Club, Marion, Ind., are in default of payment in the sum of \$120.00 due members of the A. F. of M.

Edw. M. Vachet, Vincennes, Ind., is in default of payment in the sum of \$73.00 due members of the A. F. of M.

N. C. Watson, Cedar Rapids, Iowa, is in default of payment in the sum of \$500.00 due members of the A. F. of M.

Flenord Pollard, Greenville, Miss., is in default of payment in the sum of \$481.75 due members of the A. F. of M.

Old Heidelberg Inn, R. F. Boyer, proprietor, Missoula, Mont., is in default of payment in the sum of \$390.82 due members of the A. F. of M.

James Marsh and the Piedmont Social Club, Paterson, N. J., are in default of payment in the sum of \$62.50 due members of the A. F. of M.

Riverview Casino, Paterson, N. J., is in default of payment in the sum of \$175.00 due members of the A. F. of M.

Billy and Wally Jackson, New York, N. Y., are in default of payment in the sum of \$88.00 due members of the A. F. of M.

Sam Valenti, Rochester, N. Y., is in default of payment in the sum of \$150.00 due members of the A. F. of M.

O. B. Horn, Tulsa, Okla., is in default of payment in the sum of \$278.00 due members of the A. F. of M.

B. N. Waters, Harrisburg, Pa., is in further default of payment in the sum of \$220.00 due members of the A. F. of M.

Steve Andrews, Monessen, Pa., is in default of payment in the sum of \$60.00 due members of the A. F. of M.

Harry Bondurant and the Cathedral Theatre, New Castle, Pa., are in default of payment in the sum of \$250.00 due members of the A. F. of M.

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Robert Wright, Henderson, Texas, is in default of payment in the sum of \$344.10 due members of the A. F. of M.

Mayfair Club, Max Gillilan, manager, Tyler, Texas, is in default of payment in the sum of \$35.00 due members of the A. F. of M.

Edw. R. White, manager, Club Chateau, Madison, Wis., is in default of payment in the sum of \$49.50 due members of the A. F. of M.

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James Frattone, Washington, D. C., is in default of payment in the sum of \$205.00 due members of the A. F. of M.

Bert Smith Revue is in default of payment in the sum of \$56.72 due members of the A. F. of M.

Earl Cawthon, Dallas, Texas, is in default of payment in the sum of \$181.30 due members of the A. F. of M.

L. L. Burns and partners, operators, Harlequin Ballroom, Grand Junction, Colo., are in default of payment in the sum of \$584.95 due members of the A. F. of M.

John (Jim) Dykes, proprietor, Dykes' Stockade, Washington, D. C., is in default of payment in the sum of \$450.00 due members of the A. F. of M.

Howard Bruce, manager, "Crazy Hollywood Co." is in default of payment in the sum of \$24.00 due members of the A. F. of M.

Leo Singer of Singer's Midgets is in default of payment in the sum of \$842.00 due members of the A. F. of M.

# Symphony Orchestra

ONE of the most encouraging aspects of the summer symphony is that it extends the audience of music lovers to include those that discover gleefully they can gain entrance to a real symphony concert for only a quarter, those that come because they are curious about this strange passion for music on the part of their friends and those that merely saunter down to the bandshell to while away an after-supper hour. Though most of them come to gape, they often remain to drink in thirstily this new wonder of music.

We can take no issue, therefore, with a management such as that of Robin Hood Dell or the Lewisohn Stadium, which programs a "jam session" at the end of a symphonic program. Such an event serves not only to draw in the uninitiate but also to convince them, by comparison, that "classical" music speaks the language of the heart as surely as swing—and often with a much clearer accent.

## New York

RAIN played havoc with the Lewisohn Stadium concert schedule during the month of July. Eugene Goossens, of the Cincinnati Symphony Orchestra, made his debut as conductor at the Stadium on July 1st, after rain in the late afternoon had threatened to cancel this performance



MISCHA ELMAN

as it had that of the evening before. Mischa Elman who played the Tchaikovsky Concerto must have had his own private grudge against the weather, since it gravely hampered his playing. He was forced to pause several times during his performance of the work to tune his violin. However, not only the guest artist but conductor and orchestra as well triumphed over weather in giving one of the best performances of the season. The Mozart Overture to "The Marriage of Figaro" went with lightness and grace; the Smetana symphonic poem had freshness and melodiousness; the Creston Symphony was well worked out. The composer, who was in the audience, bowed in acknowledgment of the applause.

The weather through the first week in July continued the task of directing the orchestra with the one signal at its command: *Silence*.

On July 8th, a postponed concert wherein Gregor Platigorsky was cello soloist took place. Eugene Goossens conducted. Mr. Platigorsky played the solo part in the Schumann A minor cello concerto, and played it excellently. His was an intensely personal outpouring, yet one wherein the clear singing line of the melody was unmarred.

The last night of Mr. Goossens' engagement, July 9th, was easily his best. For one thing, the weather was fine, and then the program was planned with excellence the keynote. Beethoven's "Eroica" Symphony, which had been cancelled twice because of rain, was played. The remainder of the program was Walford Davies' "Solemn Melody" and Vaughan Williams' "A London Symphony". The conductor received a well-deserved ovation at the close of the evening.

So ended a series of Goossens concerts reduced by rain from ten to five. The conductor said he felt like "a rainmaker, one of those Indians that go around stamping."

The annual all-Gershwin program given on July 10th at the Stadium attracted more than 24,000 Gershwin devotees and attested to the ever-sustained popularity of this composer. The conductor, Alexander Smallens, and the orchestra were in fine fettle and treated expertly every composition on the program. Soloists included Oscar Levant, pianist; Ann Brown, soprano, and Edward Matthews, baritone, and, in the excerpts from "Porgy and

Bess", the Eva Jessye Choir. The latter selections brought forth the largest demonstration of the entire program.

Mr. Matthews gave stirring expression to "I Got Plenty of Nuttin'" and "It Ain't Necessarily So", and Miss Brown, as usual, brought the house down with her "My Man's Gone Now".

On July 11th Alexander Smallens conducted the Philharmonic-Symphony Orchestra in a program of romantic German works. On July 13th he conducted an all-Mozart concert. From the rich store of this composer's masterworks he chose four of highest standard: the "Linz" Symphony; the Piano Concerto in A major (Ray Lev, the pianist); the Symphonie Concertante for Violin and Viola (John Corigliano, violinist; Zoltan Kurthy, violist), and the Symphony in G minor.

All was fair weather and clear sailing for Benny Goodman on his night at the Stadium, July 14th. Mayor La Guardia had issued a warning to all airplanes to keep their distance and their drone was one of the few sound effects omitted from the Stadium's first jam session which came as a climax to a concert half classical, half swing. Reginald Stewart, Canadian pianist and conductor, directed the classical portion and was well received. But it was admitted by all that the evening belonged to Mr. Goodman who, as clarinetist, was recalled four times after the Mozart Concerto and who, as swing conductor, formed the nucleus for a get-together such as only American youth could have staged.

Reginald Stewart came into his own on the following evening, that of July 15th, when he conducted one of the most invigorating concerts of the season including the Franck Symphony, Enesco's "Romanian Rhapsody" and the Prelude and Liebestod from Wagner's "Tristan and Isolde". He also introduced a Suite of Renaissance dances arranged by the English composer, Peter Warlock, "Capriol Suite for Strings", a work imbued with grace and serenity. The program closed with Smetana's Overture to "The Bartered Bride".

Rain played havoc with the Ballet Russe de Monte Carlo program, on July 17th, stopping the performance after the first number. But on July 20th, 18,000 attended the final performance of this company and were held spellbound by Tamara Toumanova dancing the Swan Queen in "Swan Lake", "Petrouchka" and "Prince Igor" were other ballets presented.

Yehudi Menuhin on July 21st played the Paganini Concerto in D major with all the fire that the composer himself must have put into it, and with a technical finish that has rarely been surpassed in violinistic history. The audience responded as if to a favorite speaker at a political rally. More it had to have—and more it got: Saint-Saëns' "Havanaise" and Bach's E major Sonata for violin alone. The conductor of the evening was Efram Kurtz.

Great plans are afoot for the Philharmonic-Symphony Society's Centennial Season, wherein conductors, guest artists and programs will be chosen with but one goal in view: perfection. In our September issue we shall present a prospectus of the one hundredth season of the Philharmonic-Symphony Orchestra, to open October 9th.

## Washington, D. C.

A PROGRAM dedicated to national defense opened the fifth season of "Sunset Symphonies" June 29th at the Potomac Water Gate. Hans Kindler, who as usual conducted his orchestra from the floating acoustical shell anchored in the Potomac, devised a program comprising Dvorak's "New World" Symphony, Sibelius' "Finlandia" and works by Grieg, Ravel and Johann Strauss, besides two Dutch melodies of his own arrangement.

The second concert, on July 2nd, a patriotic program, was conducted by Charles O'Connell, with Lucy Monroe as soloist.

The concert of the 7th was under the leadership of Reginald Stewart who chose Brahms' Third Symphony, Warlock's "Capriol Suite" and works by Smetana and

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Weinberger. Millard Taylor, the orchestra's concertmaster, played the Bruch Concerto in G minor. On July 10th Jessica Dragonette was soloist, with Antonia Brico conducting.

The all-Gershwin program of July 14th was a sign for a huge audience and enthusiastic response. Besides "Cuban Rhapsody", "Three Preludes" and "An American in Paris" there was Gershwin's piano concerto and selections from "Strike up the Band", and "Porgy and Bess". Soloists were Evelyn Swarthout, pianist,



HANS KINDLER, Conductor  
National Symphony Orchestra

Agnes Davis, soprano, and Arthur Kent, baritone.

On July 17th, and again on July 21st, Ignatz Waghalet directed the orchestra in compositions by Weber, Mendelssohn, Schumann and Johann Strauss, as well as in a composition of his own. Alexander Smallens directed on July 24th when Elsie Houston, Brazilian soprano, made her Washington debut as soloist in a program featuring music of the Americas.

Hans Kindler, regular conductor of the National Symphony Orchestra, has devoted himself for the past nine years to its development and can be justifiably proud of his work. It is a well-integrated and musicianly ensemble that may be compared with the best among major orchestras. Mr. Kindler, as well as directing

the group, has been guest conductor this season with the Toronto Symphony Orchestra and the NBC Orchestra.

## Chautauqua, N. Y.

THE Chautauqua season is drawing to a close with a record of achievement that has perhaps never been surpassed in any previous year. In its six weeks (ending August 27th) it will have played works by at least 16 American composers, stood host to 30 eminent guest artists and broadcast six of its 30-odd symphony concerts. Albert Stoessel is the orchestra's regular conductor.

The American composers who have had works of theirs performed are: Griffes, Stoessel, Shulman, Robinson, Copland, Cailliet, Grainger, Hadley, Bauer, Gould, Gulon, Taylor, Powell, McDonald and Gershwin. Soloists of the season are: John Charles Thomas, Josephine Antoine, Susanne Fisher, John Gurney, Joan Peebles, Bernice Alerie, Alice George, Margery Phelps, Pauline Pierce, Hugh Thompson, Donald Dame, George Britton, Evan Evans, Gean Greenwell and Helen Van Loon, singers; Ernest Hutcheson, Percy Grainger, Oscar Wagner, Samuel Sorin, Frances Hall, Betty Humby and Harrison Potter, pianists; Mischa Mischakoff, Reber Johnson and Albert Stoessel, violins; Raya Garbousova and Georges Miquelle, cellos; George Barrere and Frederick Wilkins, flutes, and Nathan Gordon, viola.

## When a Child Leads

THOSE who were privileged to attend the concerts of the NBC Summer Symphony Orchestra in Radio City, on July 5th and 12th came away with the sense of having witnessed a phenomenon little short of miraculous. For they heard and saw an 11-year-old boy take charge of an orchestra and direct it through such intricate works as Mozart's Symphony in G minor and Wagner's Rienzi. It was no mere time-marking, either, this deft movement of the child's baton. For he painted tone pictures as surely as an artist paints on canvas; touched to life the strings; sent a brave flash into the brass; cascaded a gentle arpeggio down the harp. Wherever his hands featured, beauty was forthcoming. His small body awayed and his head bent with the insistence of his mood.

Spellbound, the audience listened, sensing, perhaps, not the fire of a Toscanini or a Mitropoulos, but instead qualities inherent in childhood alone, its purity, its quaint grace, its wonder. They left the concert hall chastened and humbled for having been led those two hours through gardens where only a child can lead.

Hans Kindler conducted the NBC Orchestra on July 19th and 26th, playing in the first concert the works of Corelli, Dvorak and Scriabin and in the second,

those of Frescobaldi, Gluck-Mottl, Enesco, Schubert and Rimsky-Korsakoff.

**Camp Upton**

THE NYA Symphony Orchestra, under Fritz Mahler, opened a series of camp entertainment programs July 13th at Camp Upton. Francis White, soprano, was soloist at the initial concert.

**Long Island**

FOLK of Long Beach and the surrounding communities are enjoying an eight-week summer season of free symphony concerts. This listening to music of the masters under the stars has been their privilege for the past four years, since the Nassau-Suffolk WPA Orchestra has come into being. The orchestra plays at Northport on Wednesday nights, at Long Beach, Thursday nights, and at Babylon on Friday nights.

This year, however, other than pleasure-seekers have been enabled to enjoy the music of this ensemble. At the suggestion of Christos Vrionides, the orchestra's conductor, weekly noon-hour concerts are being given in the Republic Aviation Corporation plant. The management is convinced that this release from the clash of metal-fabricating machines really helps speed up production. Mr. Phillip R. Shays, personnel director, states that the 2,600 men employed at the plant have enthusiastically welcomed weekly one-hour concerts by this symphony. The workmen greet the concerts with enthusiastic applause and sing to the music of some familiar light-opera selections.

Noon-day concerts are also being given at Mitchell Field.

In this time of national emergency these Long Island musicians are to be congratulated for stepping outside their normal activities to introduce living music into our large industrial plants.

A series of Sunday afternoon subscription concerts at popular prices is in store for Long Islanders next season. They are to be given by the Suffolk Philharmonic Orchestra under the direction of Max Jacobs, at the Bay Shore High School.

**Philadelphia**

ON July 8th, when Paul Robeson was the soloist, Robin Hood Dell was filled to capacity. Hans Wilhelm Steinberg conducted. Mr. Robeson sang two new works: "Invocation to Oggun", by Pedro San Juan, Cuban composer, and "Tennessee Valley" by Malcolm Ross.

The next evening champions of Benny Goodman turned out 10,000 strong to applaud their hero in the triple role of conductor, classical soloist and dispenser of swing. In no phase did he disappoint them. His playing of Mozart's Clarinet Concerto in A was a triumph of taste over tintinnabulation; his conducting of Stravinsky's "Tango" was musicianly business; his session of syncopation with his own hand was swing in its essence, even to the shindig on the stage by youthful enthusiasts.

José Iturbi, who had refused to appear on the same platform with a swing leader, had his place taken by Edwin McArthur who conducted Liszt's "Les Preludes" and the Berlioz arrangement of Weber's "Invitation to the Dance". Incidentally Mr. Iturbi has since made it clear that his objection was not directed toward Benny Goodman as a clarinet virtuoso but to adding a "jam" session to a formal symphony concert.

Concerts were given by the Pennsylvania WPA for five consecutive Tuesdays, beginning July 8th and ending August 5th. The orchestra also gave a special series of three music appreciation programs at Girard College on July 1st and 21st, and on August 18th.

**Vermont**

ON the evening of July 25th the Vermont State Symphony Orchestra, under Alan Carter, gave a concert with Zlatko Balokovic, violinist, as soloist. Mr. Balokovic played the Brahms Concerto. The program contained also Handel's Concerto Grosso No. 6 and Mendelssohn's "Italian" Symphony. The following evening the festival closed with a concert by the orchestra, again under Mr. Carter's leadership, in which Tchaikovsky's Sixth Symphony and his Piano Concerto in B flat minor were presented. José Iturbi was soloist.

**Rochester**

JOSE ITURBI has been re-engaged as musical director of the Rochester Philharmonic Orchestra, which will open its next season November 6th.

**Detroit**

THE "Symphony under the Stars" season in Detroit closed its third week July 19th, with a program including works of Rossini, Grieg, Gould, Bizet, Herbert, Dvorak, Strauss and Massenet. These concerts, conducted by Victor Kolar, are now in their thirteenth season.

**Chicago**

FREDERICK STOCK'S conducting of the concert for children, the second of the Ravinia summer series, on June 29th, was an exhilarating experience. Hearing his preliminary remarks, one did not need to be a child to be convinced that music is something to be gay about, that it is even more fun when you can hum tunes yourself and that Bach was the sort of person you would like to know. In short, without diminishing music's significance, he increased its appeal.

For the two weeks beginning July 1st conductorial honors fell to Sir Thomas Beecham, who gave English zest and precision to a program of works of Haydn, Borodin and Tchaikovsky. In the Haydn choice (the "London" Symphony) Beecham's way with an orchestra was best brought out in the finale, which was played with a nobility that one is apt to miss in that composer, unless it is underlined. The Borodin Dances from "Prince Igor" were a clangorous, barbaric outpouring, creating an answering uproar in the audience. The "Pathétique" could not miss fire, out there under the stars, and had, besides its poignancy, a dignity that conductors too often overlook.

On the evening of July 5th, Rudolph Firkusny, Czech pianist, appeared with the orchestra again led by Sir Thomas Beecham, to honor the Dvorak centenary with the first Chicago performance of that composer's Concerto for Piano and Orchestra in G minor. Written in 1876, this concerto shows definite folkloric influences. Firkusny's manner of playing it placed him high in pianistic ranks. The "Eroica" on the program that evening was a wonder for richness of detail and passionate clarity.

Nicolai Malko began his week as guest conductor of the Chicago Symphony Orchestra July 15th, in a program featuring the first performance of Arne Oldberg's new "Andante Cantabile". On July 17th, the soloist was Gitta Gradova, pianist, who played Rachmaninoff's "Rhapsody on a Theme of Paganini". Carlos Chavez, the Mexican conductor, led the orchestra at its concerts of July 22nd, 24th and 26th. On the latter two evenings Yehudi Menuhin was soloist. The programs included works by Mr. Chavez himself.

**Grant Park**

WITH an adjustment here and a solution there, President Petrillo saved the day for the Grand Park concerts, which were to have been omitted this year for lack of funds. The first concert was given by the Chicago Opera Orchestra on the cool lake front July 8th. It was conducted by Henry Weber. Miss Della Chiesa was the guest artist. On July 11th the program took shape as a memorial to Paderewski and consisted in works of Polish composers. Jerzy Bojanowski's orchestra played and Valerie Glowacki, soprano, was guest soloist.

**Cleveland**

THE 1941 season of "pop" concerts opened June 18th with a gay audience enjoying again mingled pleasures of hearing good music and sipping cooling drinks. On June 21st Dr. Jerome Gross, one-time member of the Cleveland Orchestra and now a well-known physician of that city, was violin soloist in Mendelssohn's Concerto in E minor, playing it with finesse. The soloist of the 25th was Robert Marshall, tenor, who sang works of Balfe, Grieg and Rossini.

Received with especial enthusiasm were Vivien, soprano, and Evelyn, violinist, guest soloists of the concert of June 27th. These two—who are the vivid pair we hear regularly in Phil Spitalny's orchestra—gave the audience that evening the sense of a performance both skilled and expressive. Evelyn played the first movement from Symphonie Espagnole, and Vivien sang the Bell Song from "Lakmé" by Delibes. Rudolph Ringwall is the conductor of the orchestra.

**Duluth**

PAUL LEMAY has been re-engaged for next year as conductor of the Duluth Symphony Orchestra.

**Texas**

THE Lone-Star State has seven symphony orchestras which have successfully weathered the storms of several seasons: those of Dallas, Fort Worth, Houston, San Antonio, Tyler, Waco and Wichita Falls. From modest beginnings, with but small endowments or guarantees from music lovers, each organization has gradually made itself felt as a cultural force in its community. Here is evidence that Texans have a full realization of music's service to the community and to the nation.

**Youth Orchestra**

THE transcontinental tour of the All-American Youth Orchestra, and its conductor, Leopold Stokowski, ended July 6th with a concert in the Hollywood Bowl. The orchestra remained on the West Coast two weeks longer making records.

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**Hollywood**

DURING the twentieth anniversary season of Symphonies under the Stars which opened July 8th, audiences at the renowned Hollywood Bowl had an opportunity of listening to such renowned pianists as Vladimir Horowitz, Artur Schnabel, José and Amparo Iturbi and Edward Kilenyi; violinists, Yehudi Menuhin and Bronislaw Gimpel; the cellist, Gregor Piatigorsky; sopranos, Lily Pons and Helen Traubel; baritones, John Charles Thomas and Paul Robeson; and Jan Klepura, tenor.

On July 15th Amparo Iturbi, José Iturbi's sister, was piano soloist, and Lionel Barrymore read the words to Prokofiev's symphonic story for children, "Peter and the Wolf".

On July 18th Bruno Walter conducted the "New World Symphony" by Dvorak and three Slavonic dances by the same composer. Excerpts from Wagner operas were included in this program.

**San Diego**

THE San Diego Symphony Orchestra, under the direction of Nikolai Sokoloff, opened its 1941 season of Midsummer Night Symphonies in the Ford Bowl in Balboa Park on July 18th and will continue through August 19th. Nikolai Sokoloff, formerly with the Cleveland Symphony for 15 years and with the Seattle Symphony for three years, is the conductor. Soloists for this summer season include Mona Paulee, mezzo soprano; John Powell, pianist, playing his own compositions; Ruth Reynolds Murray, mezzo soprano; Homer Simmons and George Scharl, duo pianists; Hollis Shaw, coloratura soprano; Charles Wakefield Cadman, composer-pianist; Ramona Gerhard, pianist and Lois Wann, oboist.

**San Francisco**

PIERRE MONTEUX and 60 members of the San Francisco Symphony Orchestra participated in a gala benefit in honor of General Charles de Gaulle and his Free French fighting forces, at the War Memorial Opera House, June 25th.

**Mexico City**

IGOR STRAVINSKY was guest conductor with the Symphony Orchestra of Mexico July 18th and 20th. His program consisted of his own works and included his "Capriccio" for piano and orchestra, with Salvador Ochoa as soloist; his Symphony, the "Pulcinella" suite and the "Divertimento".

Sir Thomas Beecham made his first appearance in Mexico as guest conductor of the orchestra on July 25th and 27th.

**Montreal**

CONDUCTORS appearing with the Société des Concerts Symphoniques de Montréal this Summer at its Thursday

night concerts include Fabien Sevitzky, Jean-Marie Beaudet, Howard Barlow, Bernard Naylor, Sir Ernest MacMillan and Désiré Defauw.

**Toronto**

SCOTT MALCOLM and Reginald Godden, duo-pianists, on the evening of July 3rd at the concert of the Toronto Philharmonic Orchestra, wove in their playing of Bach and Brahms, Manuel Infante, Paganini and Liszt, tonal textures of infinite delicacy yet great strength. Dr. Graham Godfrey was guest conductor.

At the concert of July 10th the soprano, Mable Lushanya, was soloist. Hans Kindler, guest conductor of the evening,



ELEANOR STEBER

directed the orchestra in a program whose highlights were Schubert's "Unfinished" Symphony and Tchaikovsky's "Romeo and Juliet".

The gifted young soprano, Eleanor Steber, was soloist on the evening of July 17th. Her part of the program included a group of solos by Purcell, Sacco, Vaughan-Williams and Hageman, and the "Jewel Song" from Gounod's "Faust". The guest conductor was Charles O'Connell.

# Grand Opera

LOOKING away ahead into the coming "Met" season, we find a repertoire brimming over with surprises, new in the sense that many works which have never before been given at the Metropolitan will be presented. Among these operas are listed Mozart's "Così fan Tutte", which will probably have Jussi Björling. However, the Swedish tenor may not be allowed to return after his annual trek to his homeland, the Trans-Siberia route having been closed. "Fra Diavolo" in English is slated for Lily Pons, Irra Petina, Charles Kullman and Salvatore Baccaloni, with Gennaro Papi conducting. Appearing again will be Carlo Menotti's "Amelia Goes to the Ball", with Muriel Dickson. Mr. Menotti has been commissioned by the Opera Guild to compose another work for the coming season. Winding up the collection of new works will be Rossini's "Cenerentola", never before given at the Met and presented infrequently in the United States since its composition in 1817. A lack of great contraltos with three octave ranges has been responsible for its conspicuous absence. However, Elizabeth Wyso, American contralto, who possesses a range of four octaves, will probably be engaged. Failure of Kirsten Flagstad to return from Norway will mean a considerable dropping off of Wagnerian performances; the roles of the great Norwegian singer will probably be taken over by the American dramatic soprano, Helen Traubel.

### High Hopes

AT a luncheon given in her honor, Mrs. Lytle Hull, sponsor of the recently formed New Opera Company, announced that the second work to be given in the Fall season will be an English version of Offenbach's "La Vie Parisienne". This will be conducted by Antal Dorati, and will be under the stage direction of Felix Brentano. The other opera, which has already been announced, will be an English version of Tchaikovsky's "Pique Dame", to be conducted by Herman Adler, with Dr. Lothar Wallerstein as the stage director.

Six hundred American singers have been auditioned by the company. Among the principals chosen are Edwin Eustis, contralto, Selma Kenyon, lyric soprano, and Mario Berini, tenor, to appear in "Pique Dame". Those to be heard in "La Vie Parisienne", will be Perry Askam and John Tyers.

The second portion of the season's program will be given by the Glyndebourne Opera Group, an organization of English singers, who are well known for their annual productions given on the lawn of the John Christie Estate in Sussex, England. It will consist of two works, Verdi's "Macbeth", in English, which will feature Joss Walters and Herbert Marshall and Mozart's "Così fan tutte" in Italian, with Pauline Pierce, and Eugene Conley, all of the original English cast.

If the first six-week season is successful, there will be another season late in the Spring. Dr. Walter Damrosch has been asked to compose a one-act opera in celebration of his eightieth birthday for this second season. Also if the second season is definitely decided upon, the company will hold a competition for a one-act American opera. The work of the new company has been heartily endorsed by such prominent Americans as Deems Taylor, Mrs. Franklin D. Roosevelt, former Governor Alfred E. Smith, and Mayor Fiorello H. La Guardia.

### Opera at the Zoo

THE Cincinnati Zoo season, which opened June 29th for its twentieth year in operation has been turning out some very fine productions and many "firsts" in the way of new roles for established singers as well as new singers for established roles. Grace Moore sang the role of Tosca for the first time on any stage and William Hain, tenor, well known in New York as an oratorio soloist, made his first operatic appearance as Rodolfo in "La Bohème".

The first week presented "Il Trovatore", with Bampton and Martinelli; "Carmen", with Glade and Lindl, and "Lucia di Lammermoor" with Antoine and Peerce. "Madame Butterfly" with Tentoni and Bartlett, was the initial work given the second week, followed by "Otello" with

Bampton and Martinelli, and "Rigoletto" with Antoine and Peerce. The third week brought with it "Samson and Delilah", with Thorberg and Martinelli, "The Barber of Seville", with Sayao and Perulli, and "La Traviata", with Tentoni and Bartlett. The fourth week opened with "Manon", starring Moore and Bartlett, followed by "Aida" with Bampton, Thorberg and Lindl, and "La Bohème", with Tentoni and Hain. "Tosca", was given the fifth week with Moore and Bartlett, followed by "Cavalleria Rusticana" with Tentoni and Lindl and "Pagliacci" with Della Chiesa and Martinelli. The final performance of that week was "Mignon" with Swarthout, Dickenson and Melton. The sixth and final week brought three repetitions and a performance of "Faust" with Della Chiesa singing Marguerite.

The Cincinnati Summer Opera Association is enjoying its most financially successful season since it was organized 20 years ago. At the half-way point of its six-week season, the company has played to 33,910 admissions in 18 performances. It is a gain of more than 10 per cent over last year's record.



JAN PEERCE

Top audience so far attended Grace Moore's "Manon", which drew 3,363 persons. Only a little bit behind was "Rigoletto", with Robert Weede and Jan Peerce, this drawing 3,336 admissions.

The management is optimistic about the future since the season generally starts slowly and draws big at the end (last year's final performance drew 4,501 admissions).

### Varied Opera

UNDER the joint direction of Albert Stoessel and Alfredo Valent, the Chautauqua Opera Company began its opera schedule on July 21st, with "The Mikado", in which Leota Lane sang the leading role. This was heard again on August 13th. "La Traviata" was given July 25th and 28th; Sullivan's "Pirates of Penzance", August 1st and 4th; Puccini's "La Bohème", August 8th and 11th; and Strauss' "The Chocolate Soldier", on August 15th. This will be given again on August 18th. Rossini's "Barber of Seville", will be heard August 22nd and 25th and Mozart's "The Marriage of Figaro" will be performed by the Nine o'Clock Singers, on August 28th.

All performances are given in English. Principal singers include: Josephine Antoine, Susanne Fisher, Alice George, Gertrude Gibson, Leota Lane, Helen Van Loon, Vera Welkel, sopranos; Joan Peebles, Pauline Pierce, Mary Frances Leh-

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nerts, contraltos; Donald Dame, Clifford Menz, Robert Stuart, Warren Lee Terry, tenors; George Britton, Gean Greenwall, John McCrae, David Otto, Hugh Thomson and John Tyers, baritones. Conductors for the season are Gregory Ashman and Alberto Bimboni.

### Floating Island

AFTER an unrelenting series of Sunday night cloudbursts, the Tri-Borough Opera Company at Randell's Island finally got around to giving the long-awaited "Carmen", on July 13th, at which time an ample crowd of some 5,000 persons filled the stadium, and used up the buses as fast as they could arrive.

Like the initial production of "Aida" the performance was given sans scenery with only the natural greens of shrubbery to brighten the picture. The orchestra was large and good but, through a faulty acoustical system, it at times died down to an almost non-existent state. What with the singing seeming momentarily harsh and loud and an occasional train whizzing by, the impression was one of general confusion. The emphasis, however, was on the music, and that was good. Elen Longone did the honors in the role of Carmen, and, although her voice was a pleasing well-rounded mezzo, her histrionic ability was not all that could be desired. Mostyn Thomas as Escamillo was particularly good. Others of the cast included Aroldo Lindl, Diana Grant, Jeanett Hobart, Marie Waler, Harold Kravitt, William Alexander, Constante Servino and Richard Wentworth.

"Rigoletto" was given on July 20th, and was sponsored by United China Relief. Grace Pavini, Renee Norton, Ugo Martinelli, Ivan Petroff and Harold Kravitt sang the leading roles. Angelo Conarutto conducted.

The following Sunday evening, July 27th, spotlighted the twin-bill, "Cavalleria Rusticana" and "Pagliacci". Emilia Vergeri, Carol Cordell, Francisco Naya and Stefan Kozakevich were heard in the first work. The cast of "Pagliacci" included Amelia Armolli, Aroldo Lindl, Mostyn Thomas and Lawrence White. Giuseppe Bamboshek conducted both works.

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Our thanks, too, to all the other fine artists, too numerous to mention, for their continued featuring of INTERMEZZO on the air.

#### Central City

CENTRAL CITY (Colorado) PLAY FESTIVAL initiated in 1932 opened its tenth season on July 26th. Two outstanding operas were heard, "The Barber of Seville", and "Orpheus", sung by nationally known artists. Co-producers Frank St. Leger and Robert Edmond Jones, both of whom have had a hand in previous Central City Festival successes, were assisted this year by Metropolitan stage director Herbert Graf. A troupe of well known "Met" artists, supported by a chorus of 44 voices and a ballet chosen from Colorado's finest talent, helped to make this the most outstanding season since the festival was founded.

Appearing in the title role of "Orpheus", Anna Kaskas, already well known in Central City, gave a fine performance. Opposite her as Euridice was Margit Bokor, Hungarian soprano, whose fame preceded her from Europe, and who, since her "Met" debut in 1939, has secured for herself a permanent place on the American operatic stage.

John Brownlee and Stella Andrevia shared honors in the production of Rossini's "Barber of Seville". John Carter, youthful Metropolitan tenor, who was singing his second Central City season, portrayed Count Almaviva. Others in this cast were Louis D'Angelo as Dr. Bartolo, Paul Kwartin as Florello and Edwina Dumitis as Bertha.

#### Chicago

AFTER weeks of delay and much financial stress, the Chicago Opera Company announces that they will proceed with a five-week season this fall. The season, which will open on November 8th, will be one week shorter than last year.

Nationally known artists scheduled to appear include Lily Pons, Rose Bampton, Salvatore Baccaloni, Jussi Bjoerling, Richard Bonnell, Karin Branzell, Vivian Della Chiesa, Norman Cordon, Richard Crooks.

#### Philadelphia

THE Philadelphia La Scala Opera Company plans a subscription series of nine operas to be given next season at the Academy of Music in Philadelphia. The season will open October 30th and close on April 30th.

#### Singing Students

A VERY unique little group is the Students Opera Company under the direction of Diana Irvine. It was formed in Philadelphia last season and aims to give students pre-professional experience in full-length operas. Each active member pays \$10.00 annually and is given at least one role to sing. Associate members, the audience, pay \$5.00 and are entitled to attendance at all six operas.

Next season Konrad Neuger, the Metropolitan chorus master, will be musical director. Works planned for production are: "Carmen", with which the company's season opens on November 3rd; "Romeo and Juliet", December 1st; "La Traviata", January 5th; "Mignon", February 2nd; "Pagliacci", March 2nd and "Fra Diavolo", April 6th. All casts will consist of advanced voice students of the Philadelphia area. It is a non-profit, self-supporting organization of ambitious young people.

#### Outdoor Opera

ENGLISH versions of Offenbach's "Chanson de Fortunio" and Pergolesi's "La Serva Padrona" were presented in an outdoor performance by the Academy of Vocal Arts on July 8th at Haverford, Pa. Both works were conducted by Vernon Hammond.

#### San Francisco

THE San Francisco Opera Company under the general direction of Gaetano Merola, will open its season October 13th in San Francisco and continue performances until November 1st. A regular subscription series of ten events and a popular series of four are announced.

In addition to its regular season in San Francisco the company will give three performances each in Portland and Seattle, appearing in both cities for the first time. There also will be two performances in Sacramento, one in Pasadena and six in Los Angeles. Two performances by the Opera Guild will bring the total to 31 performances, a new record for the association.

Operas chosen for the regular season include "Simon Boccanegra", "The Daughter of the Regiment", "Don Pasquale", "Madame Butterfly", "Tosca", "The Barber of Seville", "Carmen", "Tristan und Isolde", "Tannhauser" and "Rigoletto".

Several San Francisco operatic debuts will take place, among which will be Grace Moore, Licia Albanese, Stella Roman, Karin Branzell, and Gladys Swarthout. Miss Moore and Miss Swarthout have appeared in San Francisco before, but never on the operatic stage.

Conductors of the season will be: Mr. Merola, Erich Leinsdorf, Edwin McArthur and Gennaro Papi. Italo Montemezzi will be guest director.

#### Free Opera

THE first North Carolina presentation of Smetana's "The Bartered Bride" was given at High Point on July 21st. It was performed by the newly-organized State Opera Group, under the direction of Paul Oncely. Another presentation was given the following night in Winston-Salem, and a third is slated for Asheville in August and later in Greensboro. All performances are given free.

#### Opera Jottings . . .

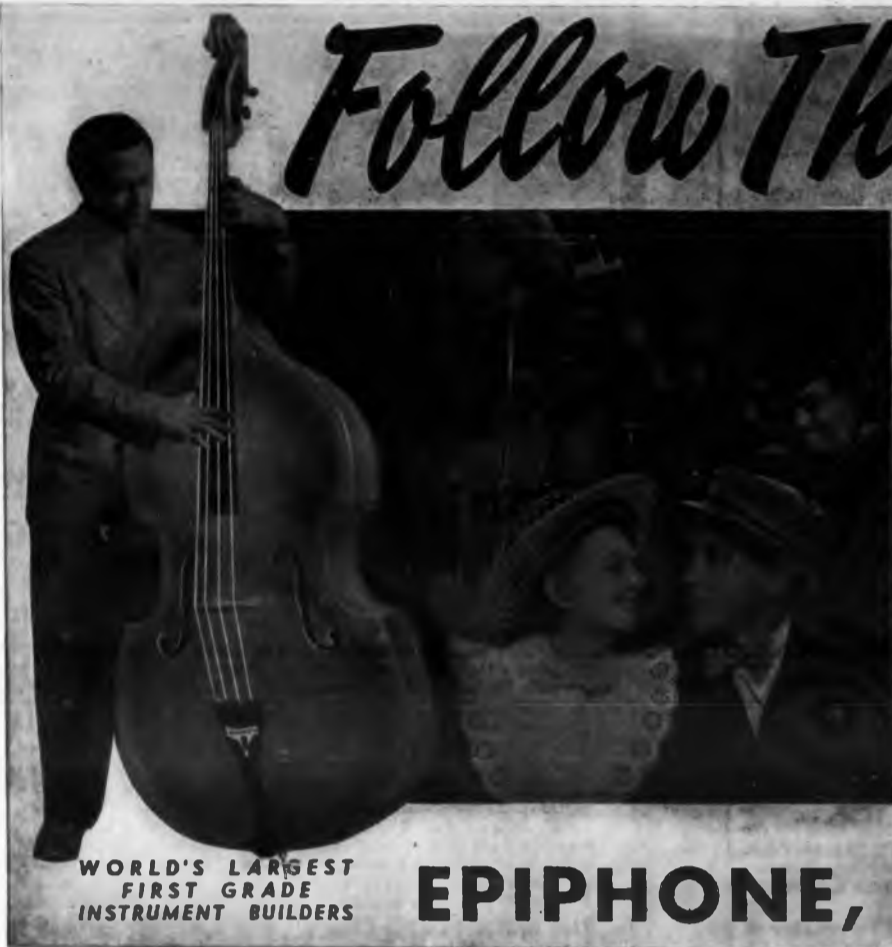
LASZLO HALASZ has been re-engaged for two more years as musical and artistic

director of the St. Louis Grand Opera Association. . . . Anne Brown will sing the title role in the all-Negro production of Offenbach's "La Belle Helene", which is touring the summer theatres. . . . Sydney Rayner, the American tenor, left New York, July 3rd, to make his debut with the Municipal Opera Company in Rio de Janeiro in "Tosca". . . . Bruna Castagna, the Metropolitan contralto, was heard as Leonora in Donizetti's "La Favorita" on August 1st at the Teatro Colon in Buenos Aires. . . . Shortened versions of "La Traviata" and "The Barber of Seville" were given recently by Reed Lawton's American Civic Opera Company, under the musical direction of Josef Furguieles, at the Rosedale Playhouse, Rosedale, L. I. . . . Charles Kullman, Metropolitan tenor, will appear this summer at the Teatro Colon, Buenos Aires. He will be heard

in Mozart's "The Magic Flute" and Wagner's "Meistersinger".

#### Trenton

THE Trenton Opera Association will give five operas this coming season, two more than last year. The season will open on November 20th, with a production of "Carmen", followed by "The Barber of Seville", "Traviata", "Madame Butterfly", "Pagliacci" and "Cavalleria Rusticana". The series will close on April 3, 1942. Singers engaged are Anthony Marlowe, Lorenzo Alvary, Mildred Ippolito, Pomplio Maletesta, Earl Wrightson, Rose Toppioni, Claudio Frigario, Franco Perulli, Carolina Seger, Vivian Della Chiesa, Raoul Jobin, James Melton, and Giovanni Martinelli.



# Follow The Stars...

## JACK TEAGARDEN

and his orchestra have been busily recording for Decca, producing a short for Universal Pictures and now have capped this by making a full length feature, for Paramount with Bing Crosby and Mary Martin (shown at left).

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## Band Concerts

IN innumerable band concerts all over the United States, during the past months, stirring strains of "The Star Spangled Banner" have brought people to their feet, with an ache in their throats and a tingling down their spines. It needed no "V for Victory" campaign, indeed, with its four-note motif from Beethoven's "Fifth" to convince us that there is no greater driving force than nationalistic effort coupled with patriotic music. Bands have been quick to recognize this and to make a place on their programs for music written by Americans for the American cause.

### Grant Park Concerts

FINANCIAL difficulties threatened to put an end to the Grant Park concerts of Chicago this summer, but President Petrillo saved the day by appealing directly to various civic and business leaders of that city through letters in which he put the situation squarely before them. The appeal was successful; the necessary money was forthcoming; and the series started on July 8th.

The first two evenings were given over to orchestral presentations. On July 10th Cavallo's Symphonic Band presented a program wherein works of Grainger, Strauss and Liszt figured largely. Maria Theresa Gallagher was soprano soloist. Colonel Armin F. Hand, his American Legion Band, and tenor soloist Henry Thompson were the attractions of July 14th. The following evening the A. F. Thaviu band presented an interesting program consisting of works of Unrath, Rossini, Rozalis, Oltvadoti, Verdi, Liszt, Lacombe, Flotow, Goldmark and Hosmer. Richard Gordon sang Flotow's aria from "Martha" and Shirley Dickenson "Caro nome" from "Rigoletto". Miss Dickenson and William Tabert were duo-singers in the Finale of Act II of "Rigoletto".

Cavallo's Symphonic Band was once more the entertainer at the concert of July 17th, with a program of particularly high calibre, including works of Wagner, Strauss, Bizet, Verdi, Tchaikovsky and Puccini. The concert of July 21st was given by the Glenn Bainum Band, Olive Arthur was soprano soloist. Colonel Armin F. Hand conducted his American Legion Band on July 22nd, and P. A. Cavallo again took over on July 26th. The final band to be heard in July was Glenn Bainum's, on July 29th.

The schedule of concerts provides for nightly entertainment until September 7th.

Besides these nightly concerts in Grant Park with seats for 25,000, concerts are being given in Garfield Park each Friday night and at Lincoln and Jackson Parks each Sunday.

Bands scheduled for these entertainments are the A. F. Thaviu Band, Dante Concert Band, Cavallo's Symphonic Band, Oscar Anderson Band, Armin Hand Band, Glenn Bainum Band and Harold Bachman Band.

### Goldman Band

ON July 9th, the eighty-fifth anniversary of the late Daniel Guggenheim's birth, a crowd of 22,000 gathered at the Mall in Central Park, New York, to hear the Goldman Band give a special memorial program to the philanthropist who made these concerts possible.

Edwin Franko Goldman, leader of the band, made a short speech praising Mr. Guggenheim, and special memorial handbills were handed out, which bore his photograph and a biographical sketch of his life. The program was made up of his musical favorites: works of Wagner, Liszt, Tchaikovsky, Mozart, Grainger, Respighi and Goldman.

Outstanding in the concerts of the fifth week was a special program of Sibelius music, given July 15th, a program devoted to Italian works, given July 16th, and one devoted to Russian works, July 19th.

The sixth week started July 20th with a program consisting in large part of music of Johann Strauss. On July 21st the concert was given over to original band compositions; on July 22nd (in Prospect Park) and 23rd (in Central Park) to works of the old masters. Soloists of the week included Leonard B. Smith, Raymond Crisara and Ned Mahoney, cornetists.

The seventh week featured, on July 28th, a program of American compositions and, on July 30th, a program of English compositions.

### Boston

ON a hot summer afternoon in June, 35 years ago (in those dear dead days before great wars), Alfonso D'Avino, then just 17 years old, stood before his newly-formed band of 14 men, at Revere and directed them in their first concert. So enterprising was he that five years later he was filling dates with this band, increased to 50 members, at Atlantic City,

New Jersey, in Newport, Rhode Island, and in Springfield and Manchester, New Hampshire.

Today Mr. D'Avino's Commonwealth Symphonic Band, a 60-piece unit, has become a veritable Boston institution. This Fall its leader will present a gala concert in a Boston hall to celebrate its thirty-fifth anniversary.

During the democratic campaign the band played at a public appearance of



ALFONSO D'AVINO, Conductor of the Commonwealth Symphonic Band

President Roosevelt in Boston, and drew personal recognition from the President when it struck up with several Harvard songs.

His symphonic band, Mr. D'Avino tells us, fits nicely into the niche between an ordinary band and a symphonic orchestra, since its quotas of reed instruments and other types are larger than those usually found in a band. He points out further that, with the recent development of popular taste, it takes a most skilled ensemble to satisfy everybody. Only by carefully thought out programs of high calibre can this end be attained.

### New York Municipal Band Concerts

MUNICIPAL band concerts, given bi-weekly in New York under the auspices of Mayor La Guardia, Local 802, John S. Burke and the Park Department, had eight interesting programs to report during the month of July. That of July 1st included "Chinese Lullaby" composed by the conductor of the evening, Robert Hood Bowers. On July 3rd, George F. Briegel conducted the band in stirring

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numbers by Herbert, Sousa, and Kern, as well as in the composition "Defendam" which he himself composed.

Mr. Harry Burgess, veteran organizer of bands, conducted on July 8th a program made up of works of Verdi, Wagner, Rogers, Coates, Mascagni, Weber, Lehar and Tchaikovsky. On the 10th the band was led by Dr. Harwood Simmons who is especially known as successor to Edwin Franko Goldman at Columbia University where he has developed one of the major college bands of the nation.

On July 15th, Giuseppe Creatoro, whose career as bandmaster in the United States has extended over 25 years, chose for his program works by Verdi, Mozart, Gounod, Strauss and Grieg, as well as two compositions by himself, "Exposition" and "Gems of Victor Herbert". On July 17th, Del Staigers was the conductor, playing his own "Capitol City". A. H. Nussbaum was the leader on July 22nd, opening his program with a most appropriate composition of his own: "Wake Up, America". His "The March King" followed the intermission. The conductor of July 24th was Nathan Brusloff, currently musical director of the "Double or Nothing" program heard over the Mutual Broadcasting network. He led his all-girl band in works by Verdi, Suppe, Pryor, Kern, Grieg and Saint-Saens, and in his own "Selection of Melodies of Today".

### Long Beach, Calif.

DR. HERBERT L. CLARKE and his concert band have been making afternoons and evenings interesting for thousands at Long Beach through his well-arranged and expertly performed programs. Not only are the works of old masters given frequent performances but selections by modern American composers as well, all presented with gratifying clarity and expressiveness. Long Beach may indeed be proud of this band of experts, selected and trained by Dr. Clarke through years of leadership.

## Top Flight Bands

**T**HE lilt of swing is particularly important to lighten the horrors of war and to counteract the presentiment of approaching conflict. At least this is the belief of Benny Goodman who ought to know if anybody does. Besides, he says, it is another evidence of democracy's open hand with individual effort; it epitomizes the right of any individual to do his own improvising on the general theme, to go off in a big way on his own particular tangent. Long life to swing then! Long may swingsters flaunt their fine freedom to the four winds!

### Mad Manhattan

**JOHNNY LONG** will remain at the Hotel New Yorker, New York, until September 1st. He will have a date at the Paramount Theatre, New York, in October.

**RAMONI** and his rumba orchestra opened at the Hurricane, New York, on July 30th, for a four-weeker, with options.

**BOBBY BYRNE'S** band renewed at the Pennsylvania Hotel, New York, for six additional weeks, which will bring him to August 31st.

**LAWRENCE WELK** will go to New York and the Decca recording studios for three days of waxing August 19th.

**DOLLY DAWN** officially took over George Hall's orchestra last month. The band is now in Roseland Ballroom, New York.

**HARRY JAMES** signed up at the Lincoln Hotel, New York, in June.

### Up New York Way

**LES BROWN** got a holdover at the Log Cabin Farms, Armonk, New York, together with an unsolicited raise in price.

**JACK SHERR** has been held over indefinitely at Starlight Park, New York.

**TED STRAETER** went into Arrowhead Inn, Saratoga, New York, July 29th for a month.

### Chautauqua Champion

**PHIL SPITALNY** and his all-girl orchestra drew 10,000 at Chautauqua, New York, on July 11th. This is the greatest attendance there in 70 years—with a sin-



THREE LITTLE WORDS, Featured with Phil Spitalny and His All-Girl Orchestra

gle exception. Roosevelt, there in 1936, drew in an even larger crowd. As Spitalny expresses it, it is a pleasure to give way to the President, a distinction to be second only to him.

### Atlantic Antics

**FRANKIE MASTERS** replaced Michael Loring at Luna Park, Coney Island, July 4th.

**LOUIS PRIMA** also had a week's engagement at Luna Park Ballroom, which ended July 24th.

**SHEP FIELDS** went into Sea Girt Inn, Sea Girt, New Jersey, July 9th instead of on the 23rd, as previously planned.

**BOB CHESTER** replaced Bill McCune at the Chatterbox, Mountainside, New Jersey, July 17th, staying until August 13th.

**FLOYD MILLS** and his orchestra are playing a summer engagement, June 28th to September 6th, at Hotel Admiral, Cape May, New Jersey.

**FAUSTO CURBELLO**, early in July, went into Marden's Riviera, Fort Lee, New Jersey, succeeding Carmen Cavalero, who shifted to Ritz-Carlton, Atlantic City.

**LOU BREESE** had a two-day stand at Hamid's Pier, Atlantic City, July 21st and 22nd; he spent the July 24-31 week at the Totem Pole Ballroom, Boston, and was at the State-Lake Theatre, Chicago, the week of August 8th.

**ORRIN TUCKER'S** band is celebrating over the return of Bonnie Baker to the fold. She had been out of the band for six weeks due to an appendectomy.

### Pittsburgh Pastime

**DON BESTOR** wound up a six-week stay at Bill Green's, Pittsburgh, July 21st.

**CLYDE KNIGHT** checked in at Green's on July 22nd for a fortnight.

**AL KAVELIN** finished a date at Westview Park, Pittsburgh, August 4th.

**HERBIE HOLMES** opened a two-week engagement at Kennywood Park, Pittsburgh, July 13th, replacing Lang Thompson.

### Southward Swing

**DEAN HUDSON** opened July 11th for an indefinite engagement at Summit Club, Baltimore. Sandy Canaris has become trumpet of the band, replacing Jimmy Farr.

**TED WEEMS** started a two-weeker at Peabody Hotel, Memphis, July 28th. He has a new chirper, by the by, Jean Browne.

**BERNIE CUMMINS** went into the Club Trocadero, Henderson, Kentucky, August 2nd for two weeks.

**LANI McINTYRE** finished his two-weeker at the Iroquois Gardens, Louisville, Kentucky, August 15th.

**COUNT BASIE** started at Surf Beach Club in Virginia Beach, Virginia, July 29th.

### Mid-West Madcaps

**ENRIC MADRIGUERA** will go into the Statler, Detroit, October 6th, for three months. That date will be followed by the Netherland Plaza, Cincinnati, and the St. Francis Hotel, San Francisco.

**AL DONAHUE** went into the Detroit Eastwood Gardens, July 4th.

**SAMMY KAYE** took on four theatre dates between July 18th and August 22nd: Chicago Theatre, Chicago; Riverside Theatre, Milwaukee; Palace Theatre, Akron, Ohio, and the Palace Theatre, Youngstown, Ohio.

### Ohio Overture

**GEORGE HAMILTON** is in for an indefinite stay at the Terrace Club of the Mansion, near Youngstown, Ohio.

**HERBIE KAY** succeeded **ADA LEONARD** and her All-American Girls at the Cascades Room in Hotel Pick-Ohio, Youngstown.

**FREDDY FISHER** in July got his fourth holdover at Old Vienna in Cincinnati.

**PAUL WHITEMAN** went into the Danceland, Buckeye Lake Park, Ohio, for a one-nighter, July 23rd.

**JOHNNY MCGEE** made things hum at Lake Breeze Pier, Buckeye Lake, Ohio, from July 27th to August 21st.

**CHARLIE AGNEW'S** orchestra played the week of July 26th at Crystal Danceteria, Buckeye Lake Park, Ohio.

### Chicago Chatter

**BENNY GOODMAN** opened July 24th in the Panther Room, Sherman Hotel, Chicago.

**CARLOS MOLINA** went into the Rumba Casino, Chicago, on the 23rd, succeeding Eddie Le Baron.

**WAYNE KING** will return to the Edgewater Beach, Chicago, October 3rd for an indefinite run.

**SKINNAY ENNIS** carried on at the Empire Room of the Palmer House July 1st, even though four of his men were injured in an accident and could not appear. These four were replaced for the evening by men from Lew Diamond's orchestra.

**BOYD RAEBURN** got about 14 weeks at the Chez Paree, Chicago, counting his holdover time.

### Cross-County Cavaliers

**RAYMOND SCOTT** brought his celebrated new quintet and new orchestra to the Cedar Point (Sandusky, Ohio), Grand Ballroom July 18th, for such a display of "surrealistic rhythms" as has



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seldom been made here or anywhere else. During the week of July 28th he was at the Steel Pier, Atlantic City. From August 13th to September 1st he will be at the Elitch Gardens, Denver.

**CLYDE McCOY** had a week's date at the Lyric, Theatre, Indianapolis, from August 8th through August 14th, after his monther at Meadowbrook Country Club, St. Louis, Missouri. On August 15th he checked in as maestro of the Peabody Hotel, Memphis, Tennessee, a date which will take him through September 4th. Then its the Paramount Theatre, Los Angeles, from September 11th to 17th; the Trianon Ballroom, South Gate, California, September 18th through October 29th, and Texas dates in November and December.

### Wide West Wig-Wags

**ANSON WEEKS** is the big attraction at the Muehlebach Hotel, Kansas City, Missouri. His date of three weeks began August 10th.

**HENRY BUSSE** will go to Denver August 18th for two weeks at Lakeside Park. He will begin a four-weeker at the Edgewater Beach Hotel, in Chicago, September 5th.

**HENRY KING** opened at Jantzen's Beach, Portland, Oregon, August 11th.

**BEN POLLACK** began a two-week date at the Palladium in Portland, Oregon, July 10th.

**EARL HINES** played the Palladium, Portland, August 7th, and will play Oakland August 31st and September 1st.



THE "KORN KOBLERS"

### Lone Star Line-Up

**JIMMIE LUNCEFORD** had four Texas dates the first week in August: at Liberty Hall, El Paso; the Automobile Building, Houston; the Cotton Palace Coliseum, Waco, and City Auditorium, Galveston.

**PINKY TOMLIN** started his stay at Anacacho Room of the St. Anthony Hotel, San Antonio, July 3rd. He will move into Manhattan Beach, New York, August 17th. Early in July Jeri Sullivan joined the outfit as vocalist.

**GLEN GARR** opened July 24th at the Hotel St. Anthony in Dallas, for a four-weeker.

**ABE LYMAN'S** tour of the northwest covers one-nighters in Portland, Oregon; Seaside, Oregon; Seattle, Washington, and Tacoma, Washington.

**RAN WILDE** has a summer booking at the new night club on the California-Nevada state line, "Cal-Neva".

**RAY NOBLE** played at the Commercial Hotel, Elko, Nevada, the week of July 26th.

### Golden Gate Swingers

**WOODY HERMAN'S** band went into the Palladium, Los Angeles, for eight weeks, starting July 18th.

**CARL RAVAZZO** will follow Chuck Foster at the Biltmore Bowl, San Fran-



cisco, August 28th, for an eight-week stretch.

**WILL OSBORNE** went into the Palace Hotel, San Francisco, after Carl Ravazzo checked out, early in August.

**MATTY MALNECK** went into the St. Francis, San Francisco, July 24th.

**BOB CROSBY'S** band opened at Catalina Island August 9th.

**CHARLIE BARNET** started a sixweek stand at the Casa Manana, Culver City, July 22nd. He now has a seven-piece band-within-a-band, called the Cherokees, after one of Barnet's best-seller discs of some months ago.

**OZZIE NELSON** is taking a string of one-nighters which will wind up September 2nd, when he goes to Culver City for a stay at Casa Manana.

**TED FIO RITO** goes into the Trianon in Southgate on August 19th.

**LOUIS BETANCOURT** and his Latin-American music began an engagement in June at the Zomba in North Hollywood, California.

**For Uncle Sam**

**FRED WARING** has recently completed the official Quartermaster Corps Marching Song, written at the request of the War Department.

**"HAPPY" FELTON**, former band leader now playing in "Hellzapoppin'," donated his band's sheet music to Captain Maurice King of the Ninety-eighth Division. Captain King is in charge of music at Camp Upton. This gift will enable the band there to extend its repertoire considerably.

**VINCENT LOPEZ** and his orchestra, who introduced "Thumbs Up" to the American public in the Grill Room of Hotel Taft, in New York, are cutting a special record of it as the official song for the British War Relief. It will be flown to Winston Churchill by clipper. Between June 29th and July 2nd at the Taft, Lopez played to more than 5,000 persons, and many hundreds were turned away.

**KAY KYSER** and **GINNY SIMS** have been playing some West Coast army camps under the direction of Hollywood Division Motion Picture Committee for National Defense.

HERE, THERE AND EVERYWHERE

**President Perino Honored**  
**BROTHER JAMES PERINO**, president of Local 249, Iron Mountain, Michigan, was signally honored recently when he was elected judge of the Municipal Court of Iron Mountain for a six-year term, carrying every precinct in the city.

Brother Perino is a graduate of the University of Michigan and for a number of years has been practicing law in Iron Mountain. In addition to being president of the Local, he is also president of the Michigan-Wisconsin State Elks Association.

Congratulations, Jim!

**Federation Members Win Prizes**  
**I**f anyone has ever had any doubt in recent years that THE INTERNATIONAL MUSICIAN is one of the most-read musical publications and one of the best means of advertising, the following incident should dispel the erroneous impression immediately.

Several months ago brief mention was made in these columns of a song contest sponsored by the Committee to Defend America by Aiding the Allies. Hundreds of inquiries were received by the committee from members of the Federation, who mentioned that they saw the item in THE INTERNATIONAL MUSICIAN. The following members were among the principal prize winners:

Ralph Herrick, Boston, New York (Rochester Local), tied for second prize, \$150.00. Song: "Prepare, America."

Ada R. Strickling (Clarksburg, West Virginia, Local) who wrote "Wings Over America" in collaboration with Edna A. Wright, Marietta, Ohio. Prize: \$100.00.

Allie Wrubel, who tied with Herrick for second place and also received \$150.00; formerly played in bands like Paul Whiteman, Meyer Davis and Bennie Krueger. Song: "My Own America".

This is certainly convincing evidence.

**Partial Victory**

**THE** Chicago Printing Trades Unions state that as a result of their campaign against R. R. Donnelley & Sons Co. (Lake-side Press), another publication has transferred its printing to a union company. The latest change-over was by the Brooklyn (New York) Red Book, the classified directory of the telephone company.

**Our Youth Orchestra**

**PICTURED** here is Benny Bonacio, born Sebastiano Bonacio in Mineo, Italy. The photograph was taken when he was nine years old. At the age of ten, Bonacio was sent to Paris to study. He later emigrated to the United States where he became first clarinet with Eddie Elkins, the Silvertown Cord Orchestra, Ernie

Golden and Paul Whiteman. He is also well known as a manufacturer of musical accessories. Since leaving Paul Whiteman, very little has been seen of Benny as he is busy commuting between his home in Forest Hills and the Roxy Theatre in New York City where he is now playing.



**BENNY BONACIO (At the Age of 9)**

**Vacation!**

**WE** are now closing our books in order to take a two-week vacation, during which we expect to attend the annual picnic of our home local, 73, Minneapolis, Minnesota. Much fun is promised, and we will try to tell you about it in the next issue.

**FRANK C. JOHNSON**

Frank C. Johnson, charter member and one of the organizers of Local 391, Ottawa, Illinois, died in that city on June 26, 1941, after a brief illness, at the age of 69. Brother Johnson was born in Ottawa

on March 13, 1872. He had been a member of Hentrich's Military Band for 30 years, and for the past 23 years had been a salesman for the Standard Brands Food Company. Surviving are his widow and two daughters.

**JEAN M. MISSUD**

Jean M. Missud, one of the nation's foremost composers and bandmasters and a close friend of John Philip Sousa, died in Marblehead, Massachusetts, on July 17, 1941, at the age of 69 after an extended illness.

A native of Nice, France, he was born April 25, 1852. At the age of 12, he was composing music, and when he was 13 he studied at the Municipal Music Conservatory under the celebrated George Testa, bandmaster for the Prince of Monaco.

In 1869 he enlisted in the United States Navy when the United States Sabine was in the harbor of Nice. Technically listed as a castaway, he was enlisted and arrived in Charlestown in 1870.

In 1878 he formed what was to become the nationally-famous Salem Cadet Band, and has served as its conductor ever since. Although tempted with offers by Sousa to join the latter's organization, he remained with the Salem group.

In 1903, when the Ancient and Honorable Artillery Company of Boston went to England, the Cadet Band went along with Mr. Missud and his men playing a command performance before the king and queen.

On April 14, 1928, he was publicly feted by the people of Salem on the occasion of his fiftieth anniversary as founder and leader of the Cadet Band.

A few years back, John Philip Sousa and his band appeared in Salem for a concert. Recognizing Missud in the audience, the famed bandmaster turned over his baton to him to lead the Sousa Band for a number.

In June of the present year he was presented with an honorary master of arts degree by Tufts University. The occasion marked the fiftieth consecutive year that Mr. Missud and his Cadet Band had played at the Tufts commencement.

He was a member of the Starr King Lodge of Masons, the Musicians' Union and an honorary member of the Rotary and Kiwanis clubs of Salem.

He leaves a son, Walden Missud of Salem; a daughter, Mrs. Marie Schwartz of Marblehead, and several grandchildren.

Funeral services were held Saturday, July 19th, at the chapel Harmony Grove Cemetery in Salem.

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Symphonic Recordings Review

Symphony No. 2 in C Minor ("Little Russian"), Tchaikovsky. Victor Red Seal Album M-790. Four 12-inch records, eight sides, played by the Cincinnati Symphony Orchestra under the direction of Eugene Goossens. The Symphony No. 2 in C Minor, as well as the first and third symphonies of Tchaikovsky, has long been neglected by both musicians and music lovers. The second particularly is prophetic of the themes and melodic passages of the better-known fourth symphony which was to follow. It is typically Russian, but not so heavy as Tchaikovsky's later works. It is given a fine performance by the Cincinnati Symphony Orchestra in its first recording, with Dr. Goossens directing the clear-cut, restrained reading of this fine work.

As far as we know, this is the first recording ever made of this symphony. It was undoubtedly cut in the Music Hall in Cincinnati, which sometimes makes it sound slightly cavernous; otherwise it is everything to be desired. We will be glad to hear more recordings by this fine orchestra.

"Carnival of the Animals", Saint-Saëns, Victor Red Seal Album M-785. Three 12-inch records, six sides, played by Leopold Stokowski and the Philadelphia Orchestra with Jeanne Behrend, Sylvan Levin, Joseph Levine, pianists; and Benar Helfetz, cello. The "Swan" from this suite is often performed, the rest of the numbers only at long intervals. The sub-title is "Grand Zoological Fantasy". It was composed in February, 1886, as a surprise offering for the annual Mardi-Gras concert of the violoncellist, Lehoucq. It was conceived entirely in the spirit of the Mardi-Gras and is full of droll, kindly humor. The Philadelphia Orchestra, under Mr. Stokowski, has produced an excellent recording, the first made of this work in more than ten years.

"Midsummer Vigil", a Swedish Rhapsody, Hugo Alfven, Victor Red Seal Album M-788. Two 12-inch records, four sides, played by the Stockholm Concert Association Orchestra under the direction of Nils Grevillius. Alfven is one of the outstanding contemporary Scandinavian composers. He has written five symphonies, several symphonic poems, choral music and chamber music. The "Midsummer Vigil" is chiefly responsible for his reputation in America, having been played a number of times by the Philadelphia Orchestra under the direction of Leopold Stokowski and a great number of times by the Detroit Symphony Orchestra under the direction of the late Ossip Gabrilowitch. It is given a splendid performance by the Stockholm Orchestra. The "Elegy" on the fourth side is a lovely example of Alfven's restrained lyricism.

Concerto No. 20 in D Minor for Piano and Orchestra, Mozart, Victor Red Seal Album M-794, played by José Iturbi and the Rochester Philharmonic Orchestra with Mr. Iturbi conducting from the piano. In Mozart's time, it was the usual custom for a musician to play a Concerto and conduct at the same time. The D Minor Concerto was first played in this style by Mozart at a concert in Vienna. The performance given by the Rochester Orchestra with Mr. Iturbi as soloist and director is clean-cut and finished in every detail. A very fine album.

"Parsifal" Prelude and Good Friday spell, Wagner, Victor Red Seal Album M-514, played by the Berlin Philharmonic Orchestra with Wilhelm Furtwängler conducting. This is another album recorded before the outbreak of the present conflict in Europe. The mysticism of the "Parsifal" music has been faithfully reproduced in a restrained recording of great beauty.

"Bolero", Ravel, Victor Red Seal Album M-793, played by the Grand Orchestre Symphonique conducted by Piero Coppola. Successful performances of the "Bolero" in America are taken at a much faster tempo than is customary among French conductors. Stokowski's recording requires three 10-inch sides. The recording under Mr. Coppola's direction requires four 12-inch sides and stresses the rhythmic beat of the tympani rather than the solo instruments. It is a good recording, but we prefer the American style.

The Grieg "Holberg Suite", Victor Red Seal Album M-792, played by Walter Goehr and the London String Orchestra. This "Suite from Holberg's Time" is an expression of Grieg's devotion to the cause of Scandinavian culture. His creation was the outgrowth of the 200th anniversary celebration of Ludvig Holberg. The six movements are in the conventional dance form, which may be found in the suites of Bach, Handel and Rameau. It is given a fine performance by the London String

Radio Rhythms

By GENE HODGES

THE U. S. A. has become the No. 1 radio nation of the world during the past year. People in Europe, especially those of the Axis-dominated countries, are secretly defying the short-wave prohibition laws of their lands and are tuning in whenever possible on the radio programs from America in an effort to find out the truth concerning the European situation, according to guarded reports that come across the Atlantic to this country. Powerful radio receiving sets are being operated in cellars and garrets in the prohibited areas, and code words have been adopted in conversation to keep the authorities ignorant of what is being said and done. During the broadcasts armed guards are posted at the doors of the homes in case of any emergencies.

Demands for defense programs on radio stations have become so heavy the National Association of Broadcasters is considering a priority list of its own to determine which government agencies should be given preference for available time. A classification of the requests has been tentatively listed as follows: (1) programs devoted to enlistment, (2) to defense bonds and other financial measures, (3) morale building, and (4) activities of governmental agencies not concerned with defense.

Systems are being devised in the interests of national defense which may eventually revolutionize the automotive radio field, according to reports. These developments may prove a factor in preventing so many motor accidents by projecting traffic regulations by radio to visual and aural indicators set up in the automobiles. The automobile radio sets in use in America today number more than 8,000,000.

A new short-wave listening post was dedicated by NBC at Bellmore, Long Island, during a special WJZ news report last month. This post, said to be most favorably located for eavesdropping on world-wide radio signals, is linked with the NBC news room at Radio City by three direct lines. . . . The 300-foot tower of WABC's new transmitter in Long Island Sound has been completed. . . . The long-enforced law against using recordings was set aside by the networks last month when President Roosevelt decided to put his message to Congress on the air via a set of records. This is the first time CBS has ever used records and one of the rare moments when NBC has done so, although WOR has not been so particular about this ruling.

The Federal Communications Commission will have no Summer recess because of the urgency of national defense. They will meet every Wednesday for the remainder of the Summer as long as there is a quorum available. . . . The effective date of the Commission's new regulations for chain broadcasting has been postponed from July 30th to September 18th by request of NBC and CBS, who desired more time for discussions.

Pictures transmitted by radio from Russia were intercepted in New York last month for the first time, having traveled 4,615 miles through the air from Moscow. Tests now being carried on may lead eventually to the establishment of a permanent service, although much will necessarily depend on favorable magnetic conditions in the Arctic regions.

Benny Goodman has returned to the air over WEAJ on Thursday nights at 8:00 in a program called "Housewarming". . . . Rudy Vallee has had his contract renewed through January 1. . . . Allen Prescott is m.c.'ing his own variety show, "Prescott Presents", heard over WJZ weekdays at 10:45 A. M. . . . Mark Hawley, the WOR newscaster, has joined the WABC staff. . . . Mrs. Franklin D. Roosevelt has another sponsored radio series for the Fall, this time she speaks for a group of Latin-American coffee growers. . . . Bob Burns will continue his Arkansas Traveler characterization as star of the WABC show scheduled to open September 19th. Music will be provided by the Artzt band.

Gene Hamilton is giving up radio announcing and is becoming a member of the NBC program production staff, where he will specialize in musical programs. . . . Tommy Harmon, the Michigan football star, will join WJR in Detroit and broadcast Michigan's football games next fall. . . . Raymond Gram Swing has returned from England.


A decreased production of radio manufacturing is expected due to the diminished supply of labor and materials. Also a more limited choice of models is predicted. . . . WABC's "Court of Missing Heirs" program has dropped this title and has become "Are You a Missing Heir?". . . . WOR, in cooperation with Treasury Department, is offering "America Preferred", Sunday afternoons. The program features prominent Americans who are of foreign descent or birth. . . . Charles O'Connor, who has been the announcer on the "Johnny Presents" shows for the past eight years, leaves that show this month and will be succeeded by Nelson Case. . . . Radio is receiving much of the credit for the \$707,000,000 sales of defense bonds for the month of June. The foreign language stations are stressing Defense Bond sales also.

When materials necessary to the television industry were abundant, the FCC would not give the "go-signal" for commercial television, stated E. A. Nicholas, president of the Farnsworth Television and Radio Corp. Now that the permission has been given, he continued, another branch of the government feels that it cannot release the necessary materials. (So it looks like television's progress is again going to be stymied.)

Ray Noble will supply the music for the Chase and Sanborn show with Edgar Bergen, which returns to the air September 7th. . . . Is Orson Welles going to do a series for Lady Esther this Fall? . . . Wasn't it Bing Crosby who said he would never sing a BMI tune? . . . Proctor and Gamble are using news commercials on their Ivory soap serials. . . . June Hyde has begun "What Can I Do?", a women's defense series, on NBC-Blue. . . . Four members of the NBC page staff have left for other jobs, three in radio and the fourth with a magazine. . . . Coca-Cola plans to replace its "classical" series with popular singers and orchestra after the next 13 weeks. . . . The "Meet Mr. Meek" series on Wednesday nights on CBS will take a six-week vacation after the August 20th broadcast, returning October 8th.

There is a chance that the present one-year license term for radio stations may be doubled, according to James L. Fly, chairman of the FCC.

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Quartet No. 2 in G Major, Beethoven, Victor Red Seal Album M-622, played by the Budapest String Quartet. This Quartet belongs to the so-called first period of Beethoven's career when he was still largely under the influence of his great predecessors, Haydn and Mozart. The recording by the Budapest String Quartet is among the best of the quartet performances.

"Variations on a Theme by Haydn", Brahms, Victor Red Seal Album M-799, played by Pierre Luboshutz and Genta Nemenoff, piano duo. This work was composed and published by Brahms in two versions, one for full orchestra and the other for two pianos. It is one of Toscanini's favorite compositions and was recorded by him with the Philharmonic-Symphony Orchestra of New York. The performance by Luboshutz and Nemenoff is excellent and will be welcomed by lovers of two piano works.

Suite for Two Pianos, Beryl Rubinstein, Victor Red Seal Album M-784. Three 12-inch records, six sides, played by Beryl Rubinstein and Arthur Loesser. Beryl Rubinstein has long been a distinguished composer and pianist, and this suite is one of his most successful creations. This recording contains an authoritative performance given by the composer with Arthur Loesser, well known as a concert pianist and as a music critic in Cleveland, Ohio.

Art Songs (Volume II), Victor Red Seal Album M-789. Two 10-inch and two 12-inch records, eight sides, sung by Polva Frijs with Cellus Dougherty at the piano. This album contains eleven songs by some of our finest composers. Polva Frijs is a great artist, and these recordings show her at her best. The accompaniment by Cellus Dougherty is both adequate and satisfying. He gives her excellent support.

"Vienna Blood" and "Voices of Spring", Johann Strauss, Victor Red Seal Record 18060. Played by the Philadelphia Orchestra, conducted by Eugene Ormandy. Mr. Ormandy is a Viennese and naturally has a warm, sympathetic feeling for the waltzes. The recording under his direction is superb.

"Mignon"—Act II (Me voici dans son boudoir) and "Carmen"—Act II (Chanson Boheme), Victor Red Seal Record 2161, sung by Bruna Castagna, contralto, with the Victor Symphony Orchestra conducted by Wilfred Pelletier. Miss Castagna is the finest living Carmen. Her Metropolitan performances always arouse tremendous enthusiasm, and her recording of the Gypsy Song is of equal stature. The Gavotte from "Mignon" also shows her voice to fine advantage.

"My Hero" and "That Would Be Lovely" from the "The Chocolate Soldier", Oscar Straus. Victor Red Seal Record 18061, sung by John Charles Thomas assisted by Hope Manning, soprano, and the Victor Symphony Orchestra under the direction of Frank Tours. Performances by John Charles Thomas need little comment, and this recording is of light opera selections in which he excels.

"Essay for Orchestra", Samuel Barber, Victor Red Seal Record 18062, played by the Philadelphia Orchestra with Eugene Ormandy conducting. This composition was first performed by Toscanini and the NBC Symphony Orchestra on November 5, 1938. It is a fine composition by the 31-year-old American composer. The performance on this record by Ormandy and the Philadelphia Orchestra is warm and sympathetic, combining for one of the more delightful single records by the Symphony Orchestra.

"Mignon: Kennst Du Das Land", Goethe-Wolf, Victor Red Seal Record 18079, sung by Kerstin Thorborg with Leo Rosenek at the piano. Kerstin Thorborg is one of the bright stars of the younger Metropolitan artists. Her warm contralto voice has never shown to better advantage than on this recording. Leo Rosenek supplies an excellent accompaniment.

"Traviata" Preludes to Acts I and III, Verdi, Victor Red Seal Record 18080, played by the NBC Symphony Orchestra under the direction of Arturo Toscanini. Toscanini has a particular fondness for these two Preludes. They are always a delight to hear when played by him, and this recording is a faithful reproduction of the combined artistry of the maestro and the NBC Symphony Orchestra.

"Danse Macabre", Cazalis-Saint-Saens, and "Traum Durch Die Dämmerung", Straus, Victor Red Seal Record 2165, sung by Norman Cordon with Karl Kritz at the piano. Norman Cordon, young American basso, is progressing at a rapid pace. His



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singing on these sides is superb; in fact, we regard it among his best performances.

"Academic Festival Overture", Brahms, Columbia Masterworks Album X-200. Two 12-inch records, four sides, played by the Philharmonic-Symphony Orchestra of New York under the direction of John Barbirolli. This overture is based upon a pot-pourri of student's songs and was written in appreciation of the degree of doctor of philosophy bestowed upon Brahms by the University of Breslau. Barbirolli gives it a rollicking reading, and the recording is excellent. The fourth side faithfully reproduces the fine string section of the New York Philharmonic Orchestra in "Sheep May Safely Graze", Bach-Barbirolli.

Quartet No. 18 in D Minor, Mozart, Columbia Masterworks Album M-462. Three 12-inch records, six sides, played by the Budapest String Quartet. This is one of the finest of Mozart's compositions. The performance by the Budapest String Quartet adds another fine work to the rapidly growing recorded chamber music repertoire.

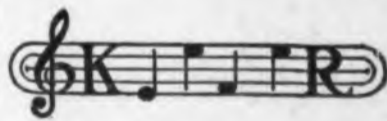
"Evocation" and "Triana", Albeniz, Columbia Masterworks Record 71171-D, played by Gulomar Novaes, pianist. Miss Novaes, eminent Brazilian pianist, is in her element playing these colorful Spanish numbers. The piano tone is faithfully reproduced and the performance is bril-

liant; the recording leaves nothing to be desired.

"Weiner Blut", Johann Strauss, Columbia Masterworks Record 11579-D, played by the Pittsburgh Symphony Orchestra with Fritz Reiner conducting. This is the second recording by the Pittsburgh Symphony Orchestra. Mr. Reiner is another fine exponent of Viennese music, and you will find no better Strauss recording.

"Until", Sanderson, and "Yours Is My Heart Alone", Lehar, Columbia Masterworks Record 17252-D, sung by Robert Weede, baritone, with piano accompaniment by Pablo Miquel. Robert Weede has come into his own since creating a sensation at the "Met" in "Rigoletto" this Spring. The singing of these songs demonstrates the tremendous range of his beautiful baritone voice. It is superb singing; we look forward to more of his records.

Bach-Weiner Toccata and Fugue in C, Columbia Masterworks Album No. X-195, played by the Minneapolis Symphony Orchestra under the direction of Dimitri Mitropoulos. The Weiner Orchestration ideally reproduces the nobility of the Bach music. Mr. Mitropoulos develops it in this album with great precision and fidelity. The tonal beauty of the orchestra stamps this as one of the best of all the recordings of the Minneapolis Symphony Orchestra. A "must" for your library.



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EMBELLISHMENTS by Jan Hart



JAN HART

**HART-BEATS:** On several occasions recently we have heard the word "discrimination" used as an excuse for someone's failure to get something he wanted, and frankly the remarks have agitated us no end. To begin with, discrimination is a good solid word when used correctly, and it stands for something that no one should be without at certain times. But in this country to blame one's failures on discrimination is just plain silly. This is America, in case any of us has forgotten, and we are still a free people and certainly intend to remain that way. Success in the U. S. A. needs only one requirement—fortitude, and plenty of it. So if any of our readers likewise have a "discrimination" complex, may we suggest you look around at many of your friends and acquaintances. They're doing all right, aren't they?

**WHOLE NOTES:** One of the most pleasant days in our old life was spent recently on a boat belonging to Freddy Hartman, popular radio double-reed specialist and saxophone. We went out to fish.—(period)! . . . Leo McConville, erstwhile radio top-notch trumpeter, is now a chicken farmer down in Maryland, and the things we learned about chickens from Leo! Do you know that chickens get chicken-pox? Yes, sir. And the only difference between a temperamental hen and a temperamental musician is that the hen quits laying eggs.

**TRILLS AND TURNS:** Music from Jerome Kern's "Show Boat", written in the form of a symphonic synopsis by the composer, will be played next season by Dr. Artur Rodzinski for the first time anywhere with the Cleveland Symphony Orchestra in Cleveland and with the Philharmonic-Symphony when Dr. Rodzinski appears as guest conductor with that organization next November. . . . Henry Scott's swing band will open the Fall season at Town Hall, September 26. The concert will be sponsored by Aeolian Piano Company. . . . The Students Opera Company, Diana Irvine, director, which was formed last season in Philadelphia, will continue its activities next season with Konrad Neuger, the Metropolitan chorus master, as musical director. . . . Paul Wittgenstein, the one-armed pianist, will be soloist in Benjamin Britten's new concerto, "Diversions on a Theme", with the Philadelphia Symphony Orchestra, under Eugene Ormandy, in November.

**MODULATIONS:** Sam Diehl has written a swell new tune entitled "Scrubbin'" and is now working on an arrangement of it for the Ross Sisters. . . . Paul Specht, the maestro, has written a book, "How They Become Name-Bands". . . . Irving Berlin's "God Bless America" fund for the Boy and Girl Scouts of America has reached the \$87,000 mark for the youth movement. . . . Henry Morgenthau, Jr., Secretary of the Treasury, is the copyright owner of "Any Bonds Today", and the Government is handling all song exploitation. . . . Bob Allen, vocalist, who was formerly with the Hal Kemp orchestra, is now forming his own band in Cleveland.

**GLISSANDO:** Count Basie is not booking band engagements for the month of October. Instead, he will go on a lecture tour of leading American colleges and universities. . . . Cab Calloway is celebrating his tenth anniversary as a bandleader. . . . Vido Musso, formerly with Harry James, then with Gene Krupa, has now joined Benny Goodman's orchestra. . . . Charlie Spivak's sweet trumpet playing is really something. . . . 'Tis said that Raymond Scott is now signing autographs in invisible ink. My, my—what next? . . . Bob Schafer, pioneer radio star and song writer, is on his vacation from the Blue Mirror in Newark, New Jersey. Bob has been a member of ASCAP since 1924. . . . Henry Jerome and his Stepping Tones have left Childs' Paramount Restaurant after a year's run, and are now traveling through the Middle West in a series of park bookings.

**INTERLUDE:** Sal Terini is farming these days, and is about done up with all his laboring. To date his efforts have produced one tomato, two ears of corn, three radishes, a couple of luscious onions and one pod of peas. (From little acorns big oaks grow.) . . . Happy Felton, the former band leader who is now playing in "Hellzapoppin'", has donated his music to Capt. Maurice King of the 98th Division for use at Camp Upton. . . . When Gabriel Heatter goes into his commercial, following his news reports, we shudder. If he'd only change the tone of his voice or something to prepare a feller for the commercial! . . . Dolly Dawn is doing a terrific business with her former boss's band at Roseland.

**PASSING NOTES:** The Vincent Bach Corporation has added a new line of instruments to the firm's present group of brasses, namely, cornets and trombones, which will carry the trade name, Mercedes. . . . There is such a great demand for the Otto Link mouthpieces that at the moment they are 200 orders behind schedule. . . . The Army has bought Hammond Electric Organs for chapels of 555 regiments in various Army camps. They will be delivered at the rate of forty per week. . . . Jack Robbins (Robbins Music Publishers) recently held a party at his New York offices for leading Mexican song writers and announced the opening of larger offices in Mexico City. . . . J. Fred Coots received \$2,000 advance for his latest song. The amount was paid by Lou Levy of Leeds Music, who outbid many other publishers. . . . Received a copy of Clarence Gaskill's new song, entitled "Love America or Leave It Alone", published by Santly-Joy-Select, Inc. "And if you don't love it", go the lyrics, "and think nothing of it, then go find a home of your own". Them's our sentiments, too.

**RECORD NOTES:** Don't miss Claude Thornhill's much-talked-about "Portrait of a Guinea Farm" (Okeh). . . . Columbia has put out a Conga-Rumba album that is most timely. The music is Cuban and is played by native Cuban musicians. . . . Columbia canceled John Kirby's contract because he played a date for Victor-Bluebird records, although not in label credits. Then Victor immediately signed Kirby and his men for a 20-side Bluebird contract. . . . We like Tito Guizar's Victor recording of "Acertate Mas". . . . If you like jazz guitarists, be sure and hear Django Reinhardt's solos in the Decca album "The Quintet of the Hot Club of France".

POPULAR RECORDINGS OF THE MONTH

COLUMBIA:

- "Arms for the Love of America" and "Any Bonds Today", Kay Kyser and orchestra.
- "Wasn't It You" and "Be Fair", Eddy Duchin and orchestra.
- "Rumba Rhapsody" and "Is It Taboo", Xavier Cugat and orchestra.
- "Boogie Woogie Piggy" and "Love Me a Little Little", Will Bradley and orchestra.
- "Down, Down, Down" and "Soft as Spring", Benny Goodman and orchestra.
- "Time Was" and "Starlight, Starbright", Eddy Duchin and orchestra.
- "Lament to Love" and "Dodgers' Fan Dance", Harry James and orchestra.

OKEH:

- "Cowboy Serenade" and "Till Reville", Gene Krupa and orchestra.
- "Kiss the Boys Good-Bye" and "Tattletale", Tommy Tucker and orchestra.
- "Tune Town Shuffle" and "You Lied to Me", Count Basie and orchestra.
- "Sweet as Honey" and "Dance and Stay Young", Tiny Hill and orchestra.
- "Blue Champagne" and "Harbor of Dreams", Frankie Masters and orchestra.
- "The Angels Came Thru" and "A Rose and a Prayer", Charlie Spivak and orchestra.
- "Ol' Man River" and "K.K. Boogie", Henry Red Allen and orchestra.

DECCA:

- "Be Honest With Me" and "Good-Bye, Little Darlin', Good-Bye", John Scott Trotter Eight.
- "Flamingo" and "Where in the World", Tony Martin vocal with orchestra directed by David Rosa.
- "Time Was" and "Isle of Pines", Jimmy Dorsey and orchestra.
- "Do You Care?" and "Will You Still Be Mine?", Bob Crosby and orchestra.
- "Smiles" and "Rose Room", Guy Lombardo and orchestra.
- "St. James' Infirmary" and "Black and Blue", Jack Teagarden and orchestra.
- "Down the Old Church Aisle" and "Just Around the Corner", Ted Lewis and orchestra.

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- "A Rose and a Prayer" and "The Worm Who Loved the Little 'Tater Bug'", Vaughn Monroe and orchestra.
- "Love Me a Little Little" and "Sand in My Shoes", The King Sisters with the Rhythm Boys.
- "Tommy's Mustache" and "Let's Dance the Conga", Feliciano Brunelli and orchestra.
- "Nelan" and "This Love of Mine", Tommy Dorsey and orchestra.
- "Till Reville" and "Dawn", Wayne King and orchestra.

BLUEBIRD:

- "I'm Misunderstood" and "Sur Les Quais Du Vieux Paris", Jean Sablon vocal with orchestra accompaniment.
- "Mexicali-Oomph!" and "The Daughter of Jeanie", Mitchell Ayres and orchestra.
- "Jim" and "Steady Teddy", Teddy Powell and orchestra.
- "You and I" and "The Angels Came Thru", Glenn Miller and orchestra.
- "In the Hall of the Mountain King" and "Harbor Dreams", Alvino Rey and orchestra.
- "Daddy" and "Don't Be Blue, Little Pal, Don't Be Blue", Vaughn Monroe and orchestra.
- "Ponce de Leon" and "Little Dip", Charlie Barnet and orchestra.

ALBUMS

VICTOR:

- Waltzes You Saved For Me—Four records, 8 sides, favorite waltzes played by Wayne King and his orchestra.
- March Time—Four records, 8 sides, played by the Goldmark Band, Edwin Franko Goldman, conductor.
- Swing Low—Four records, 8 sides, Negro spirituals by the Hampton Institute Quartet with Charles Flax, baritone.
- Musical Dramatizations of Favorite Songs—Four records, 8 sides, Lew White at the organ, with chorus.

DECCA:

- All the Things You Are—Five 10-inch records, 10 sides, piano solos by Carmen Cavallaro with guitar, bass and drums accompaniment.
- Louis Armstrong Classics—Five 10-inch records, 10 sides, featuring Louis Armstrong and his orchestra.


COLUMBIA:

- Theme Songs—Four records, 8 sides, theme songs played by orchestras of Benny Goodman, Eddy Duchin, Kay Kyser, Will Bradley, Harry James, Raymond Scott, Horace Heidt and Orrin Tucker.
- Talking Union—Three 10-inch records, 6 sides, Keynote recordings Album No. 106, The Alamac Singers, dedicated to Joe Hill.

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MUSICAL QUIZ

1. What composers took insects for their inspiration, in the following compositions:
    - (a) The Butterfly.
    - (b) Flight of the Bumble-Bee.
    - (c) The Flea.
  2. What two musicians did P. T. Barnum bargain with for American concert tours under his management?
  3. From what symphony is the following theme taken?
- 
4. If the following composers:
    - Brahms
    - Ole Bull
    - Rimsky-Korsakoff

- Schumann
- Liszt
- Grieg
- Mussorgsky
- Wagner

returned to life and were assembled in one place, each would search out his former friend or associate. Group them as they would naturally pair off.

5. Of the following composers: Mozart, Liszt, Schumann, Verdi and Beethoven, each earned subsidiary fame because he
  - married a famous pianist of his day.
  - was an infant prodigy.
  - composed symphonies after he had become totally deaf.
  - was a great lover.
  - lived to be 87 years of age.

(Answers on Page Twenty-three)

## Bernie Says:

By BERNARD GREEN

THOUGH not yet quite 40 years of age, Ray Block has just begun his eighteenth year in radio, a record, I believe, unmatched by any other musical conductor. Well, whether it's a record or not, doesn't matter. The fact remains that Ray has remained through the years a person and a musician of which the profession may be proud. Starting in as piano accompanist for many of radio's present-day greats, he later turned to choir directing. Now he has become one of the air's more important musical directors with no less than five important commercial stanzas today. The one we set out to report on is the "Gay Nineties" session on CBS which features Block's orchestra and choir. We watched one of these broadcasts the other day and came away with the thought that if Ray ever decided to forget about music he could easily and profitably set out on a career of comedy. Before the show begins he is introduced as "that orchestra leader from Canarsie." Doing the honors is announcer John Reed King who then walks over to shake Ray's hand. Instead of a hand-clasp he receives a face full of water which Ray has retained in his mouth. Call it slapstick. Call it what you will, but it's that kind of a show. As the name implies, it's supposed to take the audience back to those happy, unsophisticated days when "belly laffs" were the order of the day. While the show is in progress, Ray will don false eyes, over-size ears, girl's curls, anything to demonstrate in pantomime the song that Beatrice Kay is singing. And so, it's laff, laff, laff. The important thing, however, is that Block's music lacks nothing that spells perfection. Everything is ironed out during rehearsal, when Block is strictly the musician and choir director. It's an art to be serious at the right time and then effect a complete transition towards hilarious comedy. No wonder Ray Block has remained at the top of the heap for 17 years. Our hats off to this grand guy!



BERNARD GREEN

On the Up-and-Up  
Talking about transitions, let's study the careers of a newcomer in the music business, a fellow who has made strong, rapid strides that presage a grand future. We refer to personable Les Brown, endorsed for the summer months at the spacious, inviting Log Cabin in Armonk, New York. Sax tooter Brown is credited with breaking every existing attendance mark ever set at the Cabin and there is every reason to believe that it won't be many months before he is established as the top bandleader of the nation. He has charm, personality and what's most important, plenty of talent. He's not one of those baton waving maestri who depend on a big smile to gather fame. He plays in every number, writes or supervises every arrangement, settles all deals, but is never too busy to be a nice guy. Under the Joe Glaser banner he is fast establishing himself as the band to watch via discs, radio and personal appearances. As the saying goes, it couldn't happen to a nicer fellow.

Talking about nice people brings to mind Jose Morand, who is doing big things in the rumba and conga division. Contrary to popular belief, Morand is a native American, a product of Tampa, Florida, though an Arthur Murray group of dancers voted his "the easiest-to-dance-to" Latin-American Band.

### Thought Regulators

CBS's recent banning of the song, "Peace and Love For All" raises once more the question of free speech. The executives, according to the report reaching me, feel that the theme of the song is too controversial and will help influence the thoughts of its listeners. I don't like that logic. I think they have no right to do what they forbid a song to do. By banning the tune, they do the thinking for their audiences, which isn't the American way. The decision of whether the song has worth or not, in any direction, should be decided by the listener at all times. Of course I don't mean to imply that the networks should feature "The Horst Wessel", but on the other hand

they shouldn't bar everything that mentions peace. It so happens that I hate everything that present-day Germany stands for, and one of their policies, as you must know, is the banning of certain songs. In our effort to defeat their regime of intolerance, let us not simulate anything that has served as a foundation of Nazism. At any rate, if you want to hear the song, "Peace and Love For All", Jimmy Lunceford has waxed it for Decca. The words and music are the offerings of two rising lawyers, Leo Corday and Leon Carr.

### What We Stand For

While we're on the subject of music and patriotism let us turn to Lucy Monroe who has done more for American solidarity via song than any other artist in the country. We like this view of hers on the subject, "The battle for patriotism has just begun. We must go on. Citizens of no other country on this universe have more to be patriotic about than we who are privileged to call ourselves Americans. When we stand for the 'Star Spangled Banner', let us shout the words and show what we stand for. Let our voices ring out 130,000,000 strong to show our strength. With songs in our hearts and our hearts in our songs we can remind ourselves of the struggles that built this country. Let the 'Star Spangled Banner' be our banner forever, to remind us of the struggles ahead." Remember those words the next time you hear the national anthem. Show the world that you're proud you are an American and sing out clear and strong, even if your voice doesn't have concert quality.

### Sound Effects

From time to time, Al Malster, whose fine column is syndicated in the *Boston Observer* among dozens of other papers, has flattered this writer by reprinting

some of the comments that appear in this space. So we take time out to thank Al Malster, a lad we have never met but hope to meet in the very near future. . . . Ted Steele is one of NBC's shining lights. It must excite him to watch NBC page boys pass ticket holders into his program, for it wasn't so long ago that Ted was doing the same chore for other artists. . . . Charlie Martin, CBS producer, has a great idea to publicize the "V for Victory" campaign. When the script calls for a knock on a door, Charlie's sound effects man uses three short knocks and a long one, the morse code for "V".

### Where Rumors Breed

A spot that has always interested us to no small degree is Hanson's Drug Store, Seventh Avenue and 51st Street, in New York. Here gather throughout the day and into the early hours of the morning all the greats of show business and Broadway and the gamut is run from Broadway Rose up to big producers, columnists and ace press agents. Owner of this unique, interesting establishment is a Mr. Hanson, known to everyone as Hans. The boys behind the counters can tell you more about the Stem's characters than many of your top reporters. Our favorite is Hi, in the drug section, who serves as father confessor to show girls, actors and other citizens along the famous street. In this store many deals are settled, countless scoops are phoned to papers, while many sheets have men report there at certain intervals for important Broadway moves. Winchell makes a nightly stop there for the best ice cream soda in town as do others whose fame has become international. My pet excitement is the conversations among the swell, top-rate press agents—such fellows as Ken Lyons, Sid Garfield, Les Zimmerman, Paul Benson, Jack Tierman, Irv Mansfield, Milt Berger, Al Rylander, Al Wilde and others of their calibre.

### Gleanings

Glenn Miller has purchased a huge orange grove in Duarte, California, and he is calling it "Tuxedo Junction", after the song which he made so famous. In the future each orange will be stamped "Tuxedo Junction", which should help revive interest in the Erskine Hawkins' classic. If the grove does as well as the song, Miller has no worry about its success. . . . Sonny Burke, Charlie Spivak's ace arranger and a grand guy, was recently presented with a set of boy twins by his lovely wife. Before the event, everyone in the band was betting Sonny it would be a girl. Now that it's a pair of boys he wants to collect double. What's the ruling in such a case? . . . Carl Hoff who forsook that big commercial session to form a dance band has no regrets for the move after a three months' trial. You must consider that today he lives in a furnished room in Armonk to be near the spot where his band is featured, whereas the Hollywood commercial gave him a life of ease which included an immense ranch and a yacht.

### Grave Talk

A good joke never gets old, in our opinion, and, if you don't mind, we'd like to reprint this classic as told to us by Ed Flynn of *Downbeat*. It concerns the actor who had seen his last curtain and was being eulogized all over the place. Later that evening one actor approached another and observed, "Joe, I'll never forget how you acted when they were talking about poor Tom this morning. It's the talk of the town. We never knew you felt that way and the boys are very proud of you." Joe viewed his friend with disdain and tossing the praise off with a sweep of his hand offered, "Huh, so you think I was great at the chapel, eh? Well, brother, you should have caught me at the grave. I was simply terrific."



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## BOOKS OF THE DAY

HOPE STODDARD

**THE LISTENER'S BOOK ON HARMONY**, by Lawrence Abbott. 237 pages. Theodore Presser Company. \$3.50.

A book as lucid and as vivid as this becomes an invaluable asset when one considers that music is a language not in a poetic sense alone but in a literal sense also: a language to be learned just as French and Spanish are to be learned, by a mastery of the parts (chords rather than words) and the structure (melody rather than sentences). Thus, a child may be subjected to "music lessons" for years, may gain a breath-taking technic, may play by rote whole sonatas, and yet, unless he has become aware of music's terminology, be wholly in the dark regarding music's speech. Music does "make sense". Whether or not a person grasps this sense places him among the musically aware or the musically illiterate.

The single tone is the first concern of the author. Since "tone" like "warmth" or "height" is a relative designation, the word is explained by a clarification of its relationships. We learn that tones, like planets, are such only as they react on and are reacted on by other tones. It becomes clear why we can hum a melody after hearing it once, why we can anticipate an ending in advance, why we can "fake" an accompaniment. The matter of overtones is explained.

From tones, we go on to chords, the words of music, and from thence to melodies, music's sentences. Copious notational illustrations drive home each new bit of information, and cleverly chosen similes imprint it on our memories. It becomes evident that music is the least haphazard, the least casual, of the arts, that its progressions are orderly and planned, its effects minutely calculated.

Once we have been initiated into the ways of harmonic usage we can grasp the significance of the new music and learn what modern composers intend it shall do to us. The author further serves us well in pointing out the characteristic harmonies of great composers, earmarks that make easy recognition of their works possible.

If in a foreign country you have ever been bemused and bewildered by the babble of tongues about you, and then, as the speech becomes familiar, have found the sounds shaping into congruity and sense, then you will appreciate the service this book does, in making the concert hall's breathless rush of sound an expression none the less stirring for being couched in meaningful and explicit terms.

**MARIAN ANDERSON, a Portrait**; by Kostl Vehanen. 270 pages. Whittlesey House, McGraw-Hill Book Company, Inc. \$2.50.

Marian Anderson's art in itself is phenomenal. The author, recognizing this, does not try to paint the rose by embellishing plain fact. He gives instead a straightforward unelaborated history of her life as he was brought in close touch with it as her coach for ten years during her tours of Europe, Africa and the two Americas. As calm and unforced are this life's happenings as the notes of her song. Through the acclaim of eager throngs, through the jangling of trains, through the pelting of fate's arrows, she walks, queenly and sure, concerned only that she give to her art all that is in her to give.

We find her fulfilling this purpose under the dazzling searchlight of a Moscow theatre, before glittering throngs at the Paris opera, in the regal splendor of an Italian court, at an intimate gathering in the White House. Glimpses of her as a most human being gleam through the pages, as she stitches at her sewing machine, plays a game of rummy, bends over a steaming kettle, or climbs the cliffs off the Swedish coast.

Settings enough there are for this jewel, but none that attempts for an instant to dim the radiance of the gem itself.

**WORDS FOR MUSIC**, by V. C. Clinton-Baddeley. 168 pages. Cambridge, at the University Press.

The book begins by describing that Golden Age, the Elizabethan period, when words and music were but convex and concave of the same expression. Poet and musician in those days were mutually gratified at the other's glorification of his Art, and bouquets passed from writer to songster and back again with gracious nonchalance. The author, however, finds the real theme of his volume in the elabo-

ration of the arts at the turn of the 18th century, when each began to follow separate destinies. He traces their gradual divergence, setting forth reasons for poetry's waywardness and the means of mating her once again to music. Poetry and music have both erred, he tells us, during their search for independence, and points for proof to composers hacking up poems and poets robbing melody of her inherent rights. The book next lays down just what sort of poems are easily set to music, how, through their very incompleteness, they cry out for musical substantiation.

In the chapter, "The Decline of Song", he explains why great poets of England lost the art of writing for music. It is a sad chapter and parallels in great measure the trend in the United States in the early 20th century, when poetry said to music, "You go your way, and I'll go mine". The final chapter, "W. B. Yeats and the Art of Song" deals hopefully with the means whereby verse and music may be reunited, ending with the advice:

"If our poets could fall in love again, as Burns fell in love, or be inspired, as Moore was inspired, to honor the music of his country; if they could write a political song as Yeats could write it, or the authors of the old broadsides; if they could serve the public in the theatre as Dryden or Shakespeare or the ballad makers served the public; then would there be an end to all the whimsicalities and false sentiment of modern singing, and the living art of song be born again."

**SONG OF THE NORTH, the Story of Edvard Grieg**, by Claire Lee Purdy. 274 pages. Julian Messner, Inc. \$2.50.

It is a biographer's role to recreate not only the factual history of his subject, but, through anecdote, portraiture and phraseology, the aura of personality which surrounds him. Thus a book about Grieg should deal correctly, not in the heroic and the grandiose nor even in the tragic and the stark, but in the fanciful, the fleeting and the eerie. Either the author has sensed this or else, akin to the composer in thought and temperament, he has unconsciously been led to choose Grieg as subject for his portrayal, for never once does he blur by extraneous or inappropriate material the true characteristics of the dreamy Norseman. Here elves, giants, dwarfs and trolls are all casually encountered as citizens of Bergen. Here ordinary happenings are shot through with a gleam of grace.

Even sorrow presents a picture of blurred beauty, melting into the landscape of the composer's existence like mist at dawn. Grieg is able to forget the death of his child by pouring out his genius in composition. The carping of critics is drowned out in the spontaneous applause of his fellow-townsmen. Nina, his wife, sings "Springtime" so poignantly that Tchaikovsky, deeply impressed, weeps.

As the end draws near the author casts a sunset glow of renunciation over this weary weaver of fancies. In a letter to a friend, Grieg puts it simply, "We are done now with crescendo and fortissimo. Now we shall play diminuendo." After the final note has died out, Grieg's ashes, according to his wish, are placed in a grotto shielded by a thicket of birch, spruce, bird cherry and rowan, the while a black-bird sings overhead.

**SABBATH EVE SERVICE FOR THE SYNAGOGUE**, by Charles de Harrack. 24 pages. Bloch Publishing Company. \$1.50.

In the 17 compositions herewith presented for Sabbath Eve Service in the Jewish Temple, classic dignity is realized and Jewish tradition maintained. There is an enriching lustre of Orientalism, and the melodic flow is appropriate to temple worship. Throughout, the comprehension and versatility of the composer are apparent. Included in the works are two short organ numbers to be played when the mourners rise for Kaddish.

**STANDARD DANCE MUSIC GUIDE**. Copyright 1939 and 1941 by Anthony Ray De Vita. 25 cents.

Here is a compact pamphlet giving the titles of over a thousand standard dance tunes, each with its original key (thus eliminating wild guesses at keys that put melody instruments out of their range), and its starting note. Band leaders and arrangers will profit by this in grouping various airs into medleys. Program directors will find it stimulating. Appended is "a handy fake list" wherein the titles (also with key and starting note) are listed according to tempo.

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## Stage Shows

CE shows for Summer fare are so exactly suited to the public's palate that we wonder someone didn't think of them years ago. As it is, New York is revelling in its ice festival, opened July 13th for a second repeat engagement, and other cities further west are following suit. Let anyone go to the Center Theatre in New York for even one performance, see Jo Ann Dean and Gene Berg swing through their shimmering dance, Miss Le Verne whirl about in her dizzy skating display, Adele Inge imitate an electric current, all with a background of cool glittering ice, and he will come away convinced that here is the perfect summer entertainment.

### Vaudeville's Victories

THE Strand, in Brooklyn, will resume vaudeville in conjunction with films. The house will use top-flight bands and acts the last four days of each week, beginning August 29th, with Vaughn Monroe's band. In the middle of July Proctor's Theatre in Newark added Wednesday evening to its Monday and Tuesday evening vaudeville schedule.

### TOP-FLIGHT LISTINGS

#### New York

BROADWAY had its ups and downs during July, but the pace, though jerky, was certainly speedy. At the Strand, Guy Lombardo's orchestra brought in a so-so \$18,000, the week ending July 3rd, which zoomed to \$45,000 the week ending July 10th, when Cab Calloway came in. The following week, ending July 17th, Calloway's orchestra in its second session brought in a sturdy \$32,000, and, in its final, the week ending July 24th, sagged to \$24,000.

At the State, vaudeville headed by Bill Robinson, Bert Wheeler and others skimmed along to a nice \$20,000, the week ending July 3rd; the following week, Carmen Amaya, Cardini, Smith and Dale did vaudeville honors and brought in real holiday business, \$30,000. Topping vaudeville, the week ending July 17th, were Ella Logan, Berry Bros., Georges and Jalna, and Senor Wences; \$19,000 was the rating. The Ted Lewis unit, there the week ending July 24th, kept to that pace, \$19,000.

The Roxy, with stage show, counted up a profitable \$24,000, the week ending July 3rd. The next week, with Major Bowes' unit there, receipts zoomed to \$48,000, a total which fell off on Bowes' second and final week to \$28,000. A disappointing \$24,000 was the total the week ending July 24th, sans Bowes.

Radio City Music Hall, with its really excellent stage shows, listed ratings for the weeks ending July 3rd, 10th, 17th and 24th of \$88,000, \$93,000, \$70,000 and \$105,000 respectively.

Paramount basked in the warmth of top-flight bands during the same period of time. The week ending July 1st (Tuesday) Will Bradley's band touched off re-

ceipts to a sensational \$72,000; still there, the week ending July 8th, this band kept the total to a dizzy \$70,000; it concluded its stay July 15th, with \$45,000 swept into the coffers in the final week. The following week, ending July 22nd, with the same picture, Joe Venuti's band brought in a good \$35,000.

#### Philadelphia

IN the four weeks ending July 3rd, 10th, 17th and 24th, at the Earle, the four bands, those of Joe Venuti, Dick Stabile, Gene Krupa and Harry James, successively held sway. Their ratings were respectively \$19,000, \$21,000, \$21,000 and \$20,000.

#### Pittsburgh

AT the Stanley, the weeks ending July 10th, 17th and 24th, Gene Krupa, Sammy Kaye and Phil Harris were the

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successive maestros, bringing in respectively \$26,000, \$24,000 and \$20,000, all very good.

**Indianapolis**

AT the Lyric, Phil Harris's orchestra culled a pretty \$17,000, the week ending July 17th.

**Memphis**

THE week ending July 24th, the Dave Apollon stage show pulled a socko \$10,500 at the Malco.

**Chicago**

A FINE vaudeville bill, including Joe Sanders' orchestra, brought the gross at the State-Lake, the week ending July 3rd, to \$17,000.

At the Chicago, the week ending July 10th, Phil Harris's orchestra brought in \$44,400, a total far over expectations, which were high. The following week Dick Stabile's orchestra aided the box office plenty, and the ring-up was another \$44,400. Sammy Kaye, the week ending July 24th, drew a fine \$38,000 for the house.

**Kansas City**

LITTLE JACK LITTLE'S ORCHESTRA on the stage at the Tower counted up coins to the amount of \$8,500, the week ending July 17th.

**Minneapolis**

PAUL WHITEMAN'S ORCHESTRA heading the stage show at the Orpheum the week ending July 17th, in spite of stiff competition from dozens of Aquatennial Celebration attractions, hurdled to a fine \$17,500.

**Omaha**

AT the Orpheum, Phil Harris's band and A revue gave the house a sockeroo \$22,000, the week ending July 3rd.

**Los Angeles**

THE Paramount glowed in the sun of Will Osborne's orchestra, the three weeks ending July 3rd, 10th and 17th, and tallied up respectively \$25,500, \$21,000 and \$15,000, all excellent ratings.

**Operetta Amid Fountains**

VICTOR HERBERT'S beloved operetta, "The Fortune Teller" was chosen for three performances August 7th, 8th and 9th, by the Brandywiners, Ltd., of Wilmington, Delaware, in their celebration of a decade of unique operatic productions. The operetta was given at the Longwood Gardens Open Air Theatre, on the estate of Mr. and Mrs. Pierre S. du Pont. A more charming setting could not well be imagined, and many of the audience came early in the afternoon to view the plants in the conservatory, to walk through the sunken gardens and to observe the myriad fountains at play. Then, as the time for the performance approached, the visitors sat in the coolness

of a natural glen and watched the water curtain fall as the chimes in the distance struck the hour of twilight. This year's production of "The Fortune Teller" proved to be one of the most colorful in the Brandywiners' repertoire.

**LEGITIMATE LISTINGS**

**New York**

THREE musicals, "Hellzapoppin'", "Pal Joey" and "Panama Hattie", held up bravely through the heat of July. At the Winter Garden, "Hellzapoppin'" simmered along with grosses \$16,000, \$15,000, \$16,000 and \$16,000, the weeks ending June 28th, July 5th, 12th and 17th. The same four weeks, "Pal Joey" at the Barrymore rang up totals of \$15,000, \$15,000, \$14,000 and \$14,000. "Panama Hattie" at the 46th kept its reputation as a money-maker by bringing in, in these four weeks, \$23,500, 22,000, \$20,000 and \$22,000.

"It Happens on Ice" began its second repeat engagement July 13th, and ended the week with a gross close to \$17,000. Good at reduced scale.

**Atlantic City**

"GEORGE WASHINGTON SLEPT HERE" ended a week's engagement at Garden Pier Theatre July 6th with \$4,800 grossed. The week ending July 19th "Johnny Belinda" drew \$6,200 at the same theatre.

**Detroit**

"LIFE WITH FATHER" at the Cass showed unusual staying powers. The weeks ending June 28th, July 5th and July 12th, it chipped off \$16,500, \$12,500 and \$13,700. The run is expected to be extended well into August.

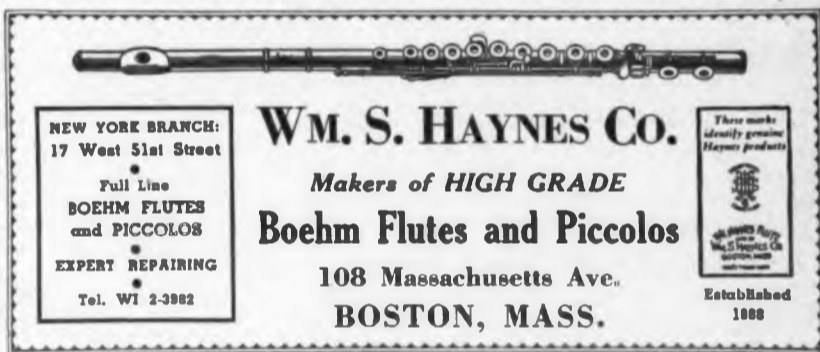
**Toledo**

THE third consecutive season of out-of-door musical entertainment sponsored by the Toledo Civic Opera Association opened July 14th at the Zoological Park with Victor Herbert's "Babes in Toyland". "The Firefly" came in July 21st; "Good News", July 28th; and "New Moon", August 4th.

**Chicago**

ON June 28th "Arsenic and Old Lace" disbanded for the summer, with the final week's rating \$12,000. It will re-assemble in the Autumn for a road jaunt. "Accent on Youth" at the Selwyn finished July 5th, after five weeks of tough sledding. The week ending June 28th grossed it \$5,000; the week ending July 5th, \$4,500.

"Hellzapoppin'" at the Erlanger showed itself a match for hot weather, keeping well in the black in spite of successive set-backs. For the weeks ending June 28th, July 5th, 12th and 19th, its ratings were \$18,500, \$16,000, \$15,000 and \$14,000. "My Sister Eileen" showed surprising staying powers, and will probably continue until the company bits the road in September. The totals for the weeks ending June 28th, July 5th, 12th and 19th, were \$8,000, \$9,000, \$10,000 and \$9,000.



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**St. Louis**

RUDOLF FRIML'S musical romance, "Firefly", in a return date at Forest Park, garnered \$44,000, the week ending June 28th. It was staged, with a few minor exceptions, exactly as it was in 1933. The weather was ideal and a new one-night attendance record was set July 5th, when more than 11,000 persons attended.

"The Three Musketeers" wound up a seven-night engagement July 13th, with a take of \$30,000. Threat of rain was the cause of the slight fall-off in receipts. The following week, ending July 20th, "Irene" clocked up the tremendous gross of \$47,000. "Standing Room Only" signs were hung out for every performance. Next in line, beginning July 21st, was another record-breaker, "Nina Rosa", its opening night grossing \$4,000.

**Louisville, Ky.**

THE six-week season of summer musical shows at Iroquois amphitheatre opened July 7th with "Chocolate Soldier", which brought for all seven performances near capacity. "Too Many Girls" finished a successful week July 19th. "Irene" opened July 21st.

**Dallas**

"THE MERRY WIDOW", second in the series of Opera-under-the-Stars, closed June 25th with excellent attendance records. Clear skies permitted all performances to be given out-of-doors. "Rio Rita", which opened June 26th, bettered even "The Merry Widow" records. "Rose Marie" the following week had Nancy McCord singing the title role. Edward Roecker, fast becoming the favorite of Dallas audiences, sang the lead opposite Miss McCord.

**Hollywood**

BILLIE BURKE's performance in "The Vinegar Tree" at the El Capitan brought out the film colony crowds, the week ending July 5th, piling up an encouraging \$10,000. The following week another \$10,000 was garnered, and the week ending July 19th, a plump \$9,000. Meanwhile Duke Ellington's revue at the Mayan snatched a bright \$12,000, the week ending July 12th, and \$9,500 the week ending July 19th.



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**San Francisco**  
HENRY DUFFY'S version of "No Time for Comedy" got a fair \$6,000, its first week (ending June 28th), at the Alcazar. Its second whirled the wicket at \$5,400. "Cabin in the Sky" at the Curran got \$22,000 in its first week and \$14,000 in its second, winding up July 5th. Joe E. Brown's personal click in "The Show Off" netted the Alcazar \$7,900, the week ending July 17th.

# International Musician

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OF THE

### American Federation of Musicians



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*We endeavor to prevent strikes, but there are some conditions far worse than strikes, and among them is a demoralized, degraded and debased manhood.—SAMUEL GOMPERS.*

## Important Changes in Federation Laws

(Continued from Page One)

### Personal Appearances

8. Members or leaders, whether traveling or local, who desire to make personal appearances, including radio appearances, must first obtain permission from the Local in whose jurisdiction the appearance is to occur.

### Professional Names Must Be Recorded

9. Members who use a professional name must record the name together with his legal name with the secretary of the Local wherein he holds membership. Membership and dues cards of any member who uses a professional name must carry both his legal and professional names, and all correspondence regarding such matter must refer to both names.

### Social Security Numbers

10. Every applicant for membership and every member of the Federation must record his legal name and Social Security number with the secretary of any and all Locals to which he applies for membership or to which he belongs.

### Outside Ownership Prohibited

11. It is the policy of the Federation to promote and maintain employment opportunities for and freedom of competition among its members; likewise to prevent the restriction and limitations of such employment opportunities and of such competition. The acquisition of interests in the earnings of musicians, bands and orchestras by employers, promoters, booking agents, personal representatives and others, not members of such bands or orchestras, violates such policy and restricts the employment opportunities of members.

In furtherance of such policy, members of the Federation are prohibited from making or enforcing any agreement which directly or indirectly sells, assigns, transfers or hypothecates their earnings or profits or any part thereof, or any interest therein, or the earnings or profits of any band or orchestra or any part thereof or any interest therein. Agents may receive not more than their regular commissions.

The use of corporate form or other device for the division of the earnings or profits of members, bands, or orchestras for the purpose of participation in such earnings by anyone other than the personnel of such bands or orchestras, is likewise prohibited.

No contract between members or with any promoter, personal representatives or booking agent shall become effective or be performed by any member unless and until approved by and filed with the Federation or any Local of the Federation having jurisdiction in the premises in accordance with these By-Laws.

### Incorporation Prohibited

12. Bands and orchestras composed of members of the American Federation of Musicians cannot be incorporated as such.

Members who violate this rule place their membership in the Federation in jeopardy.

### Bonus Arrangement Unlawful

13. Agents, managers and/or employers of leaders or musicians who acquire an interest in the earnings of such musicians or enter into arrangements with them to receive a certain sum or percentage purported to be for services rendered or a bonus for money advanced or for any other reason, are held to be unfair to the American Federation of Musicians and members cannot play in the establishment of such, or for such employers or accept employment or engagements from such agents, managers and/or employers, and the commitment of leaders or musicians with them providing for such interest in their earnings or payment of such monies as aforesaid are not recognized by the American Federation of Musicians.

### Management Contract Provisions Mandatory

14. Bands and orchestras, or individual members, who accept engagements from agents or managers with whom they have no management contract can only do so under conditions as provided for in the contract form of the American Federation of Musicians covering agents and managers. In no case is a member permitted to agree to pay a commission larger than the one provided for in such contract form.

### 15. Film Recordings for Coin-Operated Machines

#### Basic Sessions

For single session, one (1) hour or less, not more than one (1) recording of three (3) minutes or less	\$15.00
For single session, two (2) hours, not more than three (3) recordings of three (3) minutes or less, each	25.00
For single session, three (3) hours, not more than five (5) recordings of three (3) minutes or less, each	30.00
Two (2) sessions, six (6) hours same day, completed within 12 hours of time called (divided 3 and 3, or 4 and 2, or 5 and 1) not more than 12 recordings of three (3) minutes or less	50.00
Extra recordings after any basic session, to be recorded in one (1) hour or less	7.50
Overtime, continuous with any basic session, per 15 minutes or fraction thereof	2.50
Leader, double pay.	

### 16. Fair Prices

State Fairs or Expositions, of one week or longer:

Sidemen—Per week	\$60.00
Five days	50.00
Four days	40.00
Three days	30.00

Leader, 50% extra.

The days shall be consecutive except where Sunday performances are prohibited by law, in which case Sunday need not be charged for.

Second Class District and Summer Fairs:

Per man, per day	\$ 8.00
Leader	12.00

Traveling bands and orchestras playing State and Second-Class District Fairs are restricted to their show engagement only and are not permitted to play an engagement incidental to the Fair, such as dances, concerts, night clubs, etc.

Third Class County Fairs:

Per man, per day	6.00
Leader	9.00

On Third Class County Fairs, if the engagement is for two days or less, the musicians must receive room and board in addition to the above prices.

NOTE: Transportation must be paid on all Fair Engagements.

### A Great Democratic Organization

THE Seattle Convention once more demonstrated that the American Federation of Musicians is a great democratic organization. The total membership of the Federation is approximately 130,000. There were 570 delegates from 410 Locals representing 114,132 members, 87% of the total membership of the Federation, in attendance at the convention. The number represented at the 1940 Convention in Indianapolis was even larger, as there were 718 delegates present, representing 503 Locals.

With such representation in attendance at conventions which are held every year, we can number the American Federation of Musicians among the most democratic in the entire labor movement.

### Changes in By-Laws

THE changes in By-Laws listed in this issue of *The International Musician* represent the composite efforts of all the delegates to the 1941 Convention, the Congress of the American Federation of Musicians. Most of these changes are far-reaching and have been

adopted solely for the purpose of better protecting the interests of the rank and file of the Federation membership.

They should be studied carefully by officers and members alike, in order that they may be fully understood and impartially enforced when they go into effect September 15, 1941.

### Prices and Wages

SOARING prices are bringing uneasiness and alarm. The American Federation of Labor recognizes the danger in the present trend and devotes most of its current "Labor's Monthly Survey" to a discussion of the situation. The Federation has repeatedly warned of the danger of rising prices and reiterates its warning in the survey, pointing out that present fast rising food prices are signals of price inflation.

The Federation emphasizes one point that can't be given too much prominence, namely, that wages can be substantially increased without increasing prices. A hue and cry is already being raised against pay increases on the ground that they bring soaring prices. They need mean nothing of the sort, as the Federation shows conclusively.

"Since wages form only a relatively small part of a company's total costs, only 16 per cent in manufacturing industries," says the Federation, "a 10 per cent wage increase raises costs by only 1.6 per cent, and this may be more than offset by increased productivity, savings due to expanded production or other economies."

Labor will have to be on guard against the attempt to bar wage betterment by raising of the cry that pay increases bring price inflation. Wage increases that enable labor to share fairly in the nation's rising income are only elementary justice and, if industry and government show the proper spirit, should cause no undue price rises.

### Youth Undaunted

(By B. C. Forbes, in Forbes Magazine)

I HAVE spent several days with high school and college graduates, at their commencement ceremonies. Having had sons or relatives participating in each, I have had abundant opportunity to sound out the thinking of our coming generation. The experience has been inspiring. While keenly conscious that the world today is topsy-turvy, that they may soon find themselves cannon fodder, they are undaunted.

Most of them have unshakable faith that right will triumph over might, that the tyranny which has overrun almost all of Europe will be checkmated, that by and by righteous peace will be established—and that this will bring opportunities as well as responsibilities to them. They are prepared for whatever may befall meanwhile, even to sacrificing their own lives.

My intimate associations with scores of these young men have had a bracing effect upon me, have reinvigorated my faith in the world's future.

### Send 'Em a Line!

"WRITE to the boys in camp" is the excellent suggestion of Editor John F. Dunachie of the *International Molders' and Foundry Workers' Journal* in a recent editorial. Though addressed to the members of his own union, the suggestion is good for the members of all unions. Here is the editorial:

"Brothers, have you ever stopped to think of the fellow who worked next to you who is now in camp preparing to go into active service for the protection of our country in the event we are plunged into war? Well, this fellow probably thinks of you more often than you do of him; so why not find out where he is located and send him a letter once in a while? Let him know what is going on in the shop and the district.

"Remember, his pay isn't very much each month; so don't expect too much from him in the form of replies. He is making a great sacrifice at present and may yet be called upon to make a still greater one. We are hopeful this may never come to pass, but, with a large part of Europe under the rule of a madman, one never knows just what to expect.

"Sit down and write a letter, and try to get someone else to do the same."

### The Challenge

(From THE PLASTERER, Official Organ, Operative Plasterers and Cement Finishers International Association)

A LARGE scale housing program, when the defense emergency is over, might be the most important single factor in maintaining our economic equilibrium and our social stability. It is common sense that we should keep the present program going at least at normal speed during the defense period in order that at the end of the defense emergency we may have housing machinery to go forward at greater speed.

The future constitutes a challenge to all those who are engaged in public affairs. The challenge remains; the challenge of the millions of families still housed in slums; the challenge of blighted areas eating their way into city revenue; the challenge of the excessive disease and delinquency and other forms of social ills produced by the slums.



# Over FEDERATION Field

By CHAUNCEY A. WEAVER

## PADEREWSKI

You lie so free in death—serene and pensive brow,  
 Silvery hair softly falling, stately even now  
 In your sleep of peace; the world, for aye,  
 In sweet recall  
 Shall hear supple fingers play melodies and  
 madrigal.  
 O, son of peasant, patriot, genius, much love  
 you bore  
 Poland and earth; can it be you love heaven  
 more?

—H. M. D. in Chicago Tribune.

**PADEREWSKI**, the incomparable, has passed from the mortal stage. Like a ripened sheaf of grain, awaiting the Grim Reaper with sickle keen, he was garnered in the never-ending harvest. As we look backward upon Paderewski's notable career—it seems as though



Chauncey Weaver

two master passions were ever seeking dominance in the arena of his soul. One was his love of music; the other love of home and native land.

Born at Podolia, November 6, 1860, the date on which Abraham Lincoln was first elected President of the United States. Then began a career which was to know many alternations of sunshine and shadow.

At the age of three years his baby fingers were touching the mystery-land of piano-forte music. Soon tragedy stalked to the fore, Cossacks killed his mother, threw his father into jail, and carried his maternal grandfather into the dismalities of darkest Siberia. When maturer years had come—bringing clearer understanding and wider horizons—he made his way to his native land. He studied music and he studied history. He had patience and he had faith. With the outbreak of the World War he raised the flag of the Polish nationalist campaign. Liberty lovers in all parts of the world gave him help and encouragement. President Woodrow Wilson was his friend. By December, 1918, he was far-famed as a national hero. He was a signatory to the Treaty of Versailles. But the World War did not make a world safe for democracy, and dark days were yet to come. When the Hitler blight began to cast its deadly shadow over mid-continental Europe, the foundations of his building began to shake and the people of Poland were again called upon to share the common fate.

We need not enter the technique of his musicianship. Those who heard him play will never forget. He was king of the key-board. It is claimed that he accumulated all told something like \$10,000,000 through the medium of his playing—the most of which he placed at the feet of his beloved Poland. With the burden of 80 years upon his shoulders his facility at the piano naturally began to wane, but on the altar of his heart the fire of devotion to the homeland never paled.

Paderewski died in the New World which he had charmed and which was ever glad to do him honor. His heart will be buried in Polish soil. Sentimentally, his heart had never been removed from there.

The *Cleveland Musician* reports a highly successful series of "Pop" concerts for the summer season. Rudolph Ringwell is the musical director. The attendance crowds are large and the appreciation is strikingly manifest.

## OPM—"O Promise Me."

In spite of the Lack-of-Funds plea intoned by the civic authorities—and the unhappy foreshadowing of "No Grant Park Summer Concerts This Season"—the Illinois State Legislature made possible an appropriation of \$10,500 for the operation of Chicago Parks—and now at least 36 concerts are assured. Chicago public spirit may rally to the cause so that the full number of concerts and full-sized bands may again materialize. Local No. 10 has made a great campaign to maintain the glorious standard of former years.

## (VII)

"The Battle Symphony", by Beethoven, inspired by Wellington's victory at Vittoria, received an enthusiastic and appreciative hearing in its day but is never included in the Nine Symphonies.

Our purpose in this series has been to call attention to the works of a master—rather than to describe.

Beethoven music defies analysis. It is

like trying to analyze the roar of the sea, or the cadence of the wind as it plays upon the mountain pines, or the song of the thrush as she pours her plaintive melody into the ear of eventide.

In contemplation Beethoven stands quite alone in the world of creative art and yet it is interesting to note even a remote connection between his career and other names. Meyerbeer played kettle-drum in Beethoven's orchestra.

Haydn gave Beethoven lessons. Mozart predicted Beethoven's fame. Rossini called on Beethoven but the call was not a social success.

Of all composers Beethoven most admired Handel, whom he called the incomparable Master.

Schubert recognized Beethoven's genius. Wagner is Beethoven's untiring eulogist. The monument which now honors the memory of Beethoven in his native town of Bonn is also an expression of the enthusiasm and generosity of Listz.

One of the most pathetic pages in all literature of art is that which records the Last Will and Testament of Ludwig van Beethoven. It is the momentary lifting of the veil behind which has been concealed a great personal sorrow. The purport of the language is that he has been misunderstood. He has often longed for the companionship of his fellows, but under sentence of life-long bodily affliction he has found himself forced into a prison house of loneliness and isolation, and he concludes the document with this appeal—"Let the unhappy take heart when he finds one like himself, who, in spite of all natural impediments, has done all that was within his power to secure for himself a place in the ranks of worthy artists and men."

Can we imagine what it might mean to community life if some time during the year, for a series of five consecutive years, nine weeks were to be set apart for the rendition by a fine orchestra, of each one of the nine Beethoven symphonies? What depths of noble feeling would be sounded! What heights of true musical culture would be attained. What wondrous new conceptions of the meaning of life itself would enrich the heart and mind of the masses of our American people! The standards of musical art would be revolutionized and elevated never to be lowered again. Give the people a genuine taste of the finest of the wheat and the cullings and the chaff will be forever swept away.

The *Kenosha Bulletin* (Local No. 59) does advice to membership as follows:

Too many musicians feel that to have a union card and own an instrument is all that is necessary to hold down an engagement. That idea is all wrong. Making good as a musician is no different from making good in any other walk of life. The rule will be the same. Study hard and know your instrument well. Be able to give the public a good performance and they will want to hear more of you.

As tonical as a three-grain quinine capsule and worthy of wide absorption.

The *New Orleans Prelude* (Local No. 174) did a fine and worthy piece of work on the full page tribute paid to its long-time president and business agent, G. Pipitone, known to a wide circle of friends as "Jack". The tribute was embellished with photograph and introduced with the lines:

Again a prince has fallen in the fight;  
 A valorous champion of the truth and right;  
 Determined, honest, level-headed, just;  
 His genial face with courtly kindness beamed;  
 By friends beloved, by all esteemed!"

"Jack" gave his best: What more could mortals do!

We have noted with a good deal of interest the financial report for 1940 of Clarence King, treasurer of Local No. 6, San Francisco. It covers five pages—ten columns—in the *Musical News*, official organ of the organization. Local No. 6 has in round numbers a membership of 3,000. In spite of panics, hard times, theatrical disruption, and unemployment incidental to mechanical intervention, the report shows remarkable stability and gradual surge ahead. For example a period of five years shows the following annual realization used as basis for a 2 per cent income tax: 1936, \$2,163,900; 1937, \$2,297,200; 1938, \$2,492,100; 1939, \$2,883,000; 1940, \$2,800,206. There is a Reserve Fund of \$54,607.07—\$15,000 of which is used as a revolving fund so that death benefits may be paid promptly after death, upon proper certification. There is a Union Musicians' Defense Fund of \$88,007.94. The Musicians' Hall Association Corporation, which owns the building at 230 Jones Street, is a non-profit corporation with total resources of \$144,754.34. It is the proud claim of Local No. 6 that no labor organization in San Francisco

# VALUE PLUS



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can boast of a finer financial condition and reserve for the benefit of the whole membership. Bear in mind this is not a financial showing for Rockefeller Foundation which we are reviewing—but one for Local No. 6, A. F. of M.—and indicates what faithful and well-directed organized capacity can accomplish.

Kreiser is out of the hospital. It is gratifying to learn that his finger technique is unimpaired. Doubtless he will be more careful in future in watching his step. Long life to him and the speedy resumption of a brilliant artistic career.

*Fanfare* is the new name for the official paper published under the auspices of Local 73, Minneapolis. *Fanfare* means "flourish of trumpets"—the more modernistic interpretation being "blow your own horn". We know of no local which has a more justifiable right to do that very thing.

Mid-summer snow-falls are being reported from Moscow. Probably the next thing in order will be for the United States to charge Russia with willful infringement of copyright of that standard American dictum—"So unusual for this time of year."

It is gratifying to note that there is an awakening among musicians (A. F. of M.) in various parts of the country to a realization that the time has arrived to undertake a campaign to educate the public to a realization that if music is so desirable as a feature upon all manner of public occasions and private affairs as well, that it is worth the price. Mr. Frank A. Remick of 18 Orne Street, Salem, Mass., a musician and director of many years experience and observation, has written an excellent treatise on this subject. Musical journals interested in the cause would be rendering a valuable service to musicians who know how to "deliver the goods" by giving this thesis a wide range of publicity.

It was a richly merited honor which came to the veteran Jean Missud, bandmaster for a half century of the famous Salem Cadet Band. For all that period of time he and his band had been a highly appreciated attraction at the annual commencement ceremonial at Tufts College, at Medford, Mass. On June 15th, of the current year, the college conferred upon Director Missud the degree of Master of Arts. Those of us far removed from Salem, who have known the thrill of playing Missud music in days gone by, will heartily add our expression of felicitation to the chorus of approval from his wide circle of friends.

The new city administration of Waukegan, Ill., is headed by a mayor who holds membership in Local No. 284—having been member of the organization since 1913, and serving two years as president. His name is Frank Wallin. Doubtless he is in favor of band concerts in the city parks.

Multitudes must have been amazed by the story emanating recently from an American army camp concerning the severe discipline imposed upon an aggregation of soldiers who thoughtlessly "whistled" at a colony of slack-slickered

southern damsels, gaily cavorting over a golf course close by where the soldier boys chanced to be passing. The tragic feature also developed that the commanding officer of the squad, clad in civilian clothes, was sauntering over the grounds, evidently for the purpose of getting a Solomonic eye-ful—when the soger boys—not identifying the super-man, greeted him also with a salvo of merry ha-ha's! There was an ebullition of commanding wrath and a penalty of a 15-mile walk imposed upon such offenders. Perhaps a court martial will be held later on.

Discipline has always been looked upon as a mandatory essential in troop control; but this reported episode has a Stalin-esque-Siberian tang which will not be relished by the general public.

The Army authorities are loudly clamoring for entertainment volunteers to come forward and help show the soldier boys a good time. We have ham-fat jitterbugs, Hollywood glamor girls, seaside and riverside bathing beauties—thicker than the autumn leaves which strew the vales of Valumbrosa. How long will they be willing to perform if the response is not so much as a whistle, the upward glancing of an eye, the waving of a handkerchief in flirt recognition, an invitation to a stroll, when the evening winds breathe low, and twilight stars come forth. If army discipline is to chill the amours of manly appreciation—then the hosts of fair ones ready and anxious to entertain—will doubtless return to the newspaper columns, where the less they wear—the more certain will they be to make the first page.

The imperious army commander in question is said to bear the name of Lear. It will be recalled that Shakespeare knew a Lear who had a blistering tongue—but which eventually was quite thoroughly tamed.

As the Seattle Convention period began to wane, and homeward journey prospects commenced to sweep the heartstrings of anticipation, it became known that scores of delegates, and those accompanying them, were going to complete a circuitous tour via Vancouver, B. C.; Portland, San Francisco, Los Angeles and other interesting points from the Pacific coast eastward. Delegates from the cities mentioned took the floor at various times to give assurance that all visitors would receive a cordial welcome in the respective local jurisdictions. We think that all will agree the climax was reached when Delegate Paula Day, of Local No. 363, of Reno, Nev., arose to paint the glories of her own far-famed city. She outlined its manifold attractions and gave admonition that no western visitation tour could be considered complete which failed to include in the itinerary thereof the metropolis of the Silver Mining Commonwealth. Her chaste eloquence and sparkling wit caught the popular fancy and she was given an appreciative hand at the conclusion of her invitation.

Who knows but the time will come when convention delegates from east, north, and south will be making trek in that direction!

There you find the fairest flowers  
 Of blissful matrimony;  
 And never-ending silver showers,  
 Down-pouring alimony.  
 If you are fond of games of chance,  
 There's Bingo, Bridge, and Keno;  
 The air is full of song and dance—  
 Sometime let's go to Reno!

» » TRADE TALK « «

Have you noticed how consistently the advertisers continue to return to THE INTERNATIONAL MUSICIAN? In this issue you will find the second "ad" from the Rudolph Wurlitzer Company, the first having been published in June.

Ray S. Erlanson, vice-president in charge of the retail stores of Rudolph Wurlitzer in Cincinnati, Ohio, was elected president of the Music Merchants' Association of Ohio at its thirtieth annual convention held at the Breakers Hotel, Cedar-Point-on-Lake-Erie, Sandusky, Ohio, June 22nd to 24th, inclusive.

There was a representative attendance of Ohio dealers, together with several exhibiting manufacturers. The outstanding event of the convention was an inspiring and illuminating address on "Fair Trade Practices", delivered by the Hon. Robert E. Freer, Federal Trade Commissioner, of Washington, who made a special airplane trip to the convention to deliver his address.

The other officers elected for the coming year, are as follows: vice-president, C. M. McCarthy, Columbus; treasurer, Frank H. Kimmel, Cleveland; member of board of directors, Arthur S. Biddle, Reading; executive manager and secretary, Rexford C. Hyre, Cleveland.

Otto Link

Otto Link is pointing with pride to an article recently written in one of the swing publications by Coleman Hawkins, "Daddy of the Jazz Tenor". He names



OTTO LINK

"the 12 greatest tenor men" and that is where Link comes in. Ten of these 12 use Link mouthpieces. Add to that Mr. Hawkins himself and you have something of a jackpot. Mr. Hawkins lists his selections in the following order: No. 1, Ben Webster of Duke Ellington's Orchestra; No. 2, Chu Berry with Cab Calloway's Orchestra; No. 3, Lester Young in California with Lee Young; No. 4, George Auld, formerly with Artie Shaw; No. 5, Charlie Barnet (own orchestra); No. 6, Bud Freeman (own band); No. 7, Don Byas of Count Basie's Orchestra; No. 8, Dexter Gordon with Lionel Hampton's Band; No. 9, Vido Musso now with Harry James; No. 10, Sam Donahue (own band); No. 11, "Babe" Russin, formerly with Goodman, now heads own band; No. 12, Eddie Miller, with Bob Crosby.

Link feels it is certainly a tribute to the precision and quality of the Otto Link Mouthpieces to bat .833 in this league. Men of the calibre of these 12 men cannot afford anything but the finest in mouthpieces, as their solos on recording and radio keeps them on the spot continually, and a faulty mouthpiece would be a tremendous handicap in such a competitive and critical business.

Otto would like to have it known that he is well able to take care of the demand on the hard rubber mouthpiece, as well as the metal. He has not been asked to cut down on the manufacture of hard rubber mouthpieces from his source of rubber supply, although the prices have gone considerably higher. Until such a request is made, Mr. Link will continue to turn out the eburnated hard rubber mouthpieces for saxophone and clarinet.

Mr. Link's contribution toward the national defense program has been the purchase of National Defense Bonds. He strongly advises this as something for the

musicians to do with their spare dollars. Not only will they be paying for future security for their country, but for themselves, as the bonds, in ten years, are worth 25 per cent more than the original price.

Micro Music Products

Jack Schwartz, genial president of Micro Music Products, has just returned



JACK SCHWARTZ

from an extended fishing trip and is in the proverbial "pink" for the annual Music Trades Convention. Schwartz spent his vacation at Big Eagle Muskie Camp, Big Eagle, Ontario, Canada.

Just prior to his vacation Mr. Schwartz visited many dealers throughout the country. He states that business is good and that despite priorities he can make immediate delivery on all his products, which include Blackline and Tru-Art Reeds, Micro and Shastock Mutes and Duplexo stands. A new catalogue is now in preparation, and Mr. Schwartz will be pleased to send it upon request to Federation members.

Epiphone's New Artist Model Bass

A short time ago Epiphone announced the introduction of a series of bass viols designed for general dance work and schools. These moderately-priced instruments met with such a measure of success that Epiphone was deluged with many requests for an even finer bass to suit the most exacting musician.

With the introduction of the Artist Model, Epiphone now makes a bass which will satisfy the most discriminating instrumentalist. These are made in either the blonde or the regular finish and, when one considers the workmanship entering into the making of these fine instruments, are most modestly priced.

The company announces that more and more well known bass players are turning to Epiphone, a recent new-comer to the



EPI A. STATHOPOULOS  
President, Epiphone, Inc.

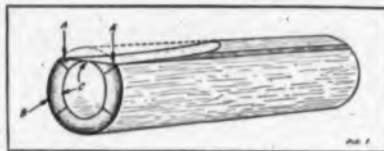
Epiphone family being Arnold Fishkind, playing with Jack Teagarden.

Epiphone, Inc., will be glad to send a folder listing and illustrating the basses on request.

Maccaferri's Plastic Reed "Miracle"

Mario Maccaferri, president of the French American Reeds Mfg. Co., has been an outstanding reed authority for many years. Mr. Maccaferri knows that players have always worried about how good the next reed they tried would be. This mental concern of the players prompted Mr. Maccaferri to work on the plastic reed problem until he finally invented and produced "Miracle", which is

now on sale. "Miracle" is made for alto and tenor saxophone, and clarinet. Mr. Maccaferri gives the following explanation of the patented features of the reed, starting from the description of the cane reed:



"I have found in the operation of the reed (cane), that the longitudinal margins of the reed are much denser or stiffer than the active vibratory part of the reed, instead of the entire reed both longitudinally and transversely considered. This closer density in the marginal portions compared to the central portion enables the central portion to vibrate freely and the denser portion to rest upon the walls of the mouthpiece." (From Patent No. 2,224,308.)

"Figure 1 shows how a reed is cut out of a cane tube. The fibre of the cane at 'A' is denser and stiffer than the central part 'C' because of the nature of the cane which is harder on the outside and softer around the inner core and because of the sunning and curing process the cane receives before it is used for reeds. The central part 'C' vibrates freely and produces the tone. 'B' is the denser section around the outside of the cane tube. When you understand how a cane reed vibrates and produces tone, you will appreciate fully that 'Miracle' is the only rational solution to the problem of a plastic reed.

"More than three years ago, I approached the problem of a plastic reed, having in mind the mechanics of the cane reed, and I experimented with plastics,

and labored until I finally solved the problem. I have been granted one patent, and two others are pending on the plastic reed 'Miracle'. Briefly, the principle patented feature of this reed may be described as follows:

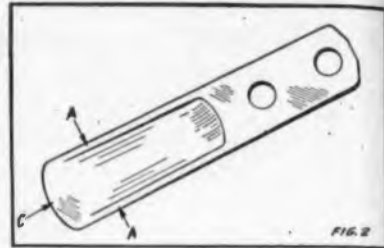


Figure 2 shows the underside of the "Miracle Plastic Reed".

"The longitudinal margins 'A' rest against the mouthpiece. Portion 'C' is hollowed out so that the thinned central area of the reed is free to vibrate while the thicker sections 'A' remain firm against the mouthpiece in the same manner as the stiffer longitudinal sections 'A', in the cane reed.

"I feel that the new plastic reed, 'Miracle', is the greatest scientific advance in reed-making to date. I am proud of it, present it to all my friends among musicians, and ask only for a fair trial of the new conception of a reed.

"We want to assure the players that the decision to put 'Miracle' on the market was not dictated by any shortage of material or manufacturing difficulty. We have a large stock of fine cane, enough for millions of reeds. 'Miracle' may be the reed of tomorrow. We intend to keep in step with progress and conform to the shape of things to come."

OFFICIAL PROCEEDINGS

Of the Forty-sixth Annual Convention of the American Federation of Musicians

OPENING SESSION

OLYMPIC HOTEL, SEATTLE, WASHINGTON

Vice-President Bagley takes the Chair. President Petrillo makes an explanation of the circumstances under which he has remained President of the Chicago Local, while President of the Federation. He states that he will abide by the wishes of the Convention.

Discussed by Delegates J. Wharton Gootee, Harry J. Steeper.

A motion is offered that the discussion be closed and all reference thereto be expunged from the records.

Delegate Harry N. Guterman states that the matter should be on the records as an affirmative action.

A request is made for permission to withdraw the motion.

The request is granted.

A motion is adopted that this Convention go on record as recognizing the right of the President of the Federation to hold office in a Local as long as the holding of such office does not interfere with his duties as President of the Federation.

On motion, the time limit for sessions, effective June 10th, was set as follows:

A.M.—9:30 to 12:00 Noon.  
P.M.—2:00 to 5:00 P. M.

Announcements are made.

A motion is adopted granting delegates permission to introduce resolutions up to one-half hour after the adjournment of the opening session.

Introduction of resolutions follows.

The session adjourned at 5:15 P. M.

SECOND DAY

MORNING SESSION

Olympic Hotel,  
Seattle, Wash.,  
June 10, 1941.

President Petrillo calls the meeting to order at 9:35 A. M.

The following communications are read and spread on the minutes of the Convention:

Troy, N. Y.,  
June 10, 1941.

James C. Petrillo, President,  
American Federation of Musicians,  
Olympic Hotel, Seattle, Wash.

Although elected a delegate by my local to the 46th Convention I have heeded the request of my superiors to remain at my position as supervisor of department in a great industry working on national de-

fense orders. Please convey to your official family and the delegates present my regret that I am unable to be with you, also my sincere belief that your deliberations will be constructive and beneficial to our members; that resolutions will be passed endorsing our national government in its efforts to retain and keep alive our democratic form of government in this war torn world.

Fraternally yours,

RALPH W. EYCLESHIMER,  
President, Local 13, A. F. of M.

Omaha, Neb.,  
June 9, 1941.

American Federation of Musicians' Convention,

Olympic Hotel, Seattle, Wash.

Attn. Fred W. Birnbach.  
As a delegate to thirty previous conventions, I know that this one will be as productive of benefits to our members as those that have passed into history. Your officers have always distinguished themselves and whoever they may be, merit your heartiest support. Mrs. Oleson sends greetings to the ladies.

RANGVAL OLESON.

To the Officers and Members,  
46th Annual Convention,  
American Federation of Musicians,  
Seattle, Wash.

Local 147 is happy to extend to you a most cordial invitation to hold your 1942 Convention in Dallas, Texas.

WM. J. HARRIS, President,  
J. W. PARKS, Secretary,  
Local 147, A. F. of M.

Dallas, Texas,  
June 9, 1941.

James C. Petrillo, President,  
American Federation of Musicians,  
Convention Headquarters,  
Olympic Hotel, Seattle, Wash.

The Dallas Central Labor Council and the labor movement of the City of Dallas cordially invite your International Union to hold its Convention in 1942 in the City of Dallas. The Dallas Central Labor Council will feel most honored to have your convention select our city, the Capital of the Southwest, as its next Convention center.

C. L. TATE, Secretary,  
Dallas Central Labor Council.

Dallas, Texas,  
June 9, 1941.

Fred W. Birnbach, Secretary,  
American Federation of Musicians,  
Assembled in Convention,  
Seattle, Wash.

The Dallas Chamber of Commerce

heartily joins your Dallas Local and also the Dallas Labor Council in inviting your Association to honor Dallas with your Convention next year. Our close cooperation would be given in making the Convention a success and the stay of all delegates enjoyable.

J. BEN. CRITZ,  
Vice-Pres. and General Mgr.,  
Dallas Chamber of Commerce.

Dallas, Texas,  
June 9, 1941.

W. J. Harris,  
American Federation of Musicians,  
Convention Headquarters.

The Dallas Central Labor Council appoints you as its Ambassador to bring the Convention of your International Union to our city in 1942. We trust that you will have much success in your efforts to this end.

C. L. TATE, Secretary,  
Dallas Central Labor Council.

Dallas, Texas,  
June 9, 1941.

Fred W. Birnbach, Secretary,  
American Federation of Musicians,  
In Session,  
Olympic Hotel, Seattle, Wash.

The management of Hotel Adolphus, together with Chamber of Commerce and other civic organizations, wishes to extend a hearty invitation to American Federation of Musicians to meet in Dallas in 1942 and make Hotel Adolphus their headquarters. We pledge every effort to make Convention an outstanding success.

DUKE SEGREST,  
Sales Manager,  
Hotel Adolphus.

Washington, D. C.,  
June 9, 1941.

Fred W. Birnbach, Secretary,  
American Federation of Musicians,  
In Convention,  
Olympic Hotel, Seattle, Wash.

The Cigar Makers' International Union extends to the American Federation of Musicians fraternal greetings and every good wish for a harmonious successful Convention. May plans made and policies adopted by your delegates result in continued progress and effective helpfulness in solving the serious problems now confronting the labor movement.

R. E. Van HORN,  
President.

The Committee on Credentials submits the following supplementary report.

Supplementary report of the Credentials Committee.

We find that the following locals' credentials and per capita are in order and their delegates are entitled to be seated in this Convention: Nos. 250, 505, 546 and 579.

Signed:

W. CLAYTON DOW,  
Chairman.  
A. H. ARBAUGH,  
Secretary.

The report is adopted.

Chairman Harry J. Steeper submits the following report on behalf of the Committee on Secretary's Report:

Seattle, Wash.,  
June 10, 1941.

To the Officers and Members of the Forty-sixth Annual Convention of the American Federation of Musicians at Seattle, Wash.

The Secretary's Report for the fiscal year ending April 30, 1941, was carefully studied by your committee and its details were noted. Contained therein is a comprehensive list of charters issued, charters cancelled, charters restored, conditional cards issued, conditional transfers issued, cases that were, and are still pending, before the International Executive Board, decisions of the International Executive Board, defaulters' list, unfair list, list of Locals of the A. F. of M., with the title, names and addresses of the presidents and secretaries of these locals, list of State and District Conferences, and the names and addresses of the Conference presidents and secretaries.

On April 30, 1940, there were 723 Locals and on April 30, 1941, there were 721 Locals. These figures denote a loss of two Locals for the last fiscal year.

Conditional memberships and conditional transfers increased during the last fiscal year as compared to the previous year. The reasons for the loss of two Locals and the increase in conditional memberships and transfers is explained fully by the Secretary on the first page of his report.

As in past years your committee again commends the Secretary for his splendid work in that office and while this might sound a bit stereotyped we, however, feel that in the present incumbent of the office of Secretary, the American Federation of Musicians could not be better represented than it now is. He is efficient, capable,

courteous, honest and a great credit to himself and the organization which he represents.

HARRY J. STEEPER,  
Chairman.

JOHN MIRAGLIA,  
COURT HUSSEY,  
FRED MÜHLIG,  
JOHN M. FRANK,  
EDGAR W. HUNT,  
E. E. PETTINGELL,  
GEORGE BECKER,  
CHET ARTHUR,  
ALFRED J. ROSE,  
DANIEL S. DICKINSON,  
STANLEY A. HERTZMAN,  
ALFONSO PORCELLI,  
CHAS. F. HARTMANN,  
JACOB N. KAUFMAN,  
WM. E. GROOM,  
N. H. VON BERG,  
R. L. GOODWIN,  
DON V. TIBBS,  
MOSES E. WRIGHT, Jr.,  
W. J. DART,  
ERNEST W. WINTER,  
CARL DISPENZA.

The report is unanimously adopted by the Convention.

Mr. Ben Selvin reads his report on recorded music to the Convention.

Why a Survey of Mechanized Music?

Mr. President, Mr. Honorary President, Ladies and Gentlemen:

The mechanization of music is a comparatively new development, but it is a baby that has rushed through childhood and adolescence to maturity at such a dizzy pace, and with so many different angles that few of us know what it's all about.

We musicians, whose business is creation and not production, have been swept along by the 20th Century tidal wave of phonograph recordings, talking pictures with canned music, electrical transcriptions—all of which recreate our talents a hundred, a thousand, a million times.

It happens that I was making records at the early stages of the game. And at progressive steps, I have been in this business as a performer, conductor and recording manager ever since. So perhaps I know a little more than most musicians about this thing called mechanized music—by which is meant the talents of musicians recorded on wax and film, perpetuated and tremendously multiplied in usage.

This unique position of seeing both sides of the picture, on one side as a musician and a member of the A. F. of M. for twenty-five years, and on the other side as a recording executive, is probably one of the reasons I was called into the office of our chief, James Petrillo.

Jimmy Petrillo didn't beat around the bush.

"I want to know what this thing is all about," he said. "I want to know if we're doing ourselves good or harm by putting our talents on wax. I want to know if the majority of the members of our Federation are losing work because the 'big time' minority are making records and electrical transcriptions. Are we creating a Frankenstein by making these discs and permitting them to be used everywhere, in every way? Or are we creating new kinds of employment by bringing music home to the people all over again. If it is a Frankenstein, I want to know about it now so that we can put it out of commission before it puts us out of the picture. And, if this thing is doing as much good as harm, I want to get the facts that'll help us increase the benefits and decrease the evils!"

That's what Jimmy Petrillo placed in my lap. So I went to work to get the facts. Detailed questionnaires were sent to all the record and transcription companies, to radio stations and to advertising agencies. With the cooperation of the accountants for the Federation, company books were checked and statistics were compiled to give an accurate picture of the effects of recorded music on the employment of Federation members. We learned how much money was spent and is now being spent for musicians by the record and transcription companies. I spoke with high officials in every phase of the mechanized music field—and I got plenty of action, as well as reactions.

All these results were combined and weighed and sifted carefully—and what I am about to tell you, after intensive months of investigation, I tell you with all the judgment I have acquired in twenty-five years in the record business, and with all the sincerity in my soul as a musician first and always.

Music is Like the Airplane

I mention the airplane as an example of the mechanical progress of our civilization. Music on records is very much like the history and the use of the airplane . . . and I, being a part of this music, feel very much like a certain aviator friend of mine. He was an enthusiastic flyer and enjoyed being a part of the air service development. He flew the mails—he delivered serums to sick patients in

remote places—he was an explorer, a pioneer, a trail blazer of new lanes through the sky.

Surely the airplane was a wonderful advancement . . . but little did my flying friend dream that one day the same planes would be used to drop bombs on innocent victims of war. How could he foresee that the ways of mankind would change his beloved skyship into a flying fortress that would destroy hundreds of years of civilization, culture and art in one blazing moment of attack?

I have made thousands of recordings during the past twenty-five years. At the start, I, too, was privileged to be somewhat of a pioneer in a miraculous new advancement—but at the start our records were intended for and used for home listening only. But the art developed—radio stations began playing the records—they spun for a nickel on automatic phonographs throughout the land . . . they were played over wires into taverns, restaurants and hotels. And as in the case of the airplane, recordings too became a menace—only instead of becoming instruments of war, became instruments of unemployment to us.

Everyone who has ever worked a day in his life has had to face the hard fact that we're living in a world of machines . . . a mile-a-minute world in which we, ourselves, have created machines that do the work of a thousand of us, in a tenth of the time it took before—when things were done by hand instead of by electricity . . . with sweat instead of steam rollers.

And, brother musicians, this is the incredible era when we play our piece or sing our song in a little sound-proof room in front of a microphone . . . and millions of people, around the corner or around the world, can hear us by radio as if they were there in the room—or can listen to our talents, permanently immortalized (if you please) on those shiny black discs of shellac called "records" that bring our talents to life again without our presence, whenever and wherever music is desired . . . in the homes, on the air, on tavern juke boxes.

What I'm here for today is to outline the history of the vast and complex field of recorded music—and to indicate what can be done to remedy the situation, to improve conditions for musicians, and to keep live music alive!

It is impractical to say that the whole field can be divided up into the individual segments of phonograph records, electrical transcriptions, automatic phonographs, sound on film, etc. All these things are tied up with one another and overlap into each other's territory. However, for the purposes of clarification . . . and to see what steps can be taken in each direction . . . I'd like to draw you a picture of the different classifications of mechanized music.

Phonograph Records

Let's start with commercial phonograph records.

When Thomas Edison first invented the phonograph—little did he dream that this form of entertainment would reach the proportions it has today.

For many years the phonograph was the main form of entertainment in the home. Phonographs and phonograph records kept advancing steadily in perfection as well as sales, and created increased desires for musical education for the youngsters in the average American home.

The business reached its peak in 1929, when more than 105 millions of records were sold in the United States.

But then came radio into its own, when radio engineering reached the efficiency of mass production and prices were lowered to the point where there were one or two sets in every home. This sounded the death knell, at least for that period, of the record business.

How badly the record business slid in a few years is shown by the fact that in 1934 the entire Columbia Phonograph Company and all its assets were sold at auction for less than \$75,000.

However, 1934 was the low tide . . . and with the growth of the coin-operated phonograph business the record business began to zoom upward again one year later. This upward trend hasn't stopped

**"MY MASTERPIECE"**  
**BEST REED**  
**TRY IT!**



**YOU TOO, WILL PLAY BETTER!**

LOCAL MUSIC DEALERS STOCK THESE REEDS

FRENCH AMERICAN REEDS MFG CO. Inc. 1658 Broadway N. Y. C.

**Refacing—the Lewerenz System**

On Clarinet and Saxophone Mouthpieces. For better playing and less reed trouble. New "Own Make" Mouthpieces, fine tone, easier blowing, hand-made reeds. Write for prices and description.

WM. LEWERENZ, 3016 Texas Ave., St. Louis, Mo.

yet, with the juke box industry being a 50,000,000 records a year customer of the record companies.

The figures, as issued by the recording manufacturers, show tremendous increases, not only in discs sold, but also in money spent for musicians.

Certain of our musicians have expressed the belief that a total of only about \$400,000 a year is being expended for musicians making phonograph records and transcriptions. They expressed themselves along these lines: "That if such a small sum is being spent it might be beneficial to us to put a stop to all forms of recording and in this way perhaps create many forms of live employment for musicians."

The present investigation has demonstrated that these figures are incorrect.

I present herewith a chart showing that the record and transcription companies are spending several million dollars a year which goes into the pockets of the musicians, who are members of this Federation. In 1935 all the record companies combined spent only \$300,000 for musicians. This has gradually increased to a point where it is estimated more than \$3,000,000 will be paid to our members in 1941.

I believe it would be unwise, if at all possible, to curtail industries wherein such large amounts are spent for musicians. There are remedies for the unemployment caused by this mechanization of music, but a knockout blow, which could not be delivered, is not the answer.

It is necessary for us to evolve a plan for the possible discontinuance of records on radio stations. Even the recording companies themselves—Decca, Columbia and RCA Victor, have definitely and publicly stated they are against having their records played on the air and have gone so far as to have printed on their labels, "Not to be used for radio broadcast."

I again call your attention to the display and show you how—in addition to its original use, records are being used promiscuously and unfairly on juke boxes, radio stations, over telephone lines and finally for export to all parts of the world.

**Importation of Masters**

Let's turn now to another of the employment-decreasing evils of the record business . . . the importation of masters.

Prior to the present European war, it was the policy of the recording companies to import masters, from which records could be pressed in the United States and Canada. Many of the record companies in America have in their catalogs at the present time a great number of recordings listed which were made in Europe, by European musicians whose scale is much lower than ours. This practice, of course, deprives American musicians, especially concert musicians, of a certain amount of income.

The record companies imported masters for only one reason—and that is because they saved a tremendous amount on their talent, as they paid only a few cents royalty per record to the foreign company for the right to make pressings from the foreign masters.

War conditions have naturally prohibited further importation of masters on any large scale, and I say that NOW is the time for us to take action prohibiting American record companies from listing any foreign recordings without special permission of the American Federation of Musicians.

In talking to officials of the various record companies on this point, they poo-pooed the whole thing, saying that the finest orchestras are now in America and they are no longer interested in foreign orchestras. It is my belief, however, that when this present war is over there will be a considerable amount of recording done by foreign orchestras—in their native countries at prices so low that it would be very inviting to American companies to take advantage of this situation again. NOW, WHEN RESISTANCE IS LOW, IS THE TIME TO BRING SUCH PRACTICES TO AN END!

I have conferred with the top executives of the three major companies concerning this matter and have recommended to your Executive Board a possible remedy as to how to cure this evil. And now for a few minutes about

**Electrical Transcriptions**

It was largely through the use of phonograph records that programs were produced in the early days of broadcasting. As the broadcast business expanded, and particularly as commercial broadcasting came into use, records designed especially for broadcasting purposes were developed. These were designated as "electrical transcriptions" . . . and first became known about twelve years ago.

The transcription field has progressed to the point where practically every standard broadcast station in the United States and many in foreign countries use electrical transcriptions. Transcribed library services are used by over 700 stations in the United States and abroad. For the industry as a whole, 53% of all the musical programs broadcast over independent stations use transcriptions.

**Scope of the Business**

There are several hundred companies engaged in one phase or another of the transcription business and, of this number, there are approximately 25 companies which do most of the business. The total volume done annually by all companies is estimated to be between \$4,500,000 and \$5,000,000 . . . of which one company, National and its affiliate, RCA Manufacturing Company, do about \$1,750,000—or 35% of the total volume, leaving 65% to be divided among twenty odd other firms.

In 1935, one of the important uses of transcriptions—transcribed library service—came into existence. Orchestras and singers were brought into studios and put their talents on wax. The discs were usually 16 inches in size and both sides were utilized, so that one disc contained as many as 10 selections. A space was provided between each selection so that the radio station engineer could pick out any one selection from this disc and play it on a specially constructed turn-table. In this way, programs could be arranged to suit the requirements of any local advertiser.

Of the six leading companies offering transcribed library services, the number of stations serviced by each is as follows:

Langlois & Wentworth	245 stations
Standard Radio	288 stations
World Broadcasting	205 stations
C. P. McGregor	135 stations
N. B. C.	185 stations
Associated	123 stations

**Classes of Transcriptions**

- There are five classes of transcriptions:
- 1—Commercial transcriptions . . . which ordinarily include entertainment material and advertising announcements, in much the same way as a network or local commercial program.
  - 2—Transcribed musical library service . . . which consists of a large initial supply of transcriptions, supplemented from time to time during the life of the contract.
  - 3—Open-end transcriptions . . . which include only entertainment material, and are designed so that advertising material may be added by live local announcements at the beginning and end of the program.
  - 4—Reference transcriptions . . . which are recordings of broadcast programs, made for the use of sponsors, artists and others who may desire to check programs. (Usually this is done with respect to programs in which they have an interest, but may be done respecting others for demonstration purposes.)
  - 5—Transcriptions of sound effects, for use in dramatic productions, or as background for other programs.

**Transcriptions a Vital Necessity to the Small Station**

Many of the transcription companies making programs, either for their library service, or for commercial sponsors, were disappointed recently when a Supreme Court decision was handed down permitting radio stations to use phonograph records of all kinds without any restrictions, simply by buying these records in the open market. The basis for the decision was, that the artists, orchestra leaders, arrangers, publishers, or even the manufacturers of the records themselves, had no property rights in the record after it was once sold.

Since this verdict was handed down the use of phonograph records on radio stations has been greatly increased, thus cutting down employment of musicians in radio stations, as well as musicians making transcriptions.

It is reasonable to assume that the average radio station would not pay a higher price for a recorded library service when they can buy the same, or even better talent in the form of ordinary phonograph records. In using phonograph

records on the air the stations are also allowed to use the real names of the artists, whereas in many instances the transcription companies use fictitious names so as not to endanger the possibilities of these artists securing additional employment by way of a live broadcast for some commercial sponsor.

It is a known fact that many orchestra leaders record for the phonograph company to whom they are under contract and for two or three transcription companies in addition, recording the same selections and using the same arrangements.

I call your attention to the fact that phonograph records, although supposedly made primarily for home use, are used promiscuously in 400,000 coin-operated machines . . . and, I repeat, are used on hundreds of radio stations for both commercial and sustaining broadcasting . . . are used over telephone lines to supply restaurants and hotels with wired music . . . and for good measure are exported to all parts of the world. Electrical transcriptions, on the other hand, have a comparatively limited scope—being used either for a specific commercial sponsor or as a library service made especially for radio. As a matter of fact, these transcriptions cannot be used on home phonographs because of their size and the speed in which they are recorded.

The Federal Communications Commission recently put through a ruling whereby a radio station must announce whether it is using a record or a transcription, but the average public is not aware of the distinction and it has caused no concern.

**Spot Announcements**

At present there is a trend in the radio industry toward using a great number of spot announcements on transcriptions. These are made into one, two and five-minute shows . . . so that it is possible to include a complete sales message in addition to a jingle set to music. Many of the advertising agencies are utilizing this sort of thing and are recording as many as twelve of these one-minute musical bits and putting them on one 16-inch transcription. I know it to be a fact that the advertisers are paying for these on the basis of one 15-minute transcription—or paying the musicians \$18 for as many as 12 one-minute announcements. These announcements are not played continuously as a 15-minute show, but are used intermittently, sometimes only one a day—so that the advertiser has as many as 12 single performances for the price of only one show.

**Radio Stations**

I show you here a map of the United States and Canada. On this map are indicated all the radio stations, signified by small red and green lights. The green lights show you the stations which employ live musicians—the red lights represent the stations which do not employ live musicians and function entirely via network-records, transcriptions, remote control and free live talent.

Can you imagine a radio station which has to employ live engineers, live announcers, live salesmen . . . NOT employing the very foundation on which their existence depends . . . MUSICIANS.

Here, too, recommendations were made to your Executive Board as a possible means of increasing employment among our members.

**Frequency Modulation**

The past few months have witnessed a great deal of excitement about a new form of radio transmission, known as FM—Frequency Modulation . . . the brain child of Major E. H. Armstrong.

This new system of broadcasting creates sound so real that the ordinary phonograph record with its surface noise will be of no practical use to the FM stations. Even the ordinary electrical transcription will be of little or no use to these stations because of the high standards of quality required for this type of broadcasting.

Already more than 46 stations have been licensed to transmit such frequency-modulated waves and some of the larger radio manufacturers are producing and selling substantial quantities of FM receivers, or standard radios with FM attachments.

As all signs point to an extremely rapid growth of this form of transmission and the widespread use of such receivers, the subject of FM in general is becoming of real interest to musicians.

It is believed that when Frequency Modulation broadcasting becomes commercial it will increase the use of live musicians for the following reasons:

The Federal Communications Commission issues licenses for FM broadcasting stations only on agreement by the licensee to transmit music of the highest quality and fidelity, utilizing the full capabilities of this type of broadcasting, for at least two one-hour intervals each day. This means the use of either live orchestras or the very highest class transcriptions. Since, for technical reasons, FM

broadcasting stations have not yet been able to be practically linked together to operate as a chain, it means a multiplication of either high quality transcriptions for use by the stations, thus requiring additional services of musicians to make these transcriptions—or multiplication of the employment of live musicians at an increased number of FM stations.

At this moment, only six of the 46 FM stations have secured commercial licenses from the government. These are the stations that should be contacted with the idea of employing live musicians now!

**Television**

To predict the future of the musician in Television when it drops its cloak of mystery and emerges as an ordinary item of household magic is very much like crystal gazing—at this moment. There are still too many unanswered questions, too many unsolved difficulties to clarify the image of the musician in this fantastic picture. When operated commercially, I believe, it is believed it will benefit him.

Television, it is true, came into being, in theory, as far back as 1911, and was introduced as a working mechanism at the opening of the New York World's Fair in 1939. Yet, even today, few persons know just what constitutes a Television program, let alone who will pay for it. Only a limited number in the industry can venture an opinion as to what kind of programs the public will like, or whether, in fact, they will like any programs well enough to buy sets. And it is perfectly evident, that advertisers will not buy Television time until the public buys sets. According to the number now installed throughout the United States and Canada, it's clear that the public has a long way to go. How far it will go depends on how well it can be amused and entertained.

In the broadest sense, however, Television is the answer to the spectator's ultimate wish "to be there when it happens." Its possibilities as entertainment are so immense and exciting that it takes something as limitless as the future, to understand them. And, as an entertainment medium, its economics does not allow for small beginnings . . . for, as we all know, the magic word in show business, theatre, movies, or radio, is volume, and there's no volume in a shoe-string business. To make money, the broadcasting stations and the set manufacturers must lift each other by the bootstraps. There will be no advertisers to foot program bills and musicians' salaries until the public is supplied with sets, and the only certain way of selling sets is to increase the quantity and quality of the programs offered.

At first, even in commercial Television, motion pictures will probably be used as the program source, but it is believed that national advertisers sponsoring such programs and, in fact, the general public, will demand that the full capabilities and possibilities of Television be utilized to televise actual events and scenes as they occur; that is, the performances of symphony orchestras, soloists, Broadway plays, etc. The Television broadcast of Broadway plays, and other actual musical events will be considered an additional field by the copyright owners and producers, who will undoubtedly demand additional fees for this increased and widened audience, and musicians likewise will be justified in collecting additional fees because of the widened use, extended field, and increased listeners.

At the present time, however, the Television program averages three or four times the cost of a comparable radio show, and although Television is considered to be the best advertising medium yet discovered, it is hard to see how it can be that many times as effective as radio. The whole effort of the industry now, is to produce cheaper shows, which is, in itself, no easy job. These deductions point to one obvious axiom . . . the economics of radio broadcasting cannot possibly be stretched to cover the expense of Television. And the broadest question that can be asked about the future of Television is very simple. Will it pan out economically? But any answer is complicated. From this point of view, it will certainly be necessary to work out some system of network telecasting like the present radio set-up. In radio, chain broadcasting presents few difficulties. The broadcaster simply leases a telephone line to carry his program from the city where it originates, to the cities to which he wishes to send it. But with Television, this is impossible, for the ordinary telephone circuit will not carry the wide band of frequencies that make up the Television signal. Until this obstacle is cleared, the Television network and its advertising revenue are dreams. Comes then the question . . . when will there be enough stations in network operation to give adequate coverage for the advertiser?

In short, the art of Television faces probably, a tougher evolutionary stage than any of our so-called modern arts. It inherits practically all of the difficulties

of radio and movies, with none of the solutions of either. But this one fact is increasingly apparent—rapid strides are being made, and your Executive Board have recommendations, to prepare a musicians' platform for commercial Television . . . when it comes into general use.

I'll now give you a brief history of wired radio:

**Muzak—Wired Radio**

As far back as 1907, a firm known as the Telharmonic Company started a wired music service over telephone wires in New York City. This enterprise, however, did not meet with any success.

Another company tried again in 1931. They were known as the Wired Music Company, and prospered to a certain degree, by using phonograph records most of the time, and a three-piece non-union live ensemble part of the time. This trio played in person, at the Barclay Hotel in New York City, where, at the same time that they were playing for the guests, their music was being wired into more than fifty other hotels and restaurants in the city.

In 1934 the Muzak Corporation started operations in a mid-western city. At that time Muzak was entirely owned by the North American Company, a large public utility corporation, which was interested in creating more and increased uses of electricity, and thought they could accomplish this by developing the use of music over electric power lines. It was their intention to bring musical and dramatic programs, over electric light wires, into homes, where they believed the programs would be of such interest that the housewives would keep the music playing for a greater number of hours than they would their ordinary radio sets. With the absence of any advertising the North American Company believed this wired music would go over in a big enough way to boost the monthly electric light bills. This, however, did not work out in the mid-west and, after a reasonable experimental period, they discontinued the operation and brought Muzak into New York.

At just about this time the United States Government insisted that the North American Company dispose of certain of its subsidiary companies—which were not related to the field of public utilities.

Shortly thereafter, the company disposed of the control of Muzak to the Associated Music Publishers, Inc.

Associated built recording laboratories and began making transcriptions especially for Muzak's use, as well as for the library service in which they were interested. Associated also absorbed the Wired Music Company, mentioned a few minutes ago, who were furnishing wired music to fifty outlets—and discarded the non-union orchestra and all of the phonograph records which were being used by that company. These were replaced with special Muzak transcriptions.

When the North American Company decided to divest itself of interests not directly connected with public utilities, the Warner Brothers group took a financial interest in Associated Music Publishers—who had purchased Muzak.

It was thought that the show business experience of the Warner group would be valuable to Associated, in developing the Muzak operation.

While both companies are in the general amusement field, their particular interests were not as close as originally believed and the relationship actually resulted in the Warner group having merely a financial interest through preferred stock, without having any voice in the control or management of Associated. Associated is managed independently of the Warner group, without even Warner representation on the board.

**Muzak and the A. F. of M.**

In 1937, when Local 802 felt that the Muzak Corporation might be displacing live musicians in certain places, several conferences were called—with the result that a contract was entered into, in which the Muzak Corporation of New York agreed not to furnish their service to any place where it was proven that this service was displacing a live orchestra. The Muzak service in several places was immediately cancelled, and there has been harmony between Local 802 and the Muzak Corporation of New York since this agreement has been in effect.

It has been the intention of the Muzak Corporation to keep on friendly terms with members of the Federation, and they have inserted in all their contracts with their franchise holders a clause whereby the franchise holders must maintain friendly relations with the musicians' local.

In no case are they permitted to use Muzak recordings where they would be harmful to musicians, under penalty of abrogating their contract.

There was recently a court controversy between the Ohio Music Corporation, who operate Muzak in Cleveland, and the Cleveland Local, which ended with a decision in favor of the Local. The Muzak

Corporation of New York was not involved in this controversy, as it was purely a local matter.

I would like to call your attention to a new batch of wired music companies which have sprung up, utilizing ordinary phonograph records, through the medium of wired music, juke boxes—and are not contributing a single dollar to the musicians, while Muzak contributes substantial amounts yearly.

In the case of these new companies, they operate by placing on location "telephone wired" juke boxes, equipped with microphones. Patrons of the locations drop a coin in a slot, talk through the microphone to a central station hostess and make as many requests as they care to pay for, at a nickel each. I will elaborate on this new development in a few minutes when I cover the juke box field, but the point to be made now is that this request service is contrary to the wishes of Local 802. One of the things this local requested and which Muzak complied with was that Muzak eliminate their request service entirely—so that in every place where Muzak is heard the listeners get an identical program, having no choice of selections during the entire program period.

**The Juke Boxes**

I would like now to give you the history and some important facts about the record industry's biggest customer—the coin-operated automatic phonograph, known as the "juke box."

Beginning its modern period about ten years ago, the automatic phonograph business has made a meteoric rise and expansion, to the point where today there are approximately 400,000 music machines in taverns, grills, restaurants, roadstands, hotels, high school and college gymnasiums, where they are used for dancing . . . as a matter of fact, in practically any place where people gather.

The machines are made by five leading manufacturers who sell them through approximately 150 distributors to somewhere around 7,500 operators.

The backbone of the business is the operator. He is the man who buys the phonographs and places them in the locations on a percentage basis . . . part of the earnings being collected by him and part given to the owner of the tavern or restaurant, for the privilege of having the machine in his establishment.

The average operator owns and runs about 100 phonographs. Earnings per machine vary greatly, with the type of location and also the age of the phonograph, for there are new models coming out every year.

With so many operators and so many different territorial conditions, it is difficult to set a definite standard, or average of earnings on these machines.

According to the best advices and a large group of accurately kept records in various States, it is possible to estimate roughly the following weekly average per machine during the past four years:

1937	\$8.00 a week
1938	7.00 a week
1939	5.00 a week
1940	4.00 a week

You will notice that juke box earnings, per machine, have fallen off during the past four years, but it is expected for 1941 that income will be somewhat increased due to the widening use of remote control boxes. These additions to the phonograph itself, making it easier for patrons to drop in their nickels right where they are seated, have raised average earnings higher, according to reports from the larger cities, than at any time during the last eighteen months.

Recent additions to the music machine business have been the "telephone music" systems, which I mentioned a few minutes ago, and the "sound on film" development. So far, coin-operated telephone music has not been generally successful, and indications are that it will never be, because of excessive operating costs.

The other new development, "sound on film," which is a 3-minute coin-operated movie short, featuring bands and other talent, is still an unknown quantity. Some seven or eight companies have begun production on the coin-operated movies, but very few machines have actually been placed on location. The cost of the "soundie" machines is extremely high, and the films, too, are very expensive. Although it is too early in the development of sound-on-film phonographs to make a definite assertion, many things will have to be changed, corrected and improved before this type of machine becomes commercially practical.

So much, then, for the background of the juke box business. Let us take a look at what it has done or "undone" for music and musicians.

It can certainly be said that juke boxes have brought popular music back on a greater scale to the rank and file of America who patronize the ice cream parlors, restaurants, taverns and roadside stands. The advisability of having music in locations, as contrasted to the

old practice of giving them free entertainment through standard radio sets, has definitely been established.

Many and many a band has been "made" by the juke boxes, for in this field is one of America's greatest forces to popularize particular styles of music and thus lead the band's way to lucrative theatre, night club and radio engagements, as well as juicy road trips through the country's ballrooms and colleges.

There are more bands today . . . local, semi-name and big-time bands . . . in America, than there ever were. Your Treasurer reports over 5,000 of them. Spectacular successes by name leaders greatly brought about through the juke box medium have spurred a new interest in popular music and inspire young musicians to reach for the stars. In this respect, the juke boxes have performed a service.

Still, it is true that comparatively few of our musicians are making money out of the mechanized field, and the fact that the coin phonographs have skyrocketed some musicians into the big money does not help the unemployed musician (who has to sit home on Saturday night, while his friends and neighbors are dancing to the strains of a name orchestra, coming out of the juke box in Riley's tavern).

Some system should be devised whereby the Federation would have a control over the distribution of phonograph records, insofar as it pertains to our musicians in the juke box or similar industries. As we well know, the operators, as well as the manufacturers, would not be in their profitable business today if it were not for the musicians, who put their talents on records so that the juke boxes can operate. Recommendations and suggestions covering this phase of the industry have been presented to the Executive Board, and discussed at great length. Undoubtedly your Board is now considering these possible remedies.

**Conclusion**

Despite the length of this report, I don't pretend to have covered every detail of this complex involvement, that we call mechanized music. I have tried to give you the highlights of the various fields, and I have endeavored to show you how they overlap and criss-cross.

To get back to what I said at the beginning, it is pretty clear that we cannot call the mechanization of music definitely a bad thing or positively a good thing. There have been advantages as well as disadvantages to musicians—but with proper guidance and a real show of cooperation there is no reason why something cannot be done by the American Federation of Musicians, to keep live music alive.

Mechanization is here and will remain—so are musicians. There's a place and a need for both.

I've played through my symphony for you, and now, as I approach the coda and go into the final chord, I want to thank Mr. Petrillo for his confidence in entrusting to me this important survey. My thanks also to Mr. Weber and Bert Henderson for their aid, and to the other Federation officials, who have worked so wonderfully with me during these hectic months of digging—my thanks to the executives of the radio stations, transcription companies, recording companies and the coin-operated machine industry, who were so cooperative in furnishing vital information and statistics . . . and a great big hand to you, brother musicians, for your patience in listening to this long outpouring.

I only hope, with all my heart, that I've contributed something toward the betterment of our profession.

A motion was adopted that the report of Brother Selvin be accepted and spread upon the minutes of this Convention.

The Convention gives Brother Selvin a rising vote of thanks for his fine exhaustive report.

Joseph N. Weber, General Advisor of the Federation, explains the mode of procedure, which in his opinion should be followed in an attempt to alleviate the situation caused by recorded music.

The question is upon motion referred to the Incoming Executive Board to continue its efforts, with full power to act.

Upon motion the matter is laid on the table to be taken up later this week.

Chairman Gillette submits the following report of the Committee on Law:

**RESOLUTION No. 4**

Whereas, The financial responsibility of Local Unions caused by the collection, disbursement and/or custody of monies such as the 10% Collection Fund, Theatre Defense Fund, Commercial Broad-casting Surcharge, Social Security and Federal Old Age Benefits, Casualty Donations, International Fines, Initiation Fees, etc., is increasing constantly; and

Whereas, The financial responsibility of the Locals so entrusted with aforesaid funds and monies, is not only to Local members and Federation members at large, but also to the financial structure of the Locals themselves and also to the

various Funds and Escrow or Claim holdings of the American Federation of Musicians, and

Whereas, The financial responsibility of these various collections and disbursements is entrusted to a Local Secretary, Treasurer or other duly elected or appointed Local officer or agent, and that the dereliction, neglect or misappropriation of said monies, on the part of such Local officer or agent might well cause serious embarrassment and financial loss to Local members, members of the Federation at large or to Local organizations or to the Federation itself,

Be It Resolved, That Article IX of the By-Laws of the A. F. of M. be amended by the addition of the following preamble or Paragraph C to precede Section 1 of the above named Article IX: "All Locals of the A. F. of M. shall be required to furnish indemnity bond and forgery insurance bond made payable in an amount and manner satisfactory to the Financial Secretary Treasurer of the A. F. of M. and that said indemnity and forgery insurance bonds be executed for the purpose of guaranteeing the total safety and surety of all such monies as have been heretofore listed and which are entrusted to such locals through their duly appointed or elected officers or agents; further

Be It Resolved, That these bonds be sufficient in coverage to insure the prompt and faithful application, disbursement or custody of all such monies in the manner and methods prescribed by the various laws and regulations of the A. F. of M., pertaining thereto; further

Be It Resolved, That the provisions and requirements of this resolution be incorporated under Duties of the Financial Secretary Treasurer of the A. F. of M., Article 1, Section IV of the By-Laws of the A. F. of M. and that the expense and responsibility for the execution and maintenance of these bonds shall be assumed by the various locals.

FRANK E. LEEDER,  
Local 19.

The Committee reports the following amendment favorably:

Amend Section 1, Article VIII, page 47 (Paragraph A) second line after the word either (second line) by changing to read "either its Local funds or Federation funds including escrow and other funds."

Discussed by Financial Secretary-Treasurer Brenton. Chairman Gillette speaks in support of the Committee report.

Further discussed by Delegates Martin, Steeper and Rosenberg.

The previous question is ordered. The Committee report as amended by consent of the Convention is adopted.

Brother Weber makes an explanation of the application of the resolution as adopted.

Chairman Gillette offers a motion "That all Locals be instructed to take out a bond in compliance with the law and send copy of the bond to the International Financial Secretary-Treasurer.

The motion is unanimously adopted.

**RESOLUTION No. 5**

Whereas, In recent years, small, medium and big cities have erected large and modern high schools, commonly known as central high schools, and

Whereas, These high schools contain large auditoriums which can accommodate plays, operettas, concerts, etc., and

Whereas, These high schools also contain in addition to the auditorium a gymnasium or dance hall, or both, and

Whereas, The high school auditorium is separate and apart from the gymnasium and dance hall, though contained in the same building, namely the high school, and

Whereas, The I. A. T. S. E. claims jurisdiction over the stage and operator's booth in the high school auditorium, and

Whereas, If an agreement cannot be reached between the I. A. T. S. E. and the high school authorities on the matter of employment of I. A. T. S. E. members in the auditorium, they place the entire high school on their National Unfair List, and request cooperation of the A. F. of M. under the joint agreement existing between the two organizations, and

Whereas, The official unfair listing of high school means the entire building and prevents our members from playing in the gymnasium and dance hall of the high school, which halls would never have reason to ever employ stage hands or operators,

Be It Therefore Resolved, That in case any high school auditorium is placed on the National Unfair List that the official unfair listing in The International Musician specifically designate high school auditorium, thereby leaving the gymnasium and dance hall in a status whereby our members can still be employed in both the gymnasium and dance hall of the high school, regardless of the fact that they can't play in the high school auditorium.

EDWARD V. VOLLMER,  
Local 809.

The Committee report refers the resolution to the President's Office and the Convention concurs.

**RESOLUTION No. 7**

Whereas, In certain jurisdictions where there are colleges, schools, etc., where the greater memberships of the Locals are students and their residence in the jurisdiction is limited to the regular school or college year, and

Whereas, Much trouble has been caused by the election of students as officials of the Locals that come and go with the college and school year and are not bona fide residents in the town or city in which the college, school or Local is located. Therefore to correct this situation I offer the following law:

"No member of a Local shall be eligible to hold an office in any Local unless he or she is a bona fide resident of the jurisdiction in which the Local is located. Members (students) that leave the jurisdiction of a Local each year after the regular school or college period shall not be considered bona fide residents in this case."

CLAUDE E. PICKETT,  
SANDY A. DALZIEL,  
Local 75.

The report of the Committee is unfavorable.

The Convention agrees to the unfavorable report.

**RESOLUTION No. 8**

Whereas, Certain types of radio stations and other places are always on the lookout for talent of any kind to fill their programs or to contribute to the entertainment of the place for which they do not expect to pay, and,

Whereas, This type of radio station generally asks all band and orchestra leaders playing traveling engagements in the jurisdiction to make a personal appearance on their radio station, and,

Whereas, This type of radio station generally operates mostly if not entirely on records or gratis employment of some kind and usually are not in good graces with the local on account of short employment, or no employment for their members, and,

Whereas, To eliminate this situation and to give the locals a chance to extend courtesies and favors where they are deserved, that is to radio stations and other places that employ members consistently and are fair to the Local and Federation; therefore I offer the following law:

"No member of the A. F. of M. shall be allowed to make a personal appearance at any radio station or any other place while playing a traveling engagement or on a location engagement unless permission is asked and granted by the proper official of the Local. Failure to secure this permission or to contact the Local, and to appear without proper release shall be punishable by a fine of \$25 for each offense."

CLAUDE E. PICKETT,  
SANDY A. DALZIEL,  
Local 75.

The Committee offers the following substitute:

Members of the A. F. of M. are prohibited from making "personal appearances" at any Radio Station or any other place, while playing a traveling engagement or location engagement, until permission from the local in which the "appearance" occurs has been obtained.

The amendment is discussed by President Petrillo and Chairman Gillette.

A motion is offered that the subject matter be recommitted to the Law Committee.

Discussed by Delegate Steeper. The motion to recommit is adopted.

**RESOLUTION No. 11**

Whereas, The International Alliance of Theatrical Stage Employees and Motion Picture Machine Operators has jurisdiction over the operation of sound equipment in motion picture theatres for the purpose only of reproducing the music derived from the sound track on film during the screening of such film; and

Whereas, The American Federation of Musicians has original jurisdiction over all music in motion picture theatres, whether manually produced or mechanically reproduced, which is not derived from a sound track on film and reproduced simultaneously with the screening of such film; and

Whereas, In motion picture theatres throughout the territorial jurisdiction of the A. F. of M. phonograph records and sound-track music are being played over sound equipment for the purpose of supplying music before the show, any incidental music during the show and intermission music which is commonly referred to as "non-sync" music; and

Whereas, The use of sound equipment for the purpose of supplying "non-sync" music in motion picture theatres is clearly and definitely an invasion of the jurisdiction of the A. F. of M. and deprives members of the A. F. of M. of rightful employment; therefore

Be It Resolved, By this 46th Annual  
(Continued on Page Twenty-four)

# PEDAGOGICS

## THE TRUMPET FORUM by Hayden Shepard



Hayden Shepard

I WAS recently sent a booklet by a prominent trumpet manufacturer and I found it contained such useful and valuable information that I think it expedient to pass it on to my readers.

### Valves

Tight valves constitute a definite guarantee that the most important mechanical details of your instrument are perfect. As on every other fine mechanism, ground to precision measurements, the moving parts are fitted exceptionally close to prevent leakage. They are practically air-tight. Beware of loose valves in a new or used instrument, for the usefulness of such an instrument is limited. Its life is already shortened. When you buy an automobile, you are instructed to run it at a moderate speed until the moving parts are broken in; otherwise the tightly fitted bearings become hot and burn out. The oil, which washes small particles of dirt, grit and metal from the moving parts, must be changed frequently. A musical instrument requires even more careful attention, for the pistons are smaller and more delicate and are fitted to hair-breadth exactness. The microscopic clearness makes it essential that the valves be kept scrupulously clean or the pistons will work sluggishly. If the smallest particle of foreign matters jams between the pistons and the casing, the valves cannot function smoothly.

No two players press the pistons down in exactly the same manner. One may play the correct way, using the finger-tips and holding the valves in a vertical position, but another will press with the knuckles or flat fingers, thereby forcing the pistons slightly sideways. In every case the instrument soon bears the marks of its user. Only the player who breaks in his own instrument can expect it to respond as he would have it. No one can perform this service satisfactorily for him, and he must not expect the manufacturer to furnish an instrument broken in to suit his individual finger pressure.

If the instrument is not first flushed with water and properly lubricated, the valves may become scratched and work sluggishly for some time. Upon receiving a new instrument, the procedure should be as follows: direct a stream of warm water into the bell, from a faucet or some other source, and while the water flows freely through the instrument (about two minutes) move the pistons up and down so that the water will pass through the slides and wash out any particle of foreign matter that may have lodged in the instrument. Be careful that the water is not too warm; otherwise the instrument may become too hot to hold. Hot water is sufficient for preliminary lubrication, and the pistons will work smoothly after this brief treatment. You should then play on the instrument for a few hours to break in the valves, according to your own finger pressure. After this playing session, wash the instrument out again and lubricate the valves with valve oil. The instrument is then ready for hard service.

### How To Use Valve Oil

Do not use valve oil on a new instrument during the first three or four hours of playing. By using only water at first, the tight peaks of metal are burnished down and the minute particles of metal wearing off are washed out. On the other hand, if the player insists upon using oil from the start, the "body" of the oil will cause the pistons to bind and the small particles of metal which wear off will stay in the oil, thus scratching the valves to a point where it takes weeks of playing to wear them smooth again. If after the first application of oil the valves refuse to come up, wipe off the pistons and casings and lubricate them with boiling water. In such cases water may be used as a lubricant for one or two weeks until the pistons have loosened up sufficiently to permit the use of oil.

The pistons, as well as the casings, should be wiped frequently during the breaking-in period in order to prevent scratching. After three or four hours of actual playing, half a bottle of good trumpet valve oil should be poured into the bell of the instrument. Then tilt the instrument up and down for a few minutes so that the inside of the tubing is thoroughly flushed with oil. Oil and water combined give the slipperiest action. After the initial oil flushing, two or three drops of valve oil should be applied to each piston every day before the instrument is used. Valve oil has a tendency to dissolve any surplus grease left on the three valve slides and absorbs small particles of dirt blown into the instrument or sucked in through the openings at the top and bottom valve caps. Furthermore, valve oil dissolves verdigris and absorbs the minute metal particles that wear off from the tight-fitting valves. The oil will gradually become thick and gummy but this is an advantage for it gives timely warning that the instrument needs a thorough cleaning. Wiping the valves and casings alone does not constitute a thorough cleaning. Some of the dirty oil will have been blown into the rest of the tubing (especially the connecting tubes between the valve casings and those leading to the slides), and a new application of oil may wash the old sticky oil back into the valves. It is advisable, therefore, to pour half a bottle of valve oil into the bell each time the instrument is given a thorough cleaning and by flushing the entire inside of the instrument dissolve the sticky oil.

Do not be persuaded against the use of valve oil. Every mechanical device with moving parts requires oil. Oil not only acts as a lubricant, reducing friction to a minimum, but it protects the surface of the metal from corrosion and applied to the brass instruments, prevents ill effects from acid in the saliva. We cannot warn the player too strongly against the use of saliva on the pistons of his instrument. You would not think of using saliva to lubricate your automobile, your watch or any other mechanism. Some players may have little acid in their saliva, and having no bad results from spitting on the pistons may recommend this practice to other players. Most players have an appreciable amount of acid in their saliva and if they use it on the pistons they will find their valves so badly corroded after a few days that the pistons will hardly move. Verdigris, which is a sandy grit, will grind the pistons loose in a short time. Especially when playing in hot, overheated rooms, or in a hot dry climate, musicians will find that their valves dry out and work unreliably unless oil is used. If the foregoing instructions are followed you will have a thoroughly reliable valve action.

Some old-fashioned players advocate pouring milk into a new instrument to speed up the breaking-in process. They forget that the milk sours quickly and becomes gummy in a short time, thus causing valve trouble. Do not use this method as a lubricant.

Besides the natural wear to which valves are subjected in ordinary use, there are some other causes of impairment that are beyond the control of the musician or manufacturer. Included in these unfavorable factors are: 1. An excess of acid in the saliva and perspiration of the player. 2. The harmful effect of salt water on brass (musicians in the navy and those playing at the seashore find that their instruments corrode rapidly and show excessive wear on the valves). 3. Dust and sand collected in the instruments during the course of parade engagements (army and circus musicians must cope with this problem).

Flushing the instrument with water and oil will help offset these ill effects but they are not a preventive. Instruments subjected to these unfavorable conditions should be sent to the factory frequently for examination. The valve casings may need to be rebored and ground straight again and then fitted with oversize pistons. This will make the instrument like new and is much preferable to plating the pistons as a heavy coat of plating is liable to peel and cannot be guaranteed.

## VIOLIN DEPARTMENT

CONDUCTED BY *Sol Babitz*

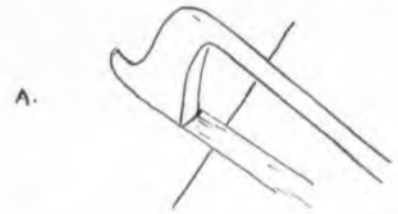
A monthly column devoted to the newest developments in the technique of the instrument. Questions and contributions from the reader are invited. A notebook on Modern Violin Technique can be collected by clipping each of these articles as they appear.

### THE ELEMENTS OF TONE PRODUCTION

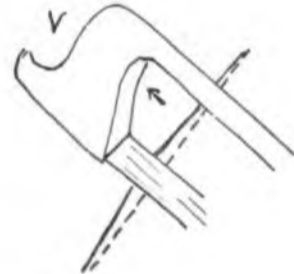


Sol Babitz

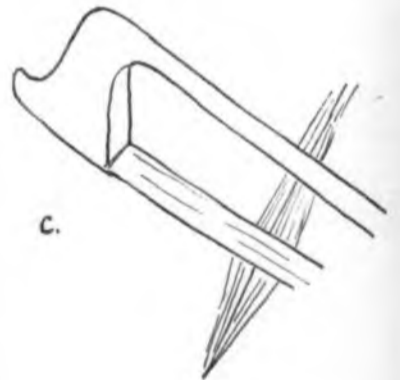
What happens when the violin produces a tone? First the bow hair touches the string. (Figure A.)



The tiny hooks on the hair (visible under a microscope) are helped by the rosin to hold on to the string. When the hair is pulled away, the string and hair refuse to separate and continue to cling to one another. The result of this is that the movement of the hair at first pulls the string along in the direction in which it is moving, forcing it out of its straight position. (Figure B.)



All of this happens in the fraction of a second before any sound is heard! When the pull of the hair becomes stronger than the clinging of string to the hair, they must finally let go of one another. At this moment the string springs back not only to its original straight position, but also some distance in the opposite direction. Meanwhile other hooks on the bow hair, which is now in motion, again catch the string pulling it again and making it spring back again. When this happens many times each second we say that the string is vibrating. (Figure C.)



This vibration causes the air around the string to vibrate at the same speed as the string. When these air waves reach our ears they are turned into sound and the tone has finally been produced.

The most favorable condition for the production of tones is that in which the pressure of the bow on the string is neither too light nor too heavy in relation to its speed and distance from the bridge.

Experiments in sound measurement have shown that interference with the natural production of tone is most often due to a tendency among violinists to press the bow on the string more than is necessary. This habit is usually the result of an attempted short cut to achieve mastery of the bow. Instead of really learning bow control, the violinist squeezes the bow on the string to get a false feeling of safety. The result is only a forced tone quality.

In forthcoming articles I shall try to outline a method for correcting this fault among professionals as well as beginners. In the meantime I can do no more than repeat Franz Kneisel's characteristic warning: "As more you press so less what comes out".

Postscript: For serious students of this subject I recommend *Problems of Tone Production In Violin Playing* by Carl Flesch.

### SOLUTION TO PROBLEM THREE

Many solutions were submitted in reply to Problem Three.

Correct answers are credited to the following: Joachim Chassman, Los Angeles, Calif.; P. Gordon Green, Beverly, Mass.; Marianne Liddell, New York City; J. R. Mitchell, Gloucester, Mass.; Maurits Keanar, Rock Island, Mass.; R. C. Beers, Brooklyn, N. Y.

The problem consisted in using the second finger as a pivot for the left hand in the following excerpt from the "Kreutzer" Sonata of Beethoven:



The hand changes position while pivoting on the stationary second finger in the second and third notes.

# PROFESSIONAL PIANO POINTERS

By J. LAWRENCE COOK

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

THIS column thanks those who expressed their interest by sending in introductions based upon the harmonic outline given in the June article. Credit for what we have judged to be the best solution goes to Mr. Alverno Scherschligt of 210 Cedar Street, Yankton, South Dakota. It is reproduced here with a brief analysis.

Brother Edgar T. Paul of Local 40, Baltimore, Md., and Mr. John E. Kirtland of 1001 East 12th Avenue, Denver, Colo., deserve honorable mention for solutions each of which we judged to be second only to the actual winner.

In judging the examples sent in, the following points were carefully taken into account: naturalness of melodic line, presence or lack of affectation, structural outline, presence or lack of intentional display or exhibitionism.

With the exception of an F-natural instead of F-sharp, Teddy Wilson uses this same harmonic outline (in the identical form) for his introduction to a recording of "Sweet Lorraine". If you will send us a stamped, self-addressed envelope, we shall be glad to send you a copy of the introduction exactly as Teddy Wilson played it.

Meanwhile, we think it only fair to submit another harmonic outline, for, after having read this article, you will have a much better idea as to how your entry is to be judged. This introduction also has been used in a recording by a well known artist, and again we intend to reproduce the solution which is best in our opinion, giving full credit to the sender.

## INTRODUCTION SUBMITTED BY MR. ALVERNO SCHERSCHLIGT

We believe that the interesting naturalness of the melodic line is self-evident. We offer the following brief analysis. Melody in entire first measure (A) ends on an active tone (C-sharp), resolving at (B) (to C-natural) into the first note of the succeeding antecedent figure; C, consequent to B; (D), figure and (E), its sequence one chromatic below; at (F), finish, note rhythmic structure of first beat (first arrow) and an exact inversion of the same rhythm on the last beat (second arrow).



The "Introduction" to an arrangement intended as accompaniment for a singer serves two purposes: it establishes the key and prepares the singer for coming in at just the right moment.

The rehearsal pianist for routine dancers, either solo or ensemble, seldom (if ever) does more than set the speed of the dance by striking off a two-measure rhythmic phrase on the dominant note of the key in which he is to play. He may use a single note, an octave, or a three-note unison consisting of an octave for the right hand and a single note for the left. His sole purpose is to set the pace, and there is an understanding between him and the dancer that he has two measures in which to do it. The instant the last three beats of the second measure are completed, the dancer goes into action.

The introduction for an instrumental popular rendition may set the pace or the mood of the piece, or it may do both at once. Furthermore, it may also serve the single purpose of introducing a particular variety of rhythm or style.

Some bands have even adopted a sort of "signature" introduction which they use for all pieces they play in a particular tempo. For example, a band using a "signature" introduction such as that shown in Illustration No. 1 would indicate that it specialized in a sort of "bounce" rhythm; while one using a type such as that shown in Illustration No. 2 would wish to express a sort of lilting rhythm.

ILL. No. 1 (Medium Fast)



Certain "sweet" bands seek to express the mood of their brand of playing by using a signature introduction to express it. They usually employ a type which has a smooth and appealing melodic line against a smooth and comparatively simple harmonic background.

We have made the foregoing observations principally to impress upon the piano soloist the importance of seeing to it that his introductions have purpose. Now we shall proceed with a brief discussion of actual structure for piano.

If called upon to take an introduction on the spur of the moment, either you will take one from your "stock" or a variation thereof, or you will employ a stock

harmonic outline and improvise within or around (or both) its harmonic texture. The question of purpose is not so important here as it is when you are doing an introduction preparatory to an outstanding solo rendition.

The task of building an introduction against a given harmonic outline is almost too easy. We have successfully taught the entire plan in one lesson to pupils of intermediate and sometimes elementary grade. However, that which is thus taught is only the beginning for those with professional aims.

Naturalness cannot be taught, but its absence in your structural plan does not by any means indicate that you do not have it; for it may be that you need only to learn how to apply it.

So in planning an introduction first ascertain whether or not it is necessary for it to have a particular purpose of expression; then, if it is necessary, seek to assert it with directness and clarity. Avoid affectation. Exhibitionism is not altogether taboo, but it is not good for general purposes. Do nothing anti-climactic. That is, be careful not to do anything in the introduction that is going to overshadow everything you do in the actual piece. Exceptions to this are permissible, but rare. One notable exception to this is Art Tatum's introduction for his recording of "Moon-glow" on Decca 155A. His introductions usually conform in general to the rules we mention, but he really "gives this one the gun". But alas, as you listen to this recording you find that in the body of one of the choruses he performs a technical feat which overshadows anything he has done in the introduction, thus cancelling any feeling of anti-climax which may have been made to prevail.

Would you perform your fanciest technical feats in the very first chorus of a three-chorus arrangement, then play straight melody for the final one? We think not. Then you should bear this same thought in mind, along with others, when planning your introductions.

If you have strict singleness of purpose, then direct all efforts to this end. This may be to assert the rhythmic type (such as conga, rumba, etc.), to establish a certain tempo, to set a certain pace, or to prepare for the mood of the piece. If you have a dual purpose, then bear it well in mind.

A smooth introduction will not strictly demand single notes moving laterally, nor will a "jump" movement require the strict use of octaves. If by virtue of the fact that in desiring to insure a smooth introduction you start out with single notes, never fear to insert an occasional third or octave when such an insertion will unquestionably enhance the expression of your melodic thought. Runs are not too desirable but are permissible when consistently used and strategically placed. Mordents and grace notes are often used to good advantage. In the "jump" introduction trick figures often prove highly satisfactory, also an occasional well-placed "stabbing" accent. Awkward movements and figures, however, are to be shunned.

## What's What and Who's Who in Drumming

By VINCENT L. MOTT

National Executive Chairman, A. D. A. Contests



Vincent L. Mott

MORE about shivers, to keep you cool in this hot weather. . . . In the July issue I mentioned single strokes and their value to the modern rudimental swing drummer. Most every drummer has his pet rudiment in which he excels and takes keen delight. Why not make the twenty-six of them your pet rudiments and feel safe and secure. I have been told that the famous Benny Metz (Oriental Theatre, Chicago) is one of the fastest of all on single stroking and that his rim shot stuff has machine gun speed and power.

Another great single sticker is Joe Amato, symphony, band and theatre drummer of Portland, Oregon. George Lawrence Stone of Boston is another hound on this single stroke business. Last year at Boston he fairly made me hungry watching him eat up the twenty-six rudiments.

These men will tell you that for a developer of drum technique the practice of single strokes is about the finest thing a drummer can work on. If you would acquire absolute evenness in your playing, concentrate on single strokes and watch the time go by. Develop even spacing, even power, on each beat, hand to hand, and practice for speed. Then the next step should be accenting alternate beats till it becomes automatic at any tempo. That's all there is to it. Charley Wilcoxon of Cleveland once told me, "It's like picking pockets: nothing to it after you get your hand in."

Incidentally, if you should happen to stop into Charley's Drum Shop be sure to keep your pockets buttoned. Not that Charley will attempt to show you how he gets his hand in, but because you'll see so many fine accessories a drummer should have you'll just naturally want to spend all your dough and that may mean going without eats. Don't I know!

## WORLD'S GREATEST DRUMMER—J. BURNS MOORE

Loved, honored and respected by every drummer in the nation is J. Burns Moore. His practice sticks are being used in every country in the world. His book has done wonders for millions of ambitious drummers. He held the Connecticut State Drumming Championship, 1890-91-92. He was an expert at wood-turning in his youth and participated in all sorts of sports such as baseball, boxing and plenty of wood chopping. He played theatre work for over 35 years. In his 36th year he was tympanist with the New Haven Symphony. He has been with the Governor's Foot Guard Band for as many years. He has served the American Legion as National Judge—Chicago, 1933; St. Louis, 1935; Cleveland, 1936; New York, 1937; Boston, 1940. One of the original thirteen in the National Association of Drummers, better known as the N. A. R. D. He has judged on an average of 20 to 25 contests a year for the past ten years. He was a pupil of Jack Lynehan, and has many fine drummers who owe their education in the art of drumming to him. He has taught many champions, among them Frank Fancher, Dan English and James Ryan. He is very proud of his former pupils who are cashing in on their knowledge. Just to name a few: Johnny Morris, Tommy Glass, Earl Sturtze, Russell Sprang, Robert Von Deck, Fred Benaer, John Sanderson, Johnny Fay and many others. I must give credit where credit is due; so I must add the name of one more: Vince Mott, the writer of this column, who owes a great deal of his success to this genuine, unaffected and sincere gentleman holding the undisputed title of world's greatest drummer. Can a disciple and scholar say more?

## Answers to MUSICAL QUIZ

(Questions on Page Twelve)

- (a) Grieg.  
(b) Rimsky-Korsakoff.  
(c) Mussorgsky.
- Louis Gottschalk (Barnum offered him \$20,000 and expenses for a year—and was turned down.)  
Jenny Lind (Barnum brought her to America where she made her debut in Castle Garden, now the Aquarium, at Battery Place, New York).
- From the *allegra molto* of Mozart's Symphony in G minor (No. 40).
- Brahms and Schumann.  
Grieg and Ole Bull.  
Mussorgsky and Rimsky-Korsakoff.  
Liszt and Wagner.
- Schumann married a famous pianist of his day (Clara Wieck).  
Mozart was an infant prodigy.  
Beethoven composed symphonies after he had become totally deaf.  
Liszt was a great lover.  
Verdi lived to be 87 years old.





**Albert Dager, George E. Darby, Roger Di Dirigillo, Jacques Hrefovs, Hubert W. East, Ole H. Ekstrand, Oscar K. Felde, Jose C. Fernandez, Elliott Fisher, Bill Proulx, Robert Fulton, Jr., Hal Curtis Gecker, Heras Leon Gerwe, Bob Grady, Paul Graham, William Gross, Edward Guerrero, Jr., Emma (Teda) Hartmann, June Rowland, Robert L. Immel, Robert W. Kaneen, Jr., Otto Klammeter, Herbert E. Lee, H. Edward Liston, Bradley Meintosh, William McWhinnie, Charles Meyer, Dick Monson, Kenneth Harold Morse, Harold Neely, Aloisio Oliveira, Jose M. Oliveira, Alfonso Ozorio, Stenio Ozorio, James Perez, Adolfo Peres, Hedio Jordao Pereira, Joseph C. Peris, Ralph Pfiffner, Walter H. Putnam, Robert Rischech, Alberta Bradley Rodgers, J. D. Rosbach, Mariano Sanchez, Wm. Arthur Shackelford, Clifford M. Shaw, Michael D. Sponoff, Jean Paul Stanley, John Jacob Strauss, Gene Sullivan, Arthur Dodge, Freisingen, Hugo J. Tiemann, John G. Tropeo, N. David Vincent, George Valana, Charles Bradley Ward, Don Wells, Betty Wynn, Frank Zerbe.**

**Transfers deposited:** Robert E. Armstrong, Robert E. Barton, Blaise Bennett, Robert A. Brown, Edward A. Carter, Jr., Thomas Castro, George W. Cliff, Fern E. Duman, Zoltan Feyer, Eunice J. Giffin, Julius Gold, Robert Graham, Ray Orville Green, Damon B. Hassler, Edward Heiler, Walter Johnson, Jr., Sol Kaplan, Louis Kierulff, Albert E. Lutz, Ben MacArthur, John C. Medeiros, J. F. Bahn, Joe Rehill, Joseph Rottemberg, Wilbur Schwandt, Seymour Shoklov, Fred T. Tavaras, Henry Tomel, Paul Ulanovsky, Tina Watson, Paul Yartlin.

**Resigned:** William Vern Spangh, Jack Perry, Harry Wham, Wallace McManus, Edgar V. Krause, Harlan M. Burnett, Rudy Quijada, Charles Aranda, Darrell W. Norton, Ronald A. Pantoni, Jack Lo Malto, Adolph Heller, Bernard Bernhardt, Edward H. Gray, Othout, Guy Othout.

**H. Dropped:** Verne Adams, Wm. Bachemeler, Clifford Barnett, Eric Barrington, Jack Beall, Robert R. Belasco, Fred Berrens, Max Buchanan, Ben Byers, Ruth Clark, Chas. R. Cognata, Thurston Crans, Alan B. Crockett, Pierre D'Amico, Carl E. Dier, J. C. Disting, Roy E. Dixon, Gordon Downes, Margaret Durston, Monroe Epstein, Jas. Fuller, Ruben J. Garcia, Edw. Glick, James Gordon, Eider Granas, Sid Jacobs, Walter Kern, Bu. C. Kleinbl, Linda Lang, Fred L. King, Robert L. Little, Elva D. Lofstrom, Sillitoe Mark, Hugo Meyerick, Frank Moore, Dorothy A. Norris, Kenneth A. Orr, Jack Harry Potter, Shirley Powers, Robt. Ramos, Lydia Rosem, W. E. Soderberg, R. Roberts (Bob) Stafford, E. M. (Manny) Stoll, George, Emanuel E. Stump, Edward S. Norman, W. Taylor, Benone A. Terralio, Leslie S. Thornhill, Maurice Vaughn, Wm. J. Whitmore, A. R. Winkler.

**Erased:** Manuel Lopez Aguilar, Allan D. Albright, Robert E. Baker, H. (Bill) Becker, Glen E. Berge, John Brackett, Claude Ramsey, James W. Brown, John E. Euklin, Sam Friedman, Archie Hansen, Dan K. Hansma, Frank Hawkins, Ray R. Hellums, Jesse Hernandez, Betty Ann Herold, Harry W. Hilland, Lane Howlett, Kenneth Kent, Gordon H. King, Nathan (Ned) Kniberg, Ross LaCroix, Gene McGardner, John E. Moran, Leon P. O'Brien, Ralph O. Pollack, Eddie Pruan, Jerry L. Praun, G. Lachmilovich, Virgil Ray, Matias Rivera, Geo. F. Stuedel, Clarence S. Seeger, Richard Sloan, John P. Steele, Harold W. Vaughn, Wallace Wambem, Wesley Wambem, Billy White.

**Cancelled:** Wm. A. Welch, Jr., Chas. Rosco, Robby Jones, Russell Curry, Felix Hernandez, Carlenton Grover, Frederick R. Mueller.

**Resigned:** James J. Reina, Francis Stewart.

**Transfers withdrawn:** Elder Gunderson, 485; Bill Roberts, Jerry Jackson, J. Carter Pierce, Bernie Kahn, Chas. Mickel, Claude Gordon, Jack Winger, John Tone, Wudron Bushell, Walter Weston, Seth Hiron, 811; Ralph Barlow (Frick), Richard Guntton, both 140; R. T. Sannbeck, 418; Darwin Dively, Francis Miles, both 110; Earl Henry, 120; Hugo Grus, 202; James Brokshaker, Robert Gray, both 140; Linwood Paul, 221; Paul Bergeron, Paul Ittag, Jesse Hurley, Harold Miller, all 31; Al Tracey, 47; Zigmund Rogers, 15; Harold Smith, 31.

**Transfers issued:** Homer Orvell, Ed Mouldige, James Framo, Wm. Bilik, Warren Younger, Ernest Priesman, Edgar Ross, Hal Krotzer, Horace J. Ort.

**Resigned:** Raymond Hood.

**Transfers deposited:** Manny Prager and band, 10; Leo Williams (Brammer Leocan) and band, 334; Leo Pieper and band, 255; Hal Smith and unit, 34; Johnny Cox and band, 463; Larry Herman and band, 477; Ted Cox and unit, 34; Woody Herman and band, 802.

**Transfer deposited:** James Welch, Cond.

**LOCAL NO. 73, MINNEAPOLIS, MINN.**

**New members:** Ernest Shinkle, Glad E. Ollinger, Joseph L. Oster, Richard F. Link, Russell M. Morton, Roger Claegens, Oscar C. Pettiford.

**Transfers deposited:** Herbert Hendricks, 437; Geo. W. Phillips, 437; Leonard Benedict, John Joyce, Jr., Joe LeGuardis, Joe J. Spina, all 4; Carl Buchman, 91; John H. Fogarty, 41.

**Transfers withdrawn:** Henry Dencke, 802; Frank Guller, Ernest Guller, both 59; John Simon, 343; Thor Kjus, 437.

**Transfers issued:** Wm. F. Riegl, Frank Chermak, Jr., J. Russell Anderson, Emil E. Opava, Harry H. Hines, John E. Barbour, Wm. Busch, William C. Mullin, Viola Mathewson, Olive O. Marshall, Irving Treisman, Francis Lambrecht, Robert W. Wadsworth, Robert A. Brown, Orwell Silver, Stanton Osdahi, Claude Williams, Herbert V. Larson, Matt Mitchell, Martin Segal, Cecil C. Hurst, Kenneth Ross, Ruth Buech, Don Randall, Don Gilbon, Robert Jensen, Dean Nelson, Nate Werler, K. Kolinska, Michael (Bud) Damon, George Maddock, John H. Hicks, C. Hilding Bergquist.

**Resigned:** John M. Kuyper, Allan K. Clark, Kirby Gardner, Leonard (Duke) Landell, Robert P. Beaulieu, George C. Straka, Leonard A. Aberle, Lorenza Doudle Ruck, John Bergmann, J. A. (Al) Thieren.

**Traveling members:** Paul Whiteman, Murray McEachern, Michael Fingert, Raymond O. Estrand, Jack Henderson, George B. Wallace, Don D'Andrea, Sidel Kopp, Ruddy Weed, Max Serbin, Wm. V. Rodriguez, Gerald Edward Brooks, all 802; Wm. Newman, 77; Seymour Gilvler, Leonard Hartman, Rudy Novak, Artie Shapiro, Alvin Weisfeld, all 802.

**LOCAL NO. 78, SYRACUSE, N. Y.**

**New members:** Kenneth Nyswander, George R. Hambricht, Eleanor E. Newkirk, William Smith, Franklin C. Fancher, James Donnelly.

**Transfers issued:** Robert Roy, Angelo Fronti, Carl Nifer, Nelson R. Peet, Howard Helm, Paul Gilmore, Duane McKay, Arthur Reed, Dana Wells, Hubert Hall, Ihab Baldini, David Hall, Dick Willenborg, James Weaver.

**Transfers withdrawn:** Teddy King, Rodney Schneider, Charles Herford, Wm. H. (Bill) Hines, Alex Seltman, Grant Thompson, Al Hrysdorski, Paul Schlegel, Daniel Price, John E. Dixon, Howard Marks.

**Transfers deposited:** Carmen G. Scott, Charles C. Gregg, Ed. Kuhn, Alfred Hoffmann, James Kanneke, Charles Berg, Leonard Axelrod, Wm. O. Haffner, Jack Kulp, Mitt Heith, Lonel Clouser, Roger C. Hauver, Sophie Owen, Ellen Owen, Emmy Owen.

**Traveling members:** Gabriel Padner, Joseph Littau, Fred Hoff, Wm. H. Butler, all 802; John E. Martin, George A. Halley, George Burghard, Donald Morse, Nell Wright, Leon Biggs.

**LOCAL NO. 79, CLINTON, IOWA**

**New members:** H. P. Hoffman, Wm. A. Sander, Harold Zelnit.

**Resigned:** George Harrison, Sylvester W. Alden, Jr., Elwyn Stumbaugh, Ervin F. Nizon, Frank Leslie, Jr., Vernon Carlson.

**Transfers issued:** Miller McCusky, Russell Drain.

**LOCAL NO. 82, BEAVER FALLS, PA.**

**New members:** Oscar H. Hage, Ralph Aumack, Ralph Sacco.

**LOCAL NO. 85, SCHENECTADY, N. Y.**

**New members:** William Caronata, Vivian Lora Orsini, Ernest Nacro, Dominick Dagostino, Matthew Tyborowski, Edward Housmaker.

**Resigned:** Shirley Schunacher, Adla Italer, Hella Gold, Clarence Cook, Arthur Hill, all 802; Victor D. Lawrence, 20; Call Cobbs, Jr. (Harvey Cobb), 589.

**Transfers returned:** Fred Johnston, William Hook, Wm. H. (Bill) Zickler, Chester Patkanowitz, Carl Gilman, Gene Sylvester.

**Transfers deposited:** Rita Couhlin Naele, 78; Sophie Owen, Ellen Owen, Emmy Owen, all 22; Sando Demetrus, Frank Gusto, Leoyard Landis, Jr., all 802; Call Cobbs, Jr. (Harvey Cobb), 589; Charles Wesman, 108; Roger Segan, 802.

**Transfers withdrawn:** Rita Couhlin Naele, 78; Sophie Owen, Ellen Owen, Emmy Owen, all 22; Erwin Pohlman, Clarence Aronold, Arthur Hill, all 802; Victor D. Lawrence, 20; Call Cobbs, Jr. (Harvey Cobb), 589.

**LOCAL NO. 87, DANBURY, CONN.**

**Transfers deposited:** Enzo Comensoli, Sam Leschinsky, Morris Opet, Irving Gertz, Harold Polakoff, Murray Ditzler, George Shore, S. Roy French, Max Pollack.

**LOCAL NO. 94, TULSA, OKLA.**

**New members:** Ernie Scruggs, David Wm. Tappan.

**Transfer returned:** Hackler Norman, 230.

**Erased:** Louis Connor.

**In military service:** Willard Ayles, John Baker, Robert Baker, Phil Clutter, Ray M. Cross, Jay M. Davis, Don Hosak, Thomas McPeters, C. R. Millam, Wm. Parker, Everett Short, Talbot Taylor.

**Transfers deposited:** C. J. Cordell, 305; Melvin Osborn, 377.

**Transfers deposited and withdrawn:** Bill Simons, 208; Anthony DiPardo, Jack Crawford, Gene Miller, Iko Ragon, Leo Williams, Hal Moran, Jack Mills, Don Mazzell, Allyn Cassell, Helen Norris, Jack Brim, Joe Budey, Carl Long, George Beecher, Wm. W. 153.

**Resigned:** Edwin Conley, Lesbia (Spearling) Ellis.

**LOCAL NO. 107, ASHTABULA, OHIO**

**Transfers deposited:** Chas. Agnes, Gus Baumgart, L. D. Ashbrook, H. D. Spencer, R. A. Walden, Wm. Schultz, Hal Hower, Harry Cohen, Joe Aupper, Joe Cummings, H. D. Heffner, Harold Smith, all 10.

**Transfers withdrawn:** Chas. Agnes, Gus Baumgart, L. D. Ashbrook, H. D. Spencer, R. A. Walden, Wm. Schultz, Hal Hower, Harry Cohen, Joe Aupper, Joe Cummings, H. D. Heffner, Harold Smith, all 10.

**LOCAL NO. 108, DUNKIRK, N. Y.**

**New members:** Peter Dolce, Robert McAllister.

**Transfers deposited:** Kay Carson, Rex Chillingworth, Fred Blister, John Gower, William Siefert, Otto Horn, all 1; Eddie Maglio, Maurice Youngman, Al Pellegrino, Hilton Schoffner, Nicholas Distefano, Thomas Aurelio, Paul Cardarella, Frank Valtola, all 43; Edward DiGiovanni, 132; Gordon Weaver, 51; William McMahon, John Michaux, William Simms, Holland Crawford, George Thomas, Grover Lotton, Emile Harper, Walter Harris, Himmie Murray, all 47; Mathew Harris, Duke Hagzins, Henry Roberts, Joseph Jones, 533.

**Transfer withdrawn:** Kay Carson.

**LOCAL NO. 119, QUEBEC, P. Q., CANADA**

**Transfers deposited:** Lulel Romanelli, Leo Romanelli, Vincent Boyd, John N. Perkins, Nathan Casella, George C. Murray, Charles Green, Lewis Lewis, J. A. Empringham, Wm. J. Daddon, Wm. F. Edmiston, H. D. Solider, all 119.

**LOCAL NO. 122, NEWARK, OHIO**

**Traveling members:** Benny Goodman, George Auld, Jack Henderson, Gus Birna, Lloyd Martin, Robert Cuthall, Louis McGary, Chas. Williams, Faving Goodman, Art Herstein, Mike Ryan, Harry Jaeger, Chas. Christian, Jas. Marshall, Robert Snyder, Jimmy Dorsey, Milton Yener, Jon Hammond, Frank Langone, Nat Solomon, Tom Lee, Buddy Sedick, Jack Ryan, Joe Lipman, Dana Campbell, Guy Smith, all 802; Paul Wagner, Naig Keszler, both 17; Al Jordan, all 802; Chas. Frazier, 16; Henry Busse, Joe Turf, Murry Williams, William Hunter, Robert Noble, Victor Garber, Greg Jackson, all 802; Now Elliot, 600; Bob Logan, 47; Larry Lockwood, 700; JIM, 34; Eran Conner, 10; Joe Peerin, Jr., Larry Campbell, Chas. Ruby, both 6; Otto Glaeser, 23; Lee Parker, 6; Norman Walden, 273; Ray Winegar, 47; John Krebs, 3; Klone Joche, 86; Bob Hallinger, 20; John Timmons, 73; Leonard Graves, 250; Ken Nerly, Cond.; Robert Perry, 542; John Allison, 65; 132; Gordon Weaver, 51; William McMahon, John Michaux, 60; Victor Piro, Jack King, both 41; Stanley Marlos, 60; James Gagne, William Gasbarro, Joe Karschak, all 41; William Petro, Red Norvo, 82; Albert Noto, 547.

**Traveling members:** William Eudhardt, Chas. Fisher,

**Wm. Hamond, Walter Major, Romnio Snyder, Stanley Ussler, Wm. Zanolini, Wm. Schiller, Ralph Finlanson, Jimmy Brown, Lamar Showell, Walter Kernell, all 802; Hal Leonard, Lowell G. Mott, both 453; Robt. Andrews, 534; Alfred Roebber, Ray Kenyon, both 2650; H. F. Urrway, 453; Hal Oleson, 260; W. L. Henning, 289; Robt. W. Ziems, 230; H. A. Krolow, Ralph Haupt, 46; Charles Arnes, Gus Baumgart, H. D. Spencer, L. D. Ashbrook, R. C. Walden, W. M. Schultz, Harold Bonnet, Harold Cohen, J. P. Atupps, Joe Cummins, H. W. Smith, Harry Heffner, all 10.**

**LOCAL NO. 127, BAY CITY, MICH.**

**New members:** Lester Hadd, Ida Semon, Anna Talaga, Robert Sutherland, Val Syring, Earl Hammet.

**Transfers deposited:** Tote Gaffed, Alan Newhorth, Bob Sherman, Don Smith, Nicholas Phillip, Matt Siefert.

**Transfer withdrawn:** George Goebbel.

**LOCAL NO. 137, CEDAR RAPIDS, IOWA**

**New members:** Doyle D. Andrews, Margie Dice.

**Transfers deposited:** Karl Yagel, Russ F. Hermig, Evan Morgan, James Currie, Jno. P. McNeery, Jim Lindstrom, Jim Turner, Darrel DeBolt, John Foley, Earl Miller, Les Gier, Carl Barton.

**Withdrawn:** L. J. Kleary, Robert Voeplach, LeRoy Sherman, Carol Barton, Karl Yagel.

**LOCAL NO. 143, WORCESTER, MASS.**

**New members:** Yale White, Charles B. Galvin, Stuart H. Nimsom, Fred Carey, 4; Gus Brown, 802; Sany Non-active list: Walter M. Rogers, Arthur J. Glari.

**Transfers issued:** Andrew J. Kot (letter), William R. Gould, Louis A. Mercuri, Frank (Odie) O'Connor, Thomas W. Girard, Thomas Hartwell, 484; Dennis Drake.

**Transfers deposited:** Olinde P. Martello, A. Hamilton McKerrow.

**Traveling leaders:** Frank Cork, G. Padner, both 802.

**LOCAL NO. 147, DALLAS, TEXAS**

**New members:** Wm. B. Meeks, Harry Lantz, Alfred B. Boyd, Jr., Wm. D. Long, James L. Bumpas.

**Transfer member:** A. E. Geyer.

**Transfer cancelled:** Walter S. Caughey, 17.

**Transfers issued:** John Beddoe, Ray Maddox, Fergus Gardner, Ray J. Mendias, Gus Underwood, Jr., Meyer J. Harris, Jr.

**Traveling members:** Paul Pendaris, Loren W. Holding, Floyd Bennett, Booth Hartman, Jack H. Stern, all 47; Joe Walker, 60; Tony Carroll, 4; Gus Brown, 802; Sany Sanders, 802; Lloyd Dihnshaw, 73; Jack Nisch, 532; W. Jones, Jr., 306; Bill Kleeb, 99; Glen Gray, Edmund Costanzo, Frank A. Davis, Stanley Dennis, Henry Grady Waite, Tony Briggs, Howard Hall, C. E. Hutchins, L. Kendall, Raymond W. Ranch, Art Ralston, Wm. G. Hunt, Frank Byerson, Richard Fisher, Charles McCamish, all 802; Edward Cornelius, 380; Isham Jones, Antonio Dell Osto, Charles A. Rogers, Sal Bellomo, all 802; Russell Hartzell, William Hitz, Emil Bunino, Pete MacDonald, Leonard Hartzell, all 484; Dennis Drake, 580; Carl Aldrich, 178; Samuel Richards, 68; Dave Howard, 580; Joe Venuti, Jack Beck, Gene Paris, all 802; Armond Daniels, Joe McDade, both 4; George Rutledge, Edna Holding, Ernest Riedel, all 802; Bill Mahoney, Herbert Perry, 504; Don Boyd, 697; Tommy Lewis, 79; George Kohler, 8.

**LOCAL NO. 148, TORONTO, ONT., CANADA**

**Transfer deposited:** Phillip Budd, 544.

**Transfers issued:** Harry Freedman, Ben Louis.

**LOCAL NO. 151, ELIZABETH, N. J.**

**New members:** Paul Dolockycki, Charles Castellucci, Don Arnone, Jack Hinton.

**Resigned:** William Lockwood, John Gutowski.

**Dropped:** Norman DuFrais, Michael Ditzino, William Dooliter, Michael Conti.

**Transfers deposited:** Louis Prima Orchestra, 802; Dick Stable Orchestra, 802; Alan Zane, Hy Blomberg, 16; Mich Glinetta, 120.

**Profess withdrawn:** Louis Prima Orchestra, Dick Stable Orchestra, Alan Zane, Hy Blomberg, James Hill, Harry Popler.

**Transfers returned:** John Scully, Geo. Benham, Edward Lucas, Leonard Wood.

**Transfers issued:** John Hennessy, Charles Leibowitz, Paul Dolockycki, Charles Castellucci, Don Arnone.

**Transfer revoked:** Harry Schmauch.

**New members:** Paul Dolockycki, Charles Castellucci, Don Arnone, Jack Hinton.

**Resigned:** William Lockwood, John Gutowski.

**Transfers deposited:** Louis Prima and band, Dick Stable and band, both 802; Alan Zane, Hy Blomberg, both 16; Mich Glinetta, 120.

**Transfers returned:** Louis Prima and band, Dick Stable and band, Alan Zane, Hy Blomberg, James Hill, Harry Popler.

**Transfers returned:** John Scully, Geo. Benham, Edward Lucas, Leonard Wood.

**Transfers issued:** John Hennessy, Charles Leibowitz, Paul Dolockycki, Charles Castellucci, Don Arnone.

**LOCAL NO. 153, SAN JOSE, CALIF.**

**New members:** John H. Allen, Clyde Appleby, Ernest R. Canara, Fred Carozza, Alvin Carzella, George Coe, Jessie Coyle, Orville Cowan, Sam Y. Christenson, Milton Groll, Hank Drost, Henry Dost, Jr., Harry Duffy, Allyn Ferguson, Jr., Raymond George, Paul Hernandez, Don Holiday, Nick Magli, Charles Marone, Peter Maroonian, George Matzinger, George Morry, Louis E. Pevani, Charles Robinson, Dick Sciarmino, Laverne Billa, Bob Sorenson, Wm. H. Tupper.

**Transfer member:** Raymond Gu, Ray J. Miller.

**Dropped:** Richard H. Anderson, B. L. Vasquez.

**Resigned:** D. M. Knighton, Vincent Shank, L. J. Stewart.

**In military service:** Harry Duffy, Leonard Gray, J. R. McDonald, Bill Waugh, Fabyan Wright.

**Transfers issued:** Jack Carmet, Charles Travis, John C. Block, Al Williams.

**Transfer withdrawn:** Oren Turner, 12; Jack Allyn, 6.

**Transfers deposited:** Carl Miller, Dean McFarland, both 12; Floyd Boucher, 424.

**LOCAL NO. 154, COLORADO SPRINGS, COLO.**

**New members:** Curtis Gitting, Robert Leslie Bettery.

**Transfers deposited:** Albert Pliner, Earl Smith, Plerson Thal, Melvin Latta, Harry Sherrington, John P. Torricelli, Wilbur Smith, Henry Jackson, Robert Bucman, Jack Housley, Vincent Micari, Ben Orr, E. E. Marx, John Casella, Frank Borgognone, all 10; Fred Welhausen, Ken Switzer, Jessie Gonzales, all 23; Eugene Hammer, 3; Rossie Clements, 101; Tom Madens, 485.

**Transfers withdrawn:** Larry E. Walcott, Robert Victor J. Transfers Al Nath, Joyce Murrell, all 5; Billy Caszone, Alfred DiLoria, Alfred DiLoria, John Fritz, all 60.

**Traveling members:** D. Ross, W. Gilbert, D. Kiff, T. Krukler, D. Melton, E. Vick, all 69; Al Donahue, Jack Bonorus, Ray Varcolano, Mickey Louanone, Ray Franz, William Haley, all 802; Dante Ippolito, 372; Preston Hudson, 311; Al Anthony, 128; Don Cavanaugh, 618; Henry Maddala, James Faisone, both 9; Joe Dupaul, 400; Rudy Tides, 77; Milton Brucini, John Walcott, Roland Roberts, John Keenan, Joe Florio, Metel Katchen, Metel Mahone, Ward Gibson, Joe Marcus, Eugene Lilly, Chas. Scheuerman, Wm. Franklin, all 20; Seate Davis, Art Davis, Bill Lohy, all 47; Joseph Golob, Anthony di Girolamo, both 802; Anita Dupres, Hal Tait, James Bunte, Jimmy Arlington, Nick Huber, Norman Stella, all 8; Hubert Harper, Ullie Baker, both 532; Earl Martangh, 73; Floyd Goldberg, 31; Rip Cranley, 532.

**LOCAL NO. 161, WASHINGTON, D. C.**

**Traveling members:** Dick Stable, Joe Stable, George Savatre, Frank Gibson, Bill De Inayo, Pinus Savitt, Henry Rhinette, Al Cooper, Harry Roush, Clyde Newcomb, Louis Brown, Louis Zito, Pedro Jesus Martinez, J. Freeman, all 802.

**LOCAL NO. 173, FITZBURG, MASS.**

**Transfer issued:** Einar Adamson.

**LOCAL NO. 178, MARIETTA, OHIO**

**New members:** Jack Port, Gladys Port, James Mason, Paul E. Neader, Eugene Williamson, Roland Roberts, Charlotte Deesle, Ben Davis, Gene M. Curtis, Lewis Abicht.

**LOCAL NO. 203, HAMMOND, IND.**

**New members:** Frank Wielgus, Jr., J. W. Dorach, Joe Terre, William Zimmer, Bob O'Donnell, Gus Cosentino, Harold Schaefer, Howard W. Stephen, James W. Lape, James M. Kempf, Peter J. Piazio, Don G. Kraus, Robert Kytarski, Joseph Moll, James M. Dill.

**Resigned:** George Rufano.

**Full member:** Robert Hewson, Jeanne McCracken.

**Transfers issued:** Robert Hewson, Henry Livermore, James Smock, Andrew McLuckie, Kenneth Pope, Harold Marshall, Theodore Sheldak, Robert Kemmerer.

**Transfers deposited:** N. H. King, H. F. Gustafson, Dimeo Tomazzo, Stanley Puls, Adam Husszky, Walter Kollis, Samuel Heis, Dan M. Grusa, Mark Talent, Bob Loewy, Milton Osborn, James Kallu, Sr., James Kallu, Jr., Sam Kallu, Elven Herring, Chas. E. Stephen.

**In military service:** Victor Hoskins, Victor Bahda, J. Brandon Ellis.

**Transfers returned:** George Kitzman, Donald Ferro, Sebert Stewart, George V. Stubbler.

**Transfers withdrawn:** Clayton Baron, Stanley Puls, E. C. Donnelly, Dimeo Tomazzo, Ed. C. Horn, James McCracken.

**Transfers revoked:** Foster Deffenbough, Edw. Marks, Martin Brody, Jr.

**Traveling members:** Horace Heldt, W. Webb, Chas. Harris, W. Lewis, B. Winger, G. Bourne, R. Riebel, O. Desinger, A. Saffer, J. Kasper, D. Withart, Pvd Parries, C. Hayes, B. Mattinson, A. Harris, Duke Killinger, R. Stewart, R. Nance, O. Hardebeck, H. Carney, J. Hedge, A. Higard, B. Webster, Joe Nanton, J. Tizol, L. Brown, Fred Guy, S. George, Wallace Jones, all 802; James Blanton, 2; Ethel Hutton, Bronnie Slade, Cecilia Touhey, Clara Friend, Edith Lawrence, Connie Van, Bernice Little, Joan Kouplis, Bernice Laddell, Jane Rager, Helen Stumler, Mildred Cook, Ada Leonard, all 80; Elizabeth Demond, 200; V. Thompson, Fred Jaceta, Joe Artise, all 802; Carl DeKoske, 8; H. Mabbler, 20; Bunny Ross, 60; Maynard Wolfe, 70; Guy McComas, 111; T. Tadlow, Earl White, both 137; Ray Hebeck, 47; George Winslow, 134; Don Johnson, 339; George Vorsanger, 424.

**LOCAL NO. 204, NEW BRUNSWICK, N. J.**

**Resigned:** Walter Stahl, Harry Morrissey.

**Transfers issued:** Ralph Donnelly, Edward Bonasome, John Ulleny, Edward Houghton.

**Transfer deposited:** Angeline Vanchiere, 802.

**LOCAL NO. 212, ELY, NEV.**

**Resigned:** Durwood S. Butler.

**LOCAL NO. 218, MARQUETTE, MICH.**

**New members:** Lotta Osterberg, Nicholas Theodore, Eugene Burman, Claude Estler, Wilho Laine, Clyde Steele.

**Transfers issued:** Myron MacDonald, William Small.

**Transfers deposited:** E. A. Davis, Linda Davis, both 24.

**Transfers withdrawn:** Herbert Ayers, 10; Elma M. Rosma, Helen Thomas, both 60; Julianne Desmonde, 8.

**LOCAL NO. 223, HELPER, UTAH**

**In military service:** William Sompol, Albert Cook, Walter Donaldson.

**LOCAL NO. 233, WHITE PLAINS, N. Y.**

**New member:** David Powell (Jack Powell, Jr.).

**Transfers deposited:** Les Brown and orchestra, Carl Hoff and orchestra, N. Fox, J. Castorina, all 802.

**Transfers withdrawn:** Gray Gordon and orchestra, Diana Davis, both 802.

**LOCAL NO. 240, ROCKFORD, ILL.**

**Resigned:** Robert McIlwain.

**In military service:** Robert C. Johnson, Les Pizidolo, Wilbur Troop.

**Transfer deposited:** Larry Barrett, 450; Charles W. Wright, 10; Harold Marchant, 525; Olive (Cookie) Stevens, 8.

**Transfers issued:** Andrew Zaccart, Eddy Carr, Nadine (Martin) Rossa; Glenn Anderson, Olga J. Smith.

**LOCAL NO. 244, SLASBOG, MONT.**

**Officers for year:** President, E. J. Shanley; Vice-President, Samuel Miller; Secretary-Treasurer, Ted Maxwell; Sergeant-at-Arms, Merle Hastings; Members of the Board of Directors, Al Nelas, Wm. Etchison, B. J. Bathia.

**LOCAL NO. 283, BAKERSFIELD, CALIF.**

**New members:** Jack Sweet, Ruth Martins.

**Withdrawn:** George Zimzer, Ernest Malone, Don McIntire.

**Transfers deposited:** Max Bennett, 47; Tom Foy, 47; Sam Grazer, 310; Bob Hemphill, 47; Clifford Kendrick, Sanford Kendrick, both 306; Willard McDaniel, 787; Tom Murphy, James Ross Pullara, both 47; Bob Sykes, 306.

**Transfers withdrawn:** Howard Kelly, George Morris, Cliff Rawnsley, Tom Foy, all 47; Lawrence McCardell, 6; Sam Grazer, 310.

**LOCAL NO. 281, PLYMOUTH, MASS.**

**New members:** Francis Stas, Fred Malaguti.

**Transfers deposited:** Melvin LeBaron Hibbs, 601; Shadrack Anderson, Vernon Kings, William Frank Newton, George A. Johnson, John Gregory, J. Britton, J. E. Erased: Mando Guidoboni, Jr.

**LOCAL NO. 288, TOLEDO, OHIO**

**New members:** Paul Renno, Norris Turner, Wm. Johnson, Edward Jackson, Harvey Cobb, Joe Berry.

**Transfer deposited:** Cranza A. Perkins, 589.

**LOCAL NO. 292, SANTA ROSA, CALIF.**

**New members:** Alexander High, Danny Flurl, Robert Courrier, Leland Richardson, Jack Watts, Milton Brandt.

**Transfer received:** Dorothy Perry.

**Resigned:** Les Martinson, Clara Carbonaro, Harold Goulin.

**Transfers withdrawn:** Ruby Head, Dorothy Perry, Pete Huffato, Art Flower.

**Transfer issued:** Owen Stream.

**In military service:** Al De Martini, Walter Hoelt, Irving Taylor, Lloyd Foutch, Emil Sepper, Val Peterson, Will Hrazetin, Vernon Buck.

**LOCAL NO. 311, WILMINGTON, DEL.**

**Transfers deposited:** G. Ribas, 771; R. J. Ashbaugh, 463; Joe Palmer, Henry Kass, A. Greco, S. Vinokur, 2; Monte P. Keen, J. Tanno, T. Castell, all 665.

**Transfer withdrawn:** Jay Gregory, J. Britton, F. Kohler, M. McKisick, H. Castello, R. Cotto, R. Schaffner, K. Ripani, P. Seltzinger, C. Watterson, all 669.

**Erased:** William Early, Phillip J. Tracey.

**LOCAL NO. 320, LIMA, OHIO**

**Transfer members:** Les Shepard, Nate Rike, John Longmecker, Newell Agnew, all 576; Ralph Miller, 601; Chas. Strick, 810; Bob Smith, 531; Richard Hartzman, 428; Wayne Squires, 179; Bob Davis, 101; Louis Parosito, 307; Bob Davis, Frank C. Adams, both 186.

**Traveling members:** Les Shepard, Nate Rike, Chas. Strick, 810; Newell Agnew, Newell Agnew, all 576; R. C. Elliott, Phil Nice, both 801; Ralph McCullin, 801; Gene Kabisch, Dick Castle, Guy Fitzsimmons, Norm Clymer, Paul Windermuth, Gus Kelly, Carl Alexander, all 55; Cedric Adams, F. Walker, J. Conroy, J. E. Hinton, H. Johnson, H. Martin, A. Harris, E. Bellaire, P. Eubanks, K. Solber, F. Sever, all 160; LeRoy Knoll, 103; Wm. Vaughn, Edgel Cunningham, Mike Borunda, all 103; Jack Richards, Kenny White, George Meagher, Don Uhl, Buck Miller, Dick Spence, Dick Griffith, Wallace Kinnair, Wm. E. Anderson, all 163; Paul Derker, Joe Wisberg, Ted Heaton, Scout Doup, Jim Hunter, Jim Stutz, Ted Crets, all 103; Ralph Smart and Orchestra, 428; Russ Johnson, V. Agnew, H. Cain, all 576; Harold Russ, K. Marshall, both 168; B. Frank, 101; J. Whitler, H. Colmar, both 801; Michale Haus and Orchestra, 101; Ernie Duffeld, Don Jacobs, Sam Jacobs, Bill Mason, Ed Cole, Kenneth Gansertfelder, Ben Crawford, all 121; Barney Rapp and Orchestra, 11; Jimmy Jackson and Orchestra, 11; Benoit Stas, Wm. Parlett, G. Kenneth Wood, R. C. Payton, Harold Hoyt, all 16; Ernel Wells, Jen Mattize, 284; Betty Bertel, 485; Rosella Pullen, 203; Josephine Beonia, Florence Shafte, Celia Schenckel, all 47; Virginia K. Kosia, 248; Marge Stobie; J. Hubertson, Barbara Allen, both 118; Charlotte Ahrens, 5; Harry Benedict, 102.

**LOCAL NO. 324, GLOUCESTER-MANCHESTER, MASS.**

**Transfers deposited:** Bert Lowe, Carl A. Riffer, Albert Mabile, Earle R. Laste, all 9; Harry Sweet, Ellen A. Sweet, Paul Erler, all 77; Ruby Newman, John C. McFeerhan, 77; Harold C. Chillington, Leo Juarez, Kenneth Ranzel, all 9; John F. Carroll, 138; Edward M. Koseny, Joseph Ryan, Alfred O. Waitt, Lew Conrad, Fay Jennings, Robert H. Noyak, Felix Mabilia, all 9.

**LOCAL NO. 325, SAN DIEGO, CALIF.**

**New members:** Turbilo Mendosa, Raymond Vasquez, Ray G. Saldana, Ira C. Gowden, Nado M. Aquilera, Roberto Platzer, Jr., Julius Zamow, Ann M. Conway, Phyllis M. Garrett, Elizabeth Schrevel, Eddie Landay, Lillian M. Hester, H. John Merrill, Thomas M. Davis, Jewell L. Grant, Ralph W. Hamilton, Gerald W. Hunter, George L. Young, J. J. Ballia, Reynaldo M. Tellez, Tony Rayas, Clyde Stunberger.

**Transfers deposited:** Russ Oranger, 47; Jerry Newkirk, 208; Jackie Hatch, Federico Maltrati, both 47; L. Eugene Freeman, 77; Harold C. Chillington, Leo Juarez, Kenneth Ranzel, 368; Jack Tucker, Archie Weinstone, both 47; Harry Wham, 687; Peggy Gilbert, Audrey Barnett, Kathleen McArthur, Roger Hanson, Wm. Wyckoff, John Letch, Louis Gottedt, all 4; Ted Kearney, Wings Manassa, Curt Gault, all 47; Ed Erickson, Ed Erickson, Leo Juarez, Kenneth Ranzel, Bon Artricher, Arnold Robins, Fred R. Smith (letter), Eddie L. Benson (letter), James Kerbergen (letter), John Lacey (letter), Bob Helm, 6; Mary Jane Park, 271.

**Transfers withdrawn:** W. E. Jarnagan, Bernard Holland, Joe Ritzand, all 47; R. E. Armstrong, 126; Paul Daniels, 581; Betty Rickett, 47; Norman Meacham, 353; Betty Pope, Benny Palack, H. Brady, P. Patcher, P. Gomez, J. Fresno, B. Davis, C. Thompson, R. Grizzle, R. Clarke, Bert Benedict, F. Schieder, John Gruce, P. Howard, J. Vernon, all 47; W. Dee Palmer, 19; Albert Kersdorf, Peggy Gilbert, Audrey Barnett, Kathleen McArthur, Chuck W. Allen, N. Braun, Jr., George M. Lago, Franklin Wylie, all 47; Bob Helm, 6; Wings Manassa, Curt Gault, Don Baird, Ed Erickson, Leo Juarez, Kenneth Ranzel, Smart, Ben Artricher, Arnold Robins, Johnny Lacer (letter), James Kerbergen (letter), Eddie L. Benson (letter), Fred E. Smith (letter).

**Resigned:** Harry C. Adams, Laurie W. Higgins, Walter Simpson.

**Dropped:** Fred Carr, Russell H. Cox, Emmitt O. Dun-





# DEFAULTERS LIST of the AMERICAN FEDERATION OF MUSICIANS

**PARKS, BEACHES and GARDENS**

Castle Gardens, Youth, Inc., Proprietors, Detroit, Mich.  
Dinty's Terrace Garden, Cohoes, N. Y.  
Madison Gardens, Flint, Mich.  
Rainbow Gardens, A. J. Voss, Mgr., Bryant, Iowa.  
Riverside Beach Park, Charleston, S. C.  
Ski-A-Bar Gardens, Kansas City, Mo.  
Sunset Park, Baumgart Sisters, Williamsport, Pa.  
Terrace Gardens, E. M. Carpenter, Mgr., Flint, Mich.  
Wildwood Park, Killingley, Conn.  
Woodcliff Park, Poughkeepsie, N. Y.

**INDIVIDUALS, CLUBS HOTELS, Etc.**

This list is alphabetically arranged in States, Canada and Miscellaneous

**ALABAMA**

**BIRMINGHAM:** Sellers, Stan.

**ARIZONA**

**PHOENIX:** Emile's Catering Co. Murphy, Dennis K., Owner, The Ship Cafe. Newberry, Woody, Mgr. and Owner, The Old Country Club. Ship Cafe, The, Dennis K. Murphy, Owner. Taggart, Jack, Mgr., Oriental Cafe and Night Club.

**ARKANSAS**

**EL DORADO:** Shivers, Bob.

**HOT SPRINGS:** Sky Harbor Casino, Frank McCann, Manager.

**LITTLE ROCK:** Bass, May Clark. Bryant, James B. Du Val, Herbert. Oliver, Gene.

**TEXARKANA:** Gant, Arthur.

**CALIFORNIA**

**BAKERSFIELD:** Charlton, Ned. Cox, Richard.

**GALT:** Sparks, James B., Operator, Spanish Ballroom.

**HOLLYWOOD:** Cohen, M. J. Dempster, Ann Hanson, Fred. Maggard, Jack. Morton, J. H. Robitschek, Kurt Wright, Andy, Attraction Company.

**LOS ANGELES:** Bond Management, Inc. Brumbaugh, C. E., Prop., Lake Shore Cafe. Hanson, Fred. Maggard, Jack. Newcorn, Cecil, Promoter. Paonessa, Ralph Sharpe, Helen. Williams, Earl.

**MANTECA:** Kaiser, Fred

**OAKLAND:** De Azevedo, Soares, Fauret, George.

**SACRAMENTO:** Cole, Joe. Lee, Bert.

**SAN FRANCISCO:** Brame, Al. Kahn, Ralph. Tenner, Joe (Hennery).

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

**VALLEJO:** Rendezvous Club, Adeline Cota, Owner, and James O'Neil, Manager.

**YREKA:** Legg, Archie.

**COLORADO**

**DENVER:** Oberfelder, Arthur M. Yabe, Al.

**GRAND JUNCTION:** Burns, L. L. and Partners, Operators, Harlequin Ballroom.

**MANITOU:** Hellborn, Louis

**CONNECTICUT**

**HARTFORD:** Kantrovits, Clarence (Kay). Kaplan, Yale. Kay, Clarence (Kantrovits). Russo, Joseph. Shayne, Tony.

**NEW HAVEN:** Nixon, E. C., Dance Promoter.

**WATERBURY:** Derwin, Wm. J. Fitzgerald, Jack.

**DELAWARE**

**LEWES:** Riley, J. Carson.

**WILMINGTON:** Chippy, Edward B. Crawford, Frank Johnson, Thos. "Kid" Kays, Al.

**FLORIDA**

**CORAL GABLES:** Hirshman, George A., Hirshman Florida Productions, Inc.

**MALLORDALE:** Singapore Saddle's JACKSONVILLE: Sellers, Stan.

**MIAMI:** Evans, Dorothy, Inc.

**MIAMI BEACH:** Hume, Jack. Galatin, Pete, Manager, International Restaurant. Naldi, Frank. White, Sidney (of the Southern Theatrical Agency). Wit's End Club

**ORLANDO:** Wells, Dr.

**PENSACOLA:** James, Robt. S., former Booker's License 2219. Keeling, Alec S., former Booker's License 2219. National Orchestra Syndicate, former Booker's License 2219.

**ST. PETERSBURG:** Barse, Jack.

**SARASOTA:** Louden, G. S., Manager, Sarasota Cotton Club.

**TAMPA:** Junior Woman's Club. Pegrum, Sandra.

**WEST PALM BEACH:** Walker, Clarence, Principal of Industrial High School.

**GEORGIA**

**AUGUSTA:** Garden City Promoters. Minnick, Joe, Jr., Minnick Attractions. Neely, J. W., Jr.

**SAVANNAH:** Hotel DeSoto Belmen's Club.

**VALDOSTA:** Wilkes, Lamar.

**ILLINOIS**

**CHICAGO:** Birk's Superb Beer Co. Eden Building Corporation. Fine, Jack, Owner, "Play Girls of 1938". Fox, Albert. Fox, Edward. Gentry, James J. Glucksman, E. M., Broadway on Parade. Markee, Vince. Quodbach, Al. Rose, Sam. Sipehen, R. J., Amusement Co. Sisters, Horace. Stanton, James B. Taftan, Mathew, Platinum Blond Revue. Taftan, Mathew, "Temptations of 1941". Thomas, Otis.

**EFFINGHAM:** Behl, Dan.

**FOX LAKE:** Meyer, Harold, Owner, Cedar Crest Pavilion.

**FREEPORT:** Hill, Kenneth & Fred. March, Art.

**GALESBURG:** Clark, Horace G.

**LAGRANGE:** Haeger, Robert. Kwaan Club of LaGrange High School. Viner, Joseph W.

**PEORIA:** Betar, Alfred.

**QUINCY:** Hammond, W. Vincent, Charles E.

**SPRINGFIELD:** Stewart, Leon H., Mgr., Club Congo.

**STERLING:** Flock, R. W.

**INDIANA**

**BLOOMINGTON:** Delta Chi Fraternity Chap.

**EVANSVILLE:** Fox, Ben. Kiely, Lorin H.

**FORT WAYNE:** Fisher, Ralph L. Mitten, Harold R., Manager, Uptown Ballroom. Reeder, Jack.

**LAFAYETTE:** Delta Chi Fraternity Chap.

**MARION:** Horine, W. S. Idle Hour Recreation Club

**MISHAWAKA:** McDonough, Jack. Rose Ballroom. Welty, Elwood.

**ROME CITY:** Kintzel, Stanley.

**SOUTH BEND:** DeLeury-Rieder Advertising Agency.

**VINCENNES:** Vachet, Edward M.

**IOWA**

**AUDUBON:** American Legion Auxiliary. Hollenbeck, Mrs. Mary.

**BRYANT:** Voss, A. J., Mgr., Rainbow Gardens.

**CEGAR RAPIDS:** Jurgenson, F. H. Watson, N. C.

**DEB MOINES:** Hughes, R. E., Publisher, Iowa Unionist. LeMan, Art. Young, Eugene R.

**EAGLE GROVE:** Orr, Jesse.

**IOWA CITY:** Fowler, Steve.

**LEWARS:** Wagner, L. F., Manager, Whitewae Pavilion.

**MARION:** Jurgenson, F. H.

**NATIONAL:** Lau, F. L., Secretary, Clayton County Fair, Everglide Dance Pavilion.

**OTTUMWA:** Baker, C. G.

**WHEATLAND:** Griebel, Ray, Mgr., Alex Park.

**KANSAS**

**LEAVENWORTH:** Phillips, Leonard.

**MANHATTAN:** Sandell, E. E., Dance Promoter.

**TOPEKA:** Breezy Terrace, Pete Grego, Manager. Grego, Pete, Mgr., Breezy Terrace.

**WICHITA:** Bedinger, John. Lane, Rudolph

**KENTUCKY**

**HOPKINSVILLE:** Steele, Lester.

**LEXINGTON:** Montgomery, Garnett Wilson, Sylvester A.

**LOUISVILLE:** Greenwell, Allen V., Prop., Greenwell's Nite Club. Greyhound Club. Norman, Tom. Orutt, L. A., Jr. Shelton, Fred. Walker, Norval. Wilson, James H.

**MIDDLEBORO:** Green, Jimmie.

**LOUISIANA**

**NEW ORLEANS:** Hyland, Chauncey A. Mitchell, A. T.

**SHREVEPORT:** Adams, E. A. Farrell, Holland. Gosler, J. W. Hayes, Harry A. Williams, Claude.

**MAINE**

**PORTLAND:** Smith, John P.

**SANFORD:** Parent Hall, E. L. Legere, Manager.

**MARYLAND**

**BALTIMORE:** Alber, John J. Continental Arms, Old Philadelphia Road. Delta Sigma Fraternity. Demley, Emil E. Earl Club, Earl Kahn, Prop. Broad Holding Corporation. Lipsy, J. C. Mason, Harold, Proprietor, Club Astoria. New Broadway Hotel

**BETHESDA:** Hodges, Edwin A.

**MASSACHUSETTS**

**BOSTON:** Bromley Corporation. Bromley, Paul, operator of Marionette Room. Demeter Zachareff Concert Management. Grace, Max L. Lossez, William. Paladino, Rocky. Sullivan, J. Arnold, Bookers' License No. 150.

**CAMBRIDGE:** Montgomery, A. Frank, Jr.

**DANVER:** Batastini, Eugene.

**LOWELL:** Porter, R. W.

**NANTASKET:** Sheppard, J. K.

**NEW BEDFORD:** Rose, Manuel

**NORTH WEYMOUTH:** Pearl, Morey, 3A Manor, formerly known as "Popeye's", Morey Pearl.

**SHREWSBURY:** Bal-A-Lair Ballroom.

**SOUTH WEYMOUTH:** Colonial Inn, Thomas Smith, Manager

**MICHIGAN**

**BATH:** Terrace, The, Park Lake.

**BATTLE CREEK:** Magel, Milton.

**BAY CITY:** Alpha Omega Fraternity. Niedzielski, Harry

**DETROIT:** Advance Theatrical Operation Corp., Jack Broder, President. Ammor Record Company. Berman, S. R. Boboga, Sam, Imperial Club. Bommarito, Joe. Cavanaugh, J. J., Receiver, Downtown Theatre. Malloy, James O'Malley, Jack. Paradise Cave Cafe. Schreiber, Raymond, Owner and Operator, Colonial Theatre.

**FLINT:** Carpenter, E. M., Mgr., Terrace Gardens. Godfrey Brothers, including Eldon A. Godfrey. McClarin, William

**GRAND RAPIDS:** Huban, Jack

**LANSING:** Hagen, Lester, Manager, Lansing Armory. Metro Amusement Co. Norris, Elmer, Jr., Palomar Ballroom. Tholen, Garry. Wilson, L. E.

**McMILLAN:** Bodetto, Clarence, Manager, Jeff's.

**MEMPHIS:** Doran, Francis, Jordan College.

**NORWAY:** Valencia Ballroom, Louis Zadra, Manager.

**ROUND LAKE:** Gordon, Don S., Manager, Round Lake Casino.

**MINNESOTA**

**BEMEDIJ:** Foster, Floyd, Owner, Merry Mixers Tavern

**CALEDONIA:** Elton, Rudy.

**FAIRMONT:** Graham, H. R.

**GARDEN CITY:** Conkling, Harold C.

**HIBBING:** Timon, Earl.

**LIVERMOR:** Bennett, J. W.

**OWATONNA:** Bendorf, Clarence R., Box 452. Smith, Ora T.

**PIPESTONE:** Bobzin, A. E., Manager, Playmor Dance Club.

**ST. PAUL:** Fox, S. M.

**WINGWA:** Czapiewski, Harry J., Owner, Manhattan Night Club.

**MISSISSIPPI**

**GREENVILLE:** Follard, Flenord

**JACKSON:** Perry, T. G.

**MISSOURI**

**CAPE GIRARDEAU:** Glikson, Lorene. Moonglow Club.

**KANSAS CITY:** Antonello, John. Cox, Mrs. Evelyn. Fox, S. M. Holm, Maynard G. Lucile Paradise Nite Club, Sam D. and Lucille Webb, Managers. Thudum, H. C., Asst. Mgr., Orpheum Theatre. Watson, Charles C.

**LEBANON:** Kay, Frank.

**MEXICO:** Gilbert, William.

**NORTH KANSAS CITY:** Cook, Bert, Manager, Ballroom, Winnwood Beach.

**ROLLA:** Shubert, J. S.

**ST. JOSEPH:** Thomas, Clarence H.

**SIKESTON:** Boyer, Hubert.

**NEBRASKA**

**COLUMBUS:** Moist, Don

**GRAND ISLAND:** Scott, S. F.

**LINCOLN:** Johnson, Max.

**OMAHA:** Davis, Clyde E. Omaha Credit Women's Breakfast Club.

**MONTANA**

**FORSYTH:** Allison, J. Century Club.

**MISSOULA:** Old Heidelberg Inn, R. F. Boyer, Proprietor.

**NEW JERSEY**

**ARCOLA:** Corriston, Eddie. White, Joseph.

**ASBURY PARK:** Richardson, Harry. White, William

**ATLANTIC CITY:** Atlantic City Art League. Jones, J. Paul. Larosa, Tony.

**ATLANTIC HIGHLANDS:** Kaiser, Walter.

**BLOOMFIELD:** Brown, Grant.

**CAMDEN:** Towers Ballroom, Pearson. Lesay and Victor Potamkin, Managers.

**CLIFTON:** Silberstein, Joseph L. and Ettelson, Samuel.

**EATONTOWN:** Scherl, Anthony, Owner, Duhanette Room.

**NEWARK:** Clark, Fred R. Kruvant, Norman. N. A. C. P. Robinson, Oliver, Mummies Club. Royal, Ernest. Santoro, V. Skyway Restaurant, Newark Airport Highway. Smith, Frank. Stewart, Mrs. Rosamond.

**ORANGE:** Schleginger, M. S.

**PATERSON:** Marsh, James. Piedmont Social Club. Pyatt, Joseph. Riverview Casino

**PRINCETON:** Lawrence, Paul.

**SOMERS POINT:** Dean, Mrs. Jeannette. Leigh, Stockton

**TRENTON:** Laramore, J. Dory. Laws, Oscar A.

**UNION CITY:** Head, John E., Owner, and Mr. Scott, Manager, Back Stage Club.

**WEST COLLINGSWOOD HEIGHTS:** Conway, Frank, Owner. Frankie Conway's Tavern, Black Horse Pike.

**NEW MEXICO**

**ALBUQUERQUE:** Maertz, Otis.

**NEW YORK**

**ALBANY:** Bradt, John. Flood, Gordon A. Kessler, Sam. Lang, Arthur. New Abbey Hotel. New Goblet, The.

**ARMONK:** Embassy Associates.

**BINGHAMTON:** Bentley, Bert.

**HONAVENTURE:** Carlson, D. L. St. Bonaventure College.

**BROOKLYN:** Graymont A. C. Hared Productions Corp. Puma, James.

**BUFFALO:** Erickson, J. M. Kaplan, Ken, Mgr., Buffalo Swing Club. King, Geo. Productions Co. Michaels, Max. Shultz, E. H. Watts, Charles J. Christiano, Frank, Holly-wood Cafe.

**CONES:** Fine, Raymond

**EASTCHESTER:** Starlight Terrace, Carlo Del Tufo and Vincent Formicella, Props.

**ELLENVILLE:** Cohen, Mrs. A., Manager, Central Hotel.

**ELMIRA:** Goodwin, Madalyn.

**GLENS FALLS:** Tiffany, Harry, Manager, Twin Tree Inn.

**KIAMESHA LAKE:** Mayfair, The.

**LACKAWANNA:** Chic's Tavern, Louis Cicarella, Proprietor.

**LARCHMONT:** Morris, Donald. Theta Kappa Omega Fraternity.

**LOCH SHEDRAKE:** Club Riviera, Felix Amatel, Proprietor.

**NEWBURGH:** Matthews, Bernard H.

**NEW LEANON:** Donlon, Eleanor

**NEW YORK CITY:** Baldwin, C. Paul. Benson, Edgar A. Calicchio, Dominick. Carestia, A. Chlassarini & Co. Cotton Club. Currie, Robert W., formerly held Booker's License No. 2555. Davison, Jules. Denton Boys. Diener & Dorskind, Inc. Dodge, Wendell P. Dyruff, Nicholas. Embree, Mrs. Mabel K. Evans & Lee. Fine Plays, Inc. Foreman, Jean. Fotoshop, Inc. Fur Dressing & Dyeing Salesmen's Union. Glyde Oil Products. Grant & Wadsworth and Casmir, Inc. Gribman, Sam. Herk, I. H., Theatrical Promoter. Hirshman, George A., Hirshman Florida Productions, Inc. Immerman, George. Jackson, Billy. Jackson, Wally. Joseph, Alfred. Kromoter, George. Theatrical Promoter. Koch, Fred G. Koren, Aaron. Leigh, Stockton. Levy, Al. and Nat. Former Owners of the Merry-Go-Round (Brooklyn). Lowe, Emil (Bookers' License No. 802). Makler, Harry, Manager, Folley Theatre (Brooklyn). Masconi, Charles. Maybohm, Col. Fedor. Miller, James. Montello, R. Moore, Al. Murray, David. Pearl, Harry. Phi Rho Pi Fraternity. Regan, Jack. "Right This Way," Carl Reed, Manager. Rosenoer, Adolph and Sykes, Operators, Royal Tours of Mexico Agency. Russell, Alfred. Seidner, Charles. Shayne, Tony, Promoter. Solomonoff, Henry. "SO" Shampoo Company. Spencer, Lou. Stein, Ben. Stein, Norman. Superior 25 Club, Inc. Wade, Frank. Weinstein, Joe. Wilder Operating Co. Wisotsky, S.

**PORT KENT:** Klages, Henry C., Owner the Mountain View House.

**ROCHESTER:** Genesee Electric Products Co. Gorin, Arthur. Lloyd, George. Pulsifer, E. H. Valenti, Sam

**SCENECTADY:** Gibbons, John F.

**SUFFERN:** Armitage, Walter, Prentice, County Theatre.

**SYRACUSE:** Feinglos, Norman. Horton, Don. Syracuse Musical Club.

**TONAWANDA:** Shuman, George, Operator, Hollywood Restaurant.

**TROY:** DeSina, Manuel.

**TUCKAHOE:** Birnbaum, Murray. Roden, Walter

**UTICA:** Moinloux, Alex.

**WHITE PLAINS:** Hechiris Corporation. Reis, Les

**WHITESBORO:** Guido, Lawrence.

**LONG ISLAND, N. Y.**

**HICKSVILLE:** Seever, Mgr., Hicksville Theatre.

**LINDENHURST:** Fox, Frank W.

**NORTH CAROLINA**

**ASHEVILLE:** Pitmon, Earl

**DURHAM:** Alston, L. W. Ferrell, George. Mills, J. N. Pratt, Fred.

**FAYETTEVILLE:** Bethune, C. B.

**HIGH POINT:** Trumpeters' Club, The, J. W. Bennett, President.

**KINSTON:** Courie, E. F.

**RALEIGH:** Charles T. Norwood Post, American Legion.

**WILLIAMSTON:** Grey, A. J.

**WINSTON-SALEM:** Payne, Miss L.

**NORTH DAKOTA**

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

**OHIO**

**AKRON:** Brady Lake Dance Pavilion. Millard, Jack, Manager and Lessee, Merry-Go-Round.

**CANTON:** Bender, Harvey. Rutherford, C. E., Manager, Club Bavarian. Scott, Richard. Jones, John. Kolb, Matt. Lantz, Myer (Blackie). Lee, Eugene. Overton, Harold. Rainey, Lee. Williamson, Horace G. Manager, Williamson Entertainment Bureau.

**CLEVELAND:** Tutatone, Velma. Welsenberg, Nate, Mgr., Mayfair or Euclid Casino. 2555. Askins, Lane. Askins, Mary. Bellinger, C. Robert.

**CINCINNATI:** Black, Floyd. Carpenter, Richard. Jones, John. Kolb, Matt. Lantz, Myer (Blackie). Lee, Eugene. Overton, Harold. Rainey, Lee. Williamson, Horace G. Manager, Williamson Entertainment Bureau.

**CLEVELAND:** Tutatone, Velma. Welsenberg, Nate, Mgr., Mayfair or Euclid Casino. 2555. Askins, Lane. Askins, Mary. Bellinger, C. Robert.

**COLUMBUS:** Askins, Lane. Askins, Mary. Bellinger, C. Robert.

**DAYTON:** Stapp, Phillip B. Victor Hugo Restaurant.

**DELAWARE:** Bellinger, C. Robert.

**ELVIRA:** Cornish, D. H. Elyria Hotel.

**FINDLAY:** Bellinger, C. Robert.

**KENT:** Sophomore Class of Kent State University. James Ryback, President.

**MARIETTA:** Morris, H. W.

**MARION:** Anderson, Walter.

**MEDINA:** Brandow, Paul.

**OXFORD:** Dayton-Miami Association. Wm. F. Drees, President.

**PORTSMOUTH:** Smith, Phil.

**SANDUSKY:** Boulevard Sidewalk Cafe. The Burnett, John. Wonderbar Cafe.

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

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

**WARREN:** Windom, Chester. Young, Lin.

**YOUNGSTOWN:** Lombard, Edward. Venner, Pierre.

**MISSOURI**

**CAPE GIRARDEAU:** Glikson, Lorene. Moonglow Club.

**KANSAS CITY:** Antonello, John. Cox, Mrs. Evelyn. Fox, S. M. Holm, Maynard G. Lucile Paradise Nite Club, Sam D. and Lucille Webb, Managers. Thudum, H. C., Asst. Mgr., Orpheum Theatre. Watson, Charles C.

**LEBANON:** Kay, Frank.

**MEXICO:** Gilbert, William.

**NORTH KANSAS CITY:** Cook, Bert, Manager, Ballroom, Winnwood Beach.

**ROLLA:** Shubert, J. S.

**ST. JOSEPH:** Thomas, Clarence H.

**SIKESTON:** Boyer, Hubert.

**NEBRASKA**

**COLUMBUS:** Moist, Don

**GRAND ISLAND:** Scott, S. F.

**LINCOLN:** Johnson, Max.

**OMAHA:** Davis, Clyde E. Omaha Credit Women's Breakfast Club.

**MONTANA**

**FORSYTH:** Allison, J. Century Club.

**MISSOULA:** Old Heidelberg Inn, R. F. Boyer, Proprietor.

**NEW JERSEY**

**ARCOLA:** Corriston, Eddie. White, Joseph.

**ASBURY PARK:** Richardson, Harry. White, William

**ATLANTIC CITY:** Atlantic City Art League. Jones, J. Paul. Larosa, Tony.

**ATLANTIC HIGHLANDS:** Kaiser, Walter.

**BLOOMFIELD:** Brown, Grant.

**CAMDEN:** Towers Ballroom, Pearson. Lesay and Victor Potamkin, Managers.

**CLIFTON:** Silberstein, Joseph L. and Ettelson, Samuel.

**EATONTOWN:** Scherl, Anthony, Owner, Duhanette Room.

**NEWARK:** Clark, Fred R. Kruvant, Norman. N. A. C. P. Robinson, Oliver, Mummies Club. Royal, Ernest. Santoro, V. Skyway Restaurant, Newark Airport Highway. Smith, Frank. Stewart, Mrs. Rosamond.

**ORANGE:** Schleginger, M. S.

**PATERSON:** Marsh, James. Piedmont Social Club. Pyatt, Joseph. Riverview Casino

**PRINCETON:** Lawrence, Paul.

**SOMERS POINT:** Dean, Mrs. Jeannette. Leigh, Stockton

**TRENTON:** Laramore, J. Dory. Laws, Oscar A.

**TONAWANDA:** Shuman, George, Operator, Hollywood Restaurant.

**TROY:** DeSina, Manuel.

**TUCKAHOE:** Birnbaum, Murray. Roden, Walter

**UTICA:** Moinloux, Alex.

**WHITE PLAINS:** Hechiris Corporation. Reis, Les

**WHITESBORO:** Guido, Lawrence.

**LONG ISLAND, N. Y.**

**HICKSVILLE:** Seever, Mgr., Hicksville Theatre.

**LINDENHURST:** Fox, Frank W.

**NORTH CAROLINA**

**ASHEVILLE:** Pitmon, Earl

**DURHAM:** Alston, L. W. Ferrell, George. Mills, J. N. Pratt, Fred.

**FAYETTEVILLE:** Bethune, C. B.

**HIGH POINT:** Trumpeters' Club, The, J. W. Bennett, President.

**KINSTON:** Courie, E. F.

**RALEIGH:** Charles T. Norwood Post, American Legion.

**WILLIAMSTON:** Grey, A. J.

**WINSTON-SALEM:** Payne, Miss L.

**BRN MAWR:**  
Foard, Mrs. H. J. M.

**CHESTER:**  
Rending, Albert A.

**COLUMBIA:**  
Hardy, Ed.

**CONNEAUT LAKE:**  
McGuire, T.  
Taras, Max.

**DRUMS:**  
Green Gables.

**EASTON:**  
Bruger, Harold, operator of Lafayette Hotel Restaurant and Bar.

**ELMHURST:**  
Watro, John, Mgr., Showboat Grill.

**EMPORIUM:**  
McNarney, W. S.

**ERIE:**  
Oliver, Edward.

**HARRISBURG:**  
Waters, B. N.

**HUSTON:**  
Trilanon Club, Tom Vlachos, Operator.

**LANCASTER:**  
Parker, A. R.  
Weinbrom, Joe

**LATROBE:**  
Yingling, Charles M.

**LEBANON:**  
Fishman, Harry K.

**MARSHALLTOWN:**  
Willard, Weldon D.

**MT. CARMEL:**  
Mayfair Club, John Pogesky and John Ballant, Mgrs.

**NEW CASTLE:**  
Boudurant, Harry

**NEW OXFORD:**  
Shutz, H. W., Proprietor, Cross Keys Hotel.

**PHILADELPHIA:**  
Arcadia, The International Restaurant.  
Berg, Phil.  
Garcia, Lou, formerly held Booker's License 2620  
Glass, Davey.  
Hirat, Izzy.  
Philadelphia Federation of the Blind.  
Rothe, Otto  
Street, Benny.  
Willner, Mr. and Mrs. Max.

**PITTSBURGH:**  
Anania, Flores.  
Bland's Night Club.  
Matiso, Frank.  
Pittsburgh Automobile Dealers' Association.

**READING:**  
Nally, Bernard

**RIDGEWAY:**  
Benigni, Silvio

**SHARON:**  
Marino & Cohn, former Operators, Clover Club.

**STRAFFORD:**  
McClain, R. K., Spread Eagle Inn.  
Polnsette, Walter.

**UPPER MERY:**  
Ahmeyer, Gustave K.

**WEST LIZABETH:**  
Johnson, Edward.

**WILKES-BARRE:**  
Cohen, Harry.  
Kozley, William.  
McKane, James.

**WYOMING:**  
Lunne, Samuel M.

**YATESVILLE:**  
Blanco, Joseph, Operator, Club Mayfair.

**YORK:**  
Weinbrom, Joe.

**RHODE ISLAND**

**NORWOOD:**  
D'Antuono, Joe.  
D'Antuono, Mike.

**PROVIDENCE:**  
Goldsmith, John, Promoter.  
Kronson, Charles, Promoter.  
Moore, Al.

**WARWICK:**  
D'Antuono, Joe.  
D'Antuono, Mike.

**SOUTH CAROLINA**

**CHARLESTON:**  
Hamilton, E. A. and James.  
Hamilton, William.

**GREENVILLE:**  
Allen, E. W.  
Fields, Charles B.  
Goodman, H. E., Manager, The Pines  
Jackson, Rufus

**ROCK HILLS:**  
Rolax, Kid.  
Wright, Wilford.

**SOUTH DAKOTA**

**BERESFORD:**  
Muhlenkott, Mike.

**LEBANON:**  
Schneider, Joseph M.

**TRIPP:**  
Maxwell, J. E.

**YANKTON:**  
Kosta, Oscar, Manager, Red Rooster Club.

**TENNESSEE**

**BRISTOL:**  
Pinehurst Country Club,  
J. C. Rates, Manager.

**CHATTANOOGA:**  
Doddy, Nathan.  
Reeves, Harry A.

**JACKSON:**  
Clark, Dave.  
Johnson City.  
Watkinson, W. M., Mgr., The Lark Club.

**MEMPHIS:**  
Atkinson Elmer.  
Hulbert, Maurice.

**NASHVILLE:**  
Carter, Robert T.  
Eakle, J. C.

**TEXAS**

**ABILENE:**  
Sphinx Club.

**AMARILLO:**  
Cox, Milton.

**AUSTIN:**  
Franks, Tony  
Rowlett, Henry.

**CLARKVILLE:**  
Dickson, Robert G.

**DALLAS:**  
Carnahan, R. H.  
Cawthon, Earl  
Goldberg, Bernard.  
Johnson, Clarence M.

**FORT WORTH:**  
Bowers, J. W.  
Carnahan, Robert  
Coo Coo Club.  
Merritt, Morris John.  
Smith, J. F.

**GALVESTON:**  
Page, Alex.  
Purple Circle Social Club.

**HENDERSON:**  
Wright, Robert

**HOUSTON:**  
Grigby, J. B.  
Merritt, Morris John  
Orchestra Service of America.  
Richards, O. K.  
Robnowitz, Paul.

**LONGVIEW:**  
Ryan, A. L.

**PORT ARTHUR:**  
Lighthouse, The, Jack Meyers, Manager.  
Silver Slipper Night Club,  
V. B. Berwick, Manager.

**TEXARKANA:**  
Gant, Arthur.

**TYLER:**  
Mayfair Ballroom.  
Mayfair Club, Max Gillilan, Manager.  
Tyler Entertainment Co.

**WACO:**  
Williams, J. R.

**WICHITA FALLS:**  
Malone, Eddie, Mgr., The Barn.

**UTAH**

**SALT LAKE CITY:**  
Allan, George A.

**VERMONT**

**BURLINGTON:**  
Thomas, Ray

**VIRGINIA**

**NORFOLK:**  
DeWitt Music Corporation.  
U. H. Maxey, president;  
C. Coates, vice-president.

**NORTON:**  
Pegram, Mrs. Erma.

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

**WASHINGTON**

**WOODLAND:**  
Martin, Mrs. Edith.

**WEST VIRGINIA**

**BLUEFIELD:**  
Brooks, Lawson.  
Florence, C. A.  
Thompson, Charles G.

**CHARLESTON:**  
Hirandon, William.  
Hargreave, Paul  
White, R. L., Capitol Book-  
ing Agency.  
White, Ernest B.

**FAIRMONT:**  
Carpenter, Samuel H.

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

**WHEELING:**  
Lindelof, Mike, Proprietor,  
Old Heidelberg Inn.

**WISCONSIN**

**ALMOND:**  
Bernatos, George, Two  
Lakes Pavilion.

**APPLETON:**  
Konzelman, E.  
Miller, Earl.

**ARCADIA:**  
Schabe, Cyril.

**SARASOTA:**  
Dunham, Paul L.

**DAKOTA:**  
Passarelli, Arthur.

**NEAFFORD JUNCTION:**  
Killinski, Phil., Prop., Phil's  
Lake Nakomis Resort.

**JUMP RIVER:**  
Erickson, John, Manager,  
Community Hall.

**KESWICK:**  
American Legion Auxillary.  
Long, Matilda.

**LA CROSSE:**  
Mueller, Otto.

**MALONE:**  
Kramer, Gale.

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

**MILWAUKEE:**  
Cubie, Iva.  
Thomas, James.

**MT. CALVARY:**  
Sljack, Steve.

**RHINELANDER:**  
Khoury, Tony.

**ROTHSCHILD:**  
Rhynes, Lawrence.

**SHENWA:**  
Bahr, August W.

**SLINGER:**  
Bue, Andy, alias Buege,  
Andy.

**SPLIT ROCK:**  
Fahlitz, Joe., Manager, Split  
Rock Ballroom.

**STRAFFORD:**  
Kraus, L. A., Manager,  
Roszellville Dance Hall.

**STURGEON BAY:**  
DeFoe, F. G.

**TIGERTON:**  
Miechiske, Ed., Manager,  
Tigerton Delis Resort.

**TOMAH:**  
Craumb, E. L.

**WAUSAU:**  
Vogl, Charles.

**WATOWA:**  
Passarelli, Arthur

**WEAVER:**  
Waupaca County Fair As-  
sociation.

**WYOMING**

**CASPER:**  
Schmitt, A. E.

**DISTRICT OF COLUMBIA**

**WASHINGTON:**  
Berenguer, A. C.  
Burroughs, H. F., Jr.

Dykes, John (Jim), Prop.,  
Dykes' Stookade  
Flagship, Inc.  
Fratton, James  
Furedy, E. S., Manager,  
Trans Lux Hour Glass.  
Hayden, Phil.  
Hodges, Edwin A.  
Hule, Lim, Mgr., Casino  
Royal, formerly known as  
La Paree.  
Lynch, Buford.  
Melody Club.  
O'Brien, John T.  
Reich, Eddie  
Rosa, Thomas N.  
Trans Lux Hour Glass.  
E. S. Furedy, Manager.

**CANADA**

**ALBERTA**

**CALGARY:**  
Dowsley, C. L.

**ONTARIO**

**CORUNNA:**  
Pier, William Richardson,  
Proprietor.

**HAMILTON:**  
Dumbells Amusement Co.

**TORONTO:**  
Andrews, J. Brock.  
Central Toronto Liberal  
Social Club.  
Chin Up Producers, Ltd.,  
Roly Young, Manager.  
Clarke, David.  
Cockerill, W. H.  
Eden, Leonard.  
Henderson, W. J.  
LaSalle, Fred, Fred La-  
Salle Attractions.  
Urban, Mrs. Marie.

**QUEBEC**

**MONTREAL:**  
Auger, Henry.  
DeSautels, C. B.  
Sourkes, Irving.  
Sourkes, Irving

**VERDUN:**  
Senecal, Leo

**MISCELLANEOUS**

American Negro Ballet.  
Azarki, Larry.  
Bert Smith Revue.  
Higley, Mel. O.  
Blake, Milton (also known as  
Manuel Blanke and Tom  
Kent).  
Blanke, Manuel (also known  
as Milton Blake and Tom  
Kent).  
Blauxof, Paul, Manager, Pee  
Bee Geo Production Co.,  
Inc.  
Brau, Dr. Max, Wagnerian  
Opera Co.  
Bruce, Howard, Mgr., "Crazy  
Hollywood Co."  
Bruce, Howard, Hollywood  
Star Doubles.  
Carr, June, and Her Paris-  
ienne Creations.  
Carla & Fernando, Dance  
Team.  
Currie, Mr. and Mrs. R. C.,  
Promoters of Fashion  
Shows.  
Curry, R. C.  
DeShon, Mr.  
Edmonds, E. E., and His  
Enterprises.  
Farrance, E. F.  
Fitzkee, Darrel  
Foley, W. R.  
Freeman, Jack, Manager,  
Folles Gay Parade.  
Gardiner, Ed., Owner, Uncle  
Ezra Smith's Barn Dance  
Frolics.  
Hanover, M. L., Promoter.  
Hendershot, G. B., Fair  
Promoter.  
Hyman, S.  
International Magicians, Pro-  
ducers of "Magic in the  
Air"  
Kane, Lew, Theatrical Pro-  
moter.  
Katz, George.  
Kauneonga Operating Corp.,  
F. A. Schertel, Secretary.  
Katz, Tom (also known as  
Manuel Blanke and Milton  
Blake).  
Kessler, Sam, Promoter.  
Keyes, Ray  
Kovas, King, Wild West Ro-  
deo, Circus & Thrill Show.  
Lasky, Andre, Owner and  
Manager, Andre Lasky's  
French Revue.  
Lawton, Miss Judith.  
Lester, Ann.  
London Intimate Opera Co.  
McFryer, William, Promoter,  
McKinley, N. M.  
Monmouth County Firemen's  
Association.  
Monoff, Yvonne.  
Mosher, Woody  
(Paul Woody)  
Nash, L. J.  
Platinum Blond Revue.  
Plumley, L. D.  
Richardson, Vaughn, Pine  
Ridge Follies.  
Robinson, Paul  
Russell, Ross, Manager,  
"Shanghai Nights Revue."  
Shavitch, Vladimir.  
Singer, Leo, Singer's Midgets  
Snyder, Sam, Owner, Inter-  
national Water Follies.  
Sponser, Lea.  
Sunbrock, Larry, Wild West  
Rodeo, Circus & Thrill  
Show.  
Taffan, Mathew.  
Temptations of 1941.  
Thompson, J. Nelson, Pro-  
moter.  
Todd, Jack, Promoter.  
"Uncle Ezra Smith Barn  
Dance Frolic Co."  
Weeb Finn and Jack  
Schneck, Theatrical Pro-  
moters.  
White, Jack, Promoter of  
Style Shows.  
Wiley, Walter C., Promoter  
of the "Jitterbug Jam-  
bores."  
Wolfe, Dr. J. A.  
Woody, Paul  
(Woody Mosher)  
Yokel, Alex., Theatrical Pro-  
moter.  
"Zorine and Her Nudists."

**THEATRES AND PICTURE HOUSES**

Arranged alphabetically as to States and Canada

**MICHIGAN**

**DETROIT:**  
Colonial Theatre, Raymond  
Schreiber, Owner and  
Operator.  
Downtown Theatre.

**BANDS ON THE UNFAIR LIST**

Akbar Band, Dunkirk, N. Y.  
Argonaut Alumni Band, Tor-  
onto, Ont., Canada.  
Barrington Band, Camden,  
N. J.  
Brian Boru Pipe Band, Har-  
rison, N. J.  
Cameron Pipe and Drum  
Band, Montclair, N. J.  
Cincinnati Gas and Electric  
Band, Cincinnati, Ohio.  
Convent City Band, King-  
ston, N. Y.  
Conway, Everett, Band, Seat-  
tle, Wash.  
Crowell Publishing Co. Band,  
Springfield, Ohio.  
Drake, Bob, Band, Kalamazoo,  
Mich.  
East Syracuse Boys' Band,  
Syracuse, N. Y.  
Firemen's and Policemen's  
Band Niagara Falls, N. Y.  
Gay, Jimmie, Band, Avenel,  
N. J.  
German-American Musicians'  
Association Band, Buffalo,  
N. Y.  
Liberty Band, Emaus, Pa.  
Lincoln-Logan Legion Band,  
Lincoln, Illinois.  
Los Gatos Union High School  
Band and Orchestra, Chas.  
Hayward, Director, Los  
Gatos, Calif.  
Mackert, Frank, and His Lo-  
rain City Band, Lorain, O.  
Sokol Band, Cleveland, Ohio.  
Varel, Joseph, and His Juve-  
nile Band, Breese, Ill.

**PARKS, BEACHES and GARDENS**

Bob James' New Savoy Gar-  
dens, Pensacola, Fla.  
Caroca Gardens, Warren,  
Ohio.  
Casino Gardens, Windsor,  
Ontario, Canada.  
Edgewood Park, Manager  
Howard, Bloomington, Ill.  
Forest Amusement Park,  
Memphis, Tenn.  
Grant Town Hall & Park,  
Grant, N. Y.  
Green River Gardens, J. W.  
Poling, Mgr., Henderson,  
Ky.  
Greystone Roof Garden, R.  
Fergus, Mgr., Wilmington,  
N. C.  
Japanese Gardens, Salina,  
Kan.  
Jefferson Gardens, The, South  
Bend, Ind.  
Kewlin's Beach, Jim Ker-  
win, Owner, Modesto, Calif.  
Maryland Club Gardens,  
E. C. Stamm, Owner and  
Prop., Washington, D. C.  
Midway Gardens, Tony Rollo,  
Manager, Mishawaka, Ind.  
Montgomery Hall and Park,  
Irvington, N. J.  
Palm Gardens, Five Corners,  
Totowa, Boro, N. J.  
Rite O' Wa Gardens, Mr. and  
Mrs. R. L. Fresh, Proprietors,  
Ottumwa, Iowa.  
Western Catholic Union Roof  
Garden and Ballroom,  
Quincy, Ill.  
Woodland Amusement Park,  
Mrs. Edith Martin, Man-  
ager, Woodland, Wash.

**ORCHESTRAS**

Ambassador Orchestra  
Kingston, N. Y.  
Amick Orchestra, Bill, Stock-  
ton, Calif.  
Andrews, Mickey, Orchestra,  
Henderson, Ky.  
Army & Navy Veterans'  
Dance Orchestra, Stratford,  
Ont., Canada.  
Baer, Stephen S., Orchestra,  
Reading, Pa.  
Banks, Toug, and His Even-  
ing Stars Orchestra, Plain-  
field, N. J.  
Berkes, Bela, and His Royal  
Hungarian Gypsy Orches-  
tra, New York, N. Y.  
Boriz, Al., Orchestra, Kohler,  
Wis.  
Boston Symphony Orchestra,  
Boston, Mass.  
Cairns, Cy, and His Orches-  
tra, Saskatoon, Sask., Can-  
ada.  
Canadian Cowboys' Dance  
Orchestra, London, Ont.,  
Canada.  
Clarks, Juanita Mountaineers  
Orchestra, Spokane, Wash.  
Cornelius, Paul, and His Dance  
Orchestra, Dayton, Ohio.  
Corsetto, Edward, and His  
Rhode Islanders Orchestra,  
Syracuse, N. Y.  
Downeasters Orchestra, Port-  
land, Maine.  
Dunbar, Wayne, Orchestra,  
Poughkeepsie, N. Y.  
Duren, Frank, Orchestra,  
Cazenovia, Wis.  
Ernestine's Orchestra, Han-  
over, Pa.  
Flander, Hugh, Orchestra,  
Concord, N. H.

**NEW YORK**

**NEW YORK CITY:**  
Apollo Theatre (42nd St.).  
Jay Theatres, Inc.  
**NIAGARA FALLS:**  
Capitol Theatre, operated  
by Basil Bros.  
**LONG ISLAND, N. Y.**

**NICHOLVILLE:**  
Hickville Theatre.

**PENNSYLVANIA**

**HAZLETON:**  
Capitol Theatre, Bud Irwin,  
Manager.

**NEW CASTLE:**  
Cathedral Theatre.

**PHILADELPHIA:**  
Apollo Theatre.  
Bijou Theatre.  
Lincoln Theatre.

**CALIFORNIA**

**BERKELEY:**  
Anger, Maurice

**COTTONWOOD:**  
Cottonwood Dance Hall.

**LOS ANGELES:**  
Howard Orchestra Service,  
W. H. Howard, Manager.

**LOS GATOS:**  
Hayward, Charles, Direc-  
tor, Los Gatos High  
School Band and Orches-  
tra.

**MODESTO:**  
Rendezvous Club, Ed. Davis,  
Owner.

**OAKLAND:**  
Lerch, Hermie.

**ORLANDO:**  
Veterans' Memorial Hall.

**SAN FRANCISCO:**  
Century Club of California,  
Mrs. R. N. Lynch, Busi-  
ness Secretary.

**SAN JOSE:**  
Helvey, Kenneth.  
Triena, Philip.

**VISALIA:**  
Sierra Park Dance Hall,  
William Hendricks, Own-  
er and Manager.

**COLORADO**

**DENVER:**  
Hi-Hat Night Club, Mike  
Seganti, Prop.-Mgr.

**CONNECTICUT**

**BRIDGEPORT:**  
Hotel Barnum.

**Klein, George.**

**BRISTOL:**  
LeBrun, Alfred J.

**HARTFORD:**  
Doyle, Dan.  
Lobster Restaurant, Inc.

**MERIDEN:**  
Green Lantern Grill, Mich-  
ael Krupa, Owner.

**NEW LONDON:**  
Palmer Auditorium, Con-  
necticut College for  
Women.

**POMFRET:**  
Pomfret School.

**SOUTHINGTON:**  
Connecticut Inn, John Ian-  
nini, Prop.

**SOUTH NORWALK:**  
Evans, Greek.

**TORINGTON:**  
Hollywood Restaurant.

**FLORIDA**

**JACKSONVILLE:**  
Earl Kite's Bar

**MIAMI:**  
Penas, Otto.

**PAIM BEACH:**  
Pelican Club, Berlin Grif-  
fin, Owner, Douglas  
Boyle, Manager.

**ST. PETERSBURG:**  
Radio Station WTSP.

**ILLINOIS**

**BLOOMINGTON:**  
Abraham Lincoln School.  
Bent School.  
Bloomington High School  
Auditorium.  
Edwards School.  
Emerson School.  
Franklin School.  
Irving School.  
Jefferson School.  
Raymond School.  
Sheridan School.  
Washington School.

**CHAMPAIGN:**  
Tau Kappa Epsilon Frater-  
nity and House.

**CHICAGO:**  
Amusement Service Co.  
Associated Radio Artists'  
Bureau, Al A. Travers,  
Proprietor.  
Bernet, Sunny.  
Frear Show, Century of  
Progress Exposition, Duke  
Mills, Proprietor.  
Opera Club.  
Sherman, E. G.  
Zenith Radio Corporation

**DECATUR:**  
Chaps Roller Rink  
Dancing Pavilion

**FOX LAKE:**  
Mincola Hotel.

**KANKAKEE:**  
Devlyn, Frank, Booking  
Agent.

**MATTOON:**  
Mattoon Golf & Country  
Club.  
Pyle, Silas.  
U. S. Grant Hotel.

**MOLINE:**  
Rendezvous Nite Club.

**NORTH CHICAGO:**  
Dewey, James, Promoter of  
Expositions.

**FATTON:**  
Green Lantern  
Club.

**FRANCISVILLE:**  
Bureau County Fair.

**QUINCY:**  
Eagles Alps  
Eagles Hall (including  
upper and lower ball-  
rooms).  
Korvia, William  
Three Pigs, M. Powers,  
Manager.  
Vic's Tavern.

**INDIVIDUALS, CLUBS HOTELS, Etc.**

This list is alphabetically arranged in States, Canada and Miscellaneous

**ALABAMA**

**MOBILE:**  
Fort Whiting Armory.

**ARIZONA**

**TUCSON:**  
Tucson Drive-In Theatre.

**ARKANSAS**

**LITTLE ROCK:**  
Fair Grounds.

**TEXARKANA:**  
Marshall, Eugene  
Municipal Auditorium.  
Texas High School Audi-  
torium.

**UNFAIR LIST of the AMERICAN FEDERATION OF MUSICIANS**

Western Catholic Union Roof Garden and Ballroom. ROCKFORD: Faust Hotel.

INDIANA

BICKNELL: Knox County Fair Assn. EVANSVILLE: Adams, Frank. FOX, Ben. GARY: Young Women's Christian Association. INDIANAPOLIS: Marrott Hotel. Hiviera Club. Spink Arms Hotel. KOKOMO: Kokomo Senior Hi-Y Club. Y. M. C. A. MUNCIE: Craus Tavern. Moose Lodge No. 23. Muncie Central High School Offers Moore Athletic Club. A. A. Moore, Mgr. Southern Grill. SOUTH BEND: Green Lantern, The. TERRE HAUTE: Hoosier Ensemble. Ulmer Trio. VALPARAISO: I. O. O. F. Ballroom.

IOWA

BOONE: Dorman, Laurence. BURLINGTON: Moose Lodge. CASCADE: Durkin's Hall. CEDAR RAPIDS: Jurgensen, F. H. DES MOINES: Reed, Harley, Mgr., Avon Lake. Ritz Night Club, Al Rosenberg, Manager. Young, Eugene R. DUBUQUE: Julien Dubuque Hotel. FORT DODGE: Veltmar, George. IOWA CITY: Burkley Ballroom. DELWEIN: Moonlite Pavilion. ROCHESTER: Casey, Eugene. Casey, Wm. E. WATERLOO: K. C. Hall (also known as Reichert Hall). Moose Hall.

KANSAS

JUNCTION CITY: Geary County Labor Union SALINA: Cottage Inn Dance Pavilion. Dreamland Dance Pavilion. Eagles' Hall. Twin Gables Night Club. TOPEKA: Egyptian Dance Halls. Henry, M. A. Kellama Hall. Washburn Field House. White Lakes Clubhouse and Breezy Terrace. Women's Club Auditorium.

KENTUCKY

LOUISVILLE: Birt Nite Club, John Longo, Manager. Elks' Club. Offutt, L. A., Jr. Seelbach Hotel. Trianon Nite Club, C. O. Allen, Proprietor. PAUCAN: Trickey, Pat (Booker). Dixie Orchestra Service. LOUISIANA: NEW ORLEANS: Ches Patee. Coconut Grove. Happy Landing Club.

MAINE

NORTH KENNEBUNKPORT: Log Cabin Ballroom, Roy Tibbetts, Proprietor. OLD ORCHARD: Palace Ballroom, Charles Ueen, Proprietor.

MARYLAND

BLADENBURG: Del Rio Restaurant, Herbert Sachs, Prop. FROSTBURG: Shields, Jim, Promoter.

MASSACHUSETTS

BOSTON: Fisher, Samuel. DUDLEY: Nichols College. NEW BEDFORD: Cook School. New Bedford High School Auditorium. WALTHAM: Eaton, Frank, Booking Agent. WESTFIELD: White Horse Inn.

MICHIGAN

BATTLE CREEK: Battle Creek College Library Auditorium. BAY CITY: Niedzelski, Harry. DETROIT: Collins, Charles T. Fischer's Alt Heidelberg. WWJ Detroit News Auditorium. FLINT: Central High School Auditorium. High School Auditorium. Town Club, The. GLADSTONE: Klondyke Tavern, Mrs. Wilfred LaFave, Operator. ISABELLA: Nepper's Inn, John Nepper, Prop. LANSING: Lansing Central High School Auditorium. Walter French Junior High School Auditorium.

West Junior High School Auditorium. Wilson, L. E. LONG LAKE: Dykstra, Jack. MUSKOGON: Curvecrest NILES: Four Flags Hotel, The. Powell's Cafe. PINE CITY: Star Pavilion. SAGINAW: Fox, Eddie. Phi Sigma Phi Fraternity. WAMPLERS LAKE: Niles Resort.

MINNESOTA

HIBBING: Hibbing Fair. MINNEAPOLIS: Borckhardt, Charles. NEW ULM: Becker, Jess, Prop. Nightingale Night Club. ROCHESTER: Deanoyers & Son. WITOKA: Witoka Hall.

MISSISSIPPI

MERIDIAN: D. D. D. Sorority. DeMolay Fraternity. Phi Kappa Fraternity. T. K. O. Fraternity. Trio Sorority.

MISSOURI

JOPLIN: Central High School Auditorium. KANSAS CITY: Lincoln Dance Hall and the Wyandotte Furniture Co. W. M. Hobbie, Gen. Mgr. ROLLA: Russell Bros. Circus, Mr. and Mrs. Webb, Mgrs. ST. JOSEPH: Delta Sigma Fraternity. Wm. Miller, President. Fiesta Bar, Fred Mettlymeyer, Manager. SPRINGFIELD: High School Auditorium.

MONTANA

BILLINGS: Billings High School Auditorium. Tavern Beer Hall, Ray Hamilton, Manager. ROMAN: Shamrock.

NEBRASKA

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

FAIRBURY: Bonham. LINCOLN: Avalon Dance Hall, C. W. Hoke, Manager. Garden Dance Hall, Lyle Jewett, Manager. OMAHA: United Orchestras, Booking Agency.

NEW JERSEY

ATLANTIC CITY: Breakers Hotel. Duke's Ranch. Imhof, Frank. Knickerbocker Hotel. Morton Hotel. Swoy Bar. BUDD LAKE: Club Fordham. Morris Reidy, Prop. IRVINGTON: Montgomery Park and Hall. NEWARK: Blue Bird Dance Hall. Club Miami. Essex House. Liberty Hall. Pat & Don's. NEW BRUNSWICK: Block's Grove. Morris Block, Proprietor. TRENTON: Stacy Trent Hotel. Tyowski, Joseph S. (Joe Tye). WILDWOOD: Bernard's Hofbrau. Club Avalon, Joseph Totarella, Manager.

NEW MEXICO

ALBUQUERQUE: Blue Ribbon Nite Club.

NEW YORK

ALLEGANY: Park Hotel. BEACON: The Mt. Beacon, L. D. Lodge, Prop., The Casino. The Mt. Beacon, L. B. Lodge, Prop. BUFFALO: German-American Musicians' Association. McVan, Mrs. Lillian McVan, Proprietor. Miller, Robert. Nelson, Art. CARTHAGE: Gaffney, Anna. CATSKILL: The Hudson Valley Volunteer Firemen's Ass'n. 50th Annual Convention of ELmira: Rock Springs Dance Pavilion. FALLSBURGH: Flagler Hotel. GREENFIELD PARK: Grand Mountain Hotel and Camp, Abe and M. Steinhorn, Mgrs. LARCHMONT: Larchmont Lodge, A. LeVine, Manager. LIBERTY: Young's Gap Hotel. MAMARONECK: Lawrence's Inn. NEWBURGH: Roxy Restaurant, Dominick Ferraro, Prop. NEW ROCHELLE: Alps Bar and Grill.

NEW YORK CITY: Albin, Jack. Blythe, Arthur, Booking Agent. Harris, Bud. Jermon, John J., Theatrical Promoter. New York Coliseum. Palais Royale Cabaret. Royal Tours of Mexico Agency. Sonkin, James. OLEAN: Young Ladies' Sodality of the Church of the Transfiguration. ONEONTA: Goodyear Lake Pavilion. Earl Walsh, Proprietor. OWEGO: Woodland Palace, Joe Clonoff, Prop. POTSDAM: Clarkson College of Technology. Poughkeepsie: Poughkeepsie High School Auditorium. PURLING: Clover Club. ROCHESTER: Medwin, Barney. ROSENDALE: Howie, Ernest. Clinton Ford Casino. RYE: Coveleigh Club. STEVENSVILLE: President Hotel. STONE RIDGE: DeGraft, Walter A. TROY: Circle Inn, Lathams Corner, in jurisdiction of Troy. WHITE PLAINS NORTH: Charlie's Rustic Lodge. WINDSOR BEACH: Windsor Dance Hall.

NORTH CAROLINA

CAROLINA BEACH: Carolina Club and Management. CHARLOTTE: Associated Orchestra Corporation, Al A. Travers, Proprietor. DURHAM: Duke Gymnasiums, Duke University. WASHINGTON: Greystone Inn, A. W. Pate, Manager and Owner. WINSTON-SALEM: Piedmont Park Association Fair.

NORTH DAKOTA

GRAND FORKS: Point Pavilion.

OHIO

AKRON: Akron Rubber Bowl, operated by Akron Exhibition Co. Akron Saengerbund. ALLIANCE: Castle Night Club, Charles Naines, Manager. Curtis, Warren. AVON: North Ridge Tavern. Paster, Bill, Mgr., North Ridge Tavern. CAMBRIDGE: Lash, Frankie (Frank Lashinsky). CANTON: Beck, L. O., Booking Agent. CINCINNATI: Cincinnati Club, Milnor, Manager. Cincinnati Country Club, Miller, Manager. Elks' Club No. 5. Hartwell Club. Kenwood Country Club, Thompson, Manager. Lawndale Country Club, Hutch Ross, Owner. Maketawah Country Club, Worburtan Manager. Queen City Club, Clemon, Manager. Spat and Slipper Club. Western Hills Country Club, Waxman, Manager. CLEVELAND: Hanna, Rudolph. Ohio Music Corporation. Sindelar, E. J. COLUMBUS: Gyro Grill. Veterans of Foreign Wars and all its Auxiliaries. DAYTON: Dayton Art Institute. LEAVITTSBURG: Canoe City Dance Hall. LOGAN: Eagle Hall. MANSFIELD: Greystone Night Club. MARIETTA: Eagles' Lodge. NILES: Mullen, James, Mgr., Canoe City Dance Hall in Leavittsburg, Ohio. SANDUSKY: Crystal Rock Nite Club. Alva Halt, Operator. Fountain Terrace Nite Club. Alva Halt, Manager. Roberts, Homer. SPRINGFIELD: Lord Lansdown's Bar, Pat Finnegan, Manager. SUMMIT COUNTY: Blue Willow Night Club. H. W. McCleary, Mgr. WEST PORTSMOUTH: Raven Rock Country Club.

OKLAHOMA

OKLAHOMA CITY: Buttrick, L. E. Walters, Jules, Jr., Manager and Promoter. TULSA: Rainbow Inn.

PENNSYLVANIA

ALTOONA: Wray, Erie. AMBRIDGE: Klemick, Vaclaw (Victor), Director, Community Band.

BERNVILLE: Snyder, C. L. BETHLEHEM: Reagan, Thomas. BOYERTOWN: Hartman, Robert R. BRADFORD: Bradford Senior High School. BROWNVILLE: Hill, Clifford, President. Triangle Amusement Co. CHESTER: Falls, William, Proprietor. Golden Slipper Cafe and Adjacent Picnic Grounds. Reading, Albert A. ERIE: LaConga Club, Jack Narry, Manager. Masonic Ballroom and Grill. FRACKVILLE: Cass, Loma Hall. Rev. Father Gartska. St. Ann's Church. GIRARDVILLE: Girardville Hose Co. GLEN LYON: Gronka's Hall. GREENVILLE: Moose Hall and Club. HANOVER: Schlenker's Ballroom. HAZLETON: Smith, Stuart Andy. IRWIN: Crest Hotel, The. Jacktown Hotel, The. KELAYRES: Condors, Joseph. KULPMONT: Liberty Hall. Midway Ballroom. LAKE WINOLA: Frear's Pavilion. LANCASTER: Wheatland Tavern Palm-room, located in the Miller Hotel; Paul Heine, Sr., Operator. LEHIGHTON: Reiss, A. Henry. LEWISTOWN: Smith, O. Foster, Proprietor. Log Cabin Inn. NANTICOK: Knights of Columbus Dance Hall. St. Mary's Dance Hall. St. Joseph's Hall, John Renka, Manager. MAHANOY CITY: Palestra Ballroom, Thomas Greiner, Owner. MEADVILLE: Italian Civic Club. OIL CITY: Belles Lettres Club. PHILADELPHIA: Deauville Casino. Kappa Alpha Fraternity of the University of Penna. Melrose Country Club. Nixon Ballroom. Temple Ballroom. PITTSBURGH: New Penn Inn, Louis, Alex and Jim Passarella, Proprietors. READING: Andy's Night Club, Andrew Ernesto, Proprietor. Park Cafe, The, George Stephens, Manager. Spartaco Society, The. SHAMOKIN: American Legion Ballroom. Boback, John. St. Stanislaus Hall. St. Stephen's Ballroom. Shamokin Moose Lodge Grill. SHARON: Williams' Place, George. SHENANDOAH: Polish National Church. Polish National Church Hall. Rev. F. W. Swietek. Ritz Cafe. SIMPSON: Albert Bocianski Post, The. Slovack Hall. SUNBURY: Sober, Melvin A. TANNIUM: Camp Tanniment. WENDESVILLE: South Mountain Manor Hotel, Mr. Berman, Manager. WILKES-BARRE: Flat Iron Hotel, Sam Saltz, Proprietor. WILLIAMSPORT: Park Ballroom. YORK: Smith, Stuart Andy.

RHODE ISLAND

BRISTOL: Bristol Casino, Wm. Viens, Manager. PROVIDENCE: Bangor, Rubes. WOONSOCKET: Kornstein, Thomas.

SOUTH CAROLINA

GREENVILLE: Greenville Women's College Auditorium. SPARTANBURG: Spartanburg County Fair Association.

SOUTH DAKOTA

BLACK HILLS: Josef Meier's Passion Play of the Black Hills. SIOUX FALLS: Odd Fellows Temple. Plaza (Night Club). Yellow Lantern. TABOR: Heseda Hall.

TENNESSEE

BAENTWOOD: Palms Night Club. KNOXVILLE: Tower Hall Supper Club.

TEXAS

AUSTIN: Gregory Auditorium. Hogg Memorial Auditorium. DENVER: North Texas State Teachers' Auditorium. Texas Women's College Auditorium. FORT WORTH: Plantation Club.

FREDERICKSBURG: Hilltop Night Club. HARLINGEN: Municipal Auditorium. HOUSTON: Merritt, Morris John. TEXARKANA: Marshall, Eugene. Texarkana, Texas, High School Auditorium. WICHITA FALLS: Labor Temple Club 400. Malone, Eddie, Operator. Club Trocadere. Radio Station KWFT.

UTAH

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

VIRGINIA

ALEXANDRIA: Boulevard Farms, R. K. Richards, Manager. Nightingale Nite Club. HOPEWELL: Hopewell Cottillon Club. LYNCHBURG: Happy Landing Lake, Cassell Beverly, Manager. MARTINSVILLE: Forrest Park Country Club. RICHMOND: Capitol City Elks Social and Beneficial Club Ballroom. Julian's Ballroom. VIRGINIA BEACH: Gardner Hotel. Links Club. WASHINGTON: BEATLE: Meaney Hall. West States Circus. WOODLAND: Martin, Mrs. Edith. Woodland Amusement Park. WEST VIRGINIA: GRANT TOWN: Grant Town Park & Hall. George Kuperanik. HUNTINGTON: Epperson, Tiny, and Hewett, Tiny, Promot. Marathon Dances. MORGANTOWN: Elks' Club. RICHWOOD: Smith, Stuart Andy.

WASHINGTON

SEATTLE: Meaney Hall. West States Circus. WOODLAND: Martin, Mrs. Edith. Woodland Amusement Park. WEST VIRGINIA: GRANT TOWN: Grant Town Park & Hall. George Kuperanik. HUNTINGTON: Epperson, Tiny, and Hewett, Tiny, Promot. Marathon Dances. MORGANTOWN: Elks' Club. RICHWOOD: Smith, Stuart Andy.

WISCONSIN

APPLETON: Mackville Hall, Joe Gainor, Prop. BATAVIA: Batavia Firemen's Hall. KENOSHA: Emerald Tavern. Shangri-La Nite Club. Spitzman's Cafe. LANCASTER: Roller Rink. MARSHFIELD: Country Ballroom. Louis Mielke, Operator; John Hein, Prop. MILWAUKEE: Caldwell, James. Mount Mary College. SHEBOYGAN: Kohler Recreation Hall. STEVENS POINT: Midway Dance Hall. STOUTSVILLE: Barber Club. Barber Brothers, Proprietors. SUPERIOR: Willett, John. VALDEMI: Mallman, Joseph. WAUKESHA: Clover Club. WAUTOMA: Passarelli, Arthur. WHITEWATER: Whitewater State Teachers College, Hamilton Gymnasium and the Women's Gymnasium. WISCONSIN VETERANS' HOME: Grand Army Home for Veterans.

WYOMING

CASPER: Whinnery, C. I., Booking Agent. CHEYENNE: Wyoming Consistory.

DISTRICT OF COLUMBIA

WASHINGTON: Alvis, Ray C. Ambassador Hotel. Columbian Musicians' Guild. W. M. Lynch, Manager. Constitution Hall. D. A. R. Building. Hi-Hat Club. Kavakos Cafe, Wm. Kavakos, Manager. Kipnis, Benjamin, Booker.

CANADA

BRITISH COLUMBIA: VICTORIA: Shrine Temple.

MANITOBA

WINNIPEG: Dance Pavilion at Winnipeg Beach.

ONTARIO

LANEFIELD: Yacht Club Dance Pavilion, Russel Brooks, Mgr. LONDON: Palm Grove. NIAGARA FALLS: Saunders, Chas. E. PETERBOROUGH: Peterborough Exhibition. TORONTO: Chez Mol Hotel, Mr. B. Broder, Proprietor. Holden, Waldo. O'Byrne, Margaret. Savarin Hotel.

QUEBEC

MONTREAL: Weber, AL.

SHERBROOKE: Eastern Township Agriculture Association. SASKATCHEWAN: Cuthbert, H. G.

MISCELLANEOUS

Bogacz, William. Bowley, Ray. Darragh, Don. Del Monte, J. P. Ellis, Robert W., Dance Promoter. Fiesta Company, George H. Boles, Manager. Ginsburg, Max, Theatrical Promoter. Godfrey Brothers, including Eldon A. Godfrey. Gonia, George F. Hot Cha Revue (known as Moonlight Revue), Prather & Maley, Owners. Hoxie Circus, Jack. Jazmanla Co., 1934. Kinsey Players Co. (Kinsey Comedy Co.). Kirby Memorial, The McKay, Gail B., Promoter. Miller's Rodeo. National Speedathon Co., N. K. Antrim, Manager. New Arizona Wranglers, Jack Bell and Joe Marcus, Managers. Opera-on-Tour, Inc. Rudnick, Max, Burlesque Promoter. Russell Bros. Circus, Mr. and Mrs. Webb, Managers. Santoro, William, Steamship Booker. Scottish Musical Players (traveling). Siebrand Brothers' 3-Ring Circus. Smith, Stuart Andy, also known as Andy Smith, S. A. Smith, S. Andy Smith, Al Swartz, Al Schwartz. Steamship Lines: Savannah Line. Wilkathon, "Moon" Mullins, Proprietor. Watson's Hill-Billies.

THEATRES AND PICTURE HOUSES

Arranged alphabetically as to States and Canada

ARIZONA

YUMA: Lyric Theatre. Yuma Theatre.

ARKANSAS

BLYTHEVILLE: Ritz Theatre. Roxy Theatre. PARIS: Wiggins Theatre.

CALIFORNIA

BRAWLEY: Brawley Theatre. CARMEL: Filmart Theatre. CROMA: Crona Theatre. DINUBA: Strand Theatre. EUREKA: Eureka Theatre. GILROY: Strand Theatre. BUTTE: Butte Theatre. LOS ANGELES: Ambassador Theatre. Follies Theatre. LOVELAND: Rialto Theatre. MOONSBORO: Lyric Theatre. Princess Theatre. State Theatre. Strand Theatre.

CONNECTICUT

BRIDGEPORT: Park Theatre. EAST HARTFORD: Astor Theatre. HARTFORD: Crown Theatre. Liberty Theatre. Princess Theatre. Proven Pictures Theatre. Rivoli Theatre. Webster Theatre. MIDDLETOWN: Capitol Theatre. NEW HAVEN: White Way Theatre. NEW LONDON: Capitol Theatre. STAMFORD: Palace Theatre. WEST HARTFORD: Strand Theatre.

DELAWARE

MIDDLETOWN: Everett Theatre.

GEORGIA

SAVANNAH: Bijou Theatre. Folly Theatre. Lucas Theatre. Odeon Theatre. Victory Theatre.

ILLINOIS

LINCOLN: Grand Theatre. Lincoln Theatre. ROCK ISLAND: Riviera Theatre. STRATTON: Granada Theatre. INDIANAPOLIS: Mutual Theatre. NEW ALBANY: Grand Picture House. Kerrigan House. TERRE HAUTE: Rex Theatre.



Report of the Treasurer

FINES PAID DURING JULY, 1941

Appel, Eddie	10.00
Allen, Hubert	1.00
Allen, Nathaniel	5.00
Anderson, William	5.00
Barrett, Lee	3.05
Beers, James T.	10.00
Bell, Nick	1.63
Bensway, Frank	20.00
Elaine, Jerry	5.00
Boddison, Lloyd	10.00
Brown, Jesse L.	5.00
Byas, Douglas	5.00
Briggs, Harold E.	10.00
Buddeley, Jack	20.00
Bellman, Ernest	10.00
Bellman, Fred	10.00
Bellman, Joseph	10.00
Byrd, Eddie	10.00
Cutler, Richard	10.00
Cacciagatti, Henry	5.00
Carter, Charles D.	2.00
Collins, Ray	5.00
Cervone, Izzy	25.00
Coles, Edw.	30.00
Cooke, John	.18
Collin, Victor	5.00
Davis, Thomas M.	10.00
Dunham, Sonny	50.00
Deffe, Anthony	1.48
Dirvin, William	5.00
Dieschneider, L. E.	100.00
Davis, Richard	5.00
Doner, Garnis	8.94
Day, Jack	25.00
Ehlin, Hyman	6.00
Earl, Warren	2.50
Elly, Joseph	5.00
Fidler, Lou	50.00
Grant, Jewell L.	10.00
Gianluni, Harold	25.00
Garcia, Andreas	10.00
Gonyea, Leonard	5.00
Gifford, Dave	2.31
Hamilton, Ralph	10.00
Hunter, Gerald	10.00
Hawkins, Carl	10.00
Heath, Andy	10.00
Hudson, Glenn	.48
Hale, Aaron	5.00
Harris, Jimmie	5.00
Hobbs, Clinton R.	25.00
Imperatore, Albert	1.63
Imperatore, Bernard	1.63
Johnson, George L.	10.00
Johnson, Raymond	.35
Kinman, Louis	5.00
Kirsch, Arnold	10.00
Klette, Alvin	15.00
Kaloski, Anthony	1.48
Kinz, Cornelius	5.00
Kirkland, LeRoy	5.00
Landra, J. A.	25.00
Leahy, Joe	39.74
Lee, William Raymond	9.08
Love, Clarence	25.00
Lugala, Alex.	.15
Lucas, Al.	5.00
Maule, George	15.00
Messersmith, Ned	25.00
Melvin, Jack M.	5.00
Murray, James	4.00
Munson, Sam O.	12.50
Moran, Wheeler	5.00
Murphy, Joe	5.00
Myers, Keith	3.94
Minichini, Salvatore	3.00
McRae, William	15.00
MacDuff, Caroline	25.00
McCoy, Arnold	5.00
Oehmler, Joseph C.	5.00
Peairl, Orzio	25.00
Peters, Stanley	5.00
Pickett, Herman	45.00
Ritchie, Fred	10.00
Redman, Don	.54
Richey, James I.	30.00
Roberts, L. C.	28.54
Ray, Floyd	.21
Rice, Hoke	20.00
Roubal, Edwin	20.00
Raunischke, Alfred	5.00
Salles, Jeanne	10.00
Satlow, A.	5.00
Smith, "Stuff"	15.50
Schwartz, Roger B.	10.00
Shelley, Lee	5.16
Smith, Charles S.	25.00
Smith, Floyd	10.00
Sinrud, Gordon	20.00
Skinner, Ralph	5.00
Smith, Robert	5.00
Stricker, Ernest	5.00
Shelton, Eugene	25.00
Stanley, Bud	5.00
Travis, Glen	18.00
Tillman, Dennis	5.00
Taylor, Eddie	18.00
Tunia, Raymond	5.00
Vitale, Ernest	25.00
Vaux, Vern	1.68
Vagabond, Charles	1.00
Voight, Sidney	33.00
Whittemore, Earl	10.00
Winnick, William	25.00
Watson, Julius	5.00
Whyte, Leroy	1.00
Woodman, William	5.00
Young, Roy D.	15.00

\$1,419.90

# Les Brown & Co.

## COOK UP A DISH FOR HEP CATS



Les discusses the brass arrangement with his brother, Warren (left), and Conn-trumpeter Bob Thorne.



(Above) Les takes a chorus on his Conn 6-M Alto Sax with the complete orchestra... vocalist Betty Bonney standing by. Les also uses a Conn 44-N Clarinet.

**I**NTO THE BIG TIME through clever arrangements, flawless musical performance, and sheer good showmanship... That's Les Brown, who after a rip-roaring engagement at the Strand broke all records at Log Cabin Farms, Armonk, N. Y. Les and his band have won countless admirers through their regular broadcasts over Columbia and Mutual networks. His Columbia and Okeh records are quickly snapped-up by swing addicts.

As shown in the accompanying rehearsal scenes, plenty of study and practice lie behind the success of this smart, new organization. And easy-playing Conn instruments have a big part in making practice fun, and performance a smooth pleasure for players as well as listeners. There's a Conn to help YOU make the most of YOUR talent, too... Ask your Conn dealer, or write us for free book, mentioning instrument.

C. G. CONN, Ltd., 823 Conn Building, Elkhart, Indiana



Les (seated) lays plans for a hot chorus with his Conn-trombonist-brother and Betty Bonney.



In the groove! A special jazz band unit of the orchestra turns on the heat. Conn trombone, trumpet, alto sax and baritone carrying the load.

WORLD'S LARGEST MANUFACTURERS OF BAND INSTRUMENTS

CLAIMS PAID DURING JULY, 1941

Akdar, Temple	10.00
Allen, Stuart	10.00
Alexander, Van	8.49
Ayres, Mitchell	13.04
Apollon, Al.	10.00
Beller, Ray	3.00
Barnet, Charles	50.00
Bouche, Albert	75.00
Beck, Martin	5.00
Blaire, Jerry	67.00
Baldwin, Jack	3.00
Becker, Bubbles	31.20
Berigan, Bunny	68.68
Barnes-Carruthers	666.60
Camden, Eddie	16.58
Carter, Benny	125.08
Cross, Maury	30.00
Ctibor, Leo	28.50
Candullo, Harry	17.13
Candullo, Joe	22.93
Carabotta, Alfred	10.00
Castro, Armando	10.00
Daley, Jim	21.05
Daly, Duke	76.77
Denny, Jack	8.00
Ehlin, Hyman	3.75
Flashnick, Sam	20.00
Froeman, Earle	6.25
Fisher, Buddy	50.00

Ferdinando, Angelo	10.00
Gordon, Gray	45.00
Galaasi, Frank	12.00
Hendricks, Dick	10.00
Healy, Bruce	.90
Henderson, Horace	.45
Hopkins, Claude	25.15
Henderson, Fletcher	2.25
Izen, Sammy	20.00
Lyons, M. M.	125.00
Lombardi, Ange	28.99
Love, Clarence	4.75
Lindstrom & Meyer	26.25
Mills, Jack	25.00
Morgan, Evan	30.00
Magnus, Sam	5.00
Millinder, Lucky	25.00
Maurice, Ralph	150.00
McCreery, Howard	10.02
MacDuff, Caroline	4.25
Pineda, Juan	34.28
Pineda, Juan	14.00
Pope, Bob	10.00
Ringling Bros.	650.00
Rogers, Harry	100.00
Rapp, Barney	125.00
Stanton, James B.	120.00
Shelley, Lee	9.84
Wilson, Ted	13.00
Weissman, Louis	1.08
Walters, Charles	16.10
Wallace, F. J.	3.50
Yasser, Martin	1.08

\$3,137.04

Respectfully submitted,  
H. E. BRENTON,  
Financial Secretary-Treasurer.

WHAT NEXT?

Auto horns that toot sales messages (in the form of trade tunes) are now being used by several companies. Trucks of a coal company, for example, are equipped with horns that sound "Keep the Home Fires Burning", while truck-horns of a baby food maker honk "Rock-a-Bye Baby".—Forbes Magazine.

Announcement of a new non-explosive coal-mining process that may save many miners' lives has been made by the du Pont Company—a manufacturer of explosives. A tube placed in a hole drilled in

the coal vein expands when oil under high pressure is pumped into it; thus coal is broken out of the vein instead of being blasted out by explosives, "greatly minimizing" such hazards as dust explosions and cave-ins, the company says.

TRAFFIC TOLL THREATENS TO HIT ALL-TIME HIGH THIS YEAR

CHICAGO—The traffic toll in the United States for the first six months of this year was 16,810, the National Safety Council reported. This was 2,390 more than the total of 14,420 for the same period last year—an increase of 17 per cent.

Unless this trend is checked, the council pointed out, the 1941 traffic toll will shoot past 40,000 for an all-time high. Last year it was 34,500. The last half of the year invariably brings the heaviest toll.

HER KITCHEN

Mrs. Youngbride: "And I suppose you have a kitchen, dear?"  
Mrs. Nulywed: "Why, of course, I have—just the cutest little closet where I open the cans."

MUSICIANS WANTED

Fifty or sixty bandsmen for two Canadian Staff or Depot Bands; all instruments required. Give full particulars in first letter regarding instrument, experience, age or any other information that will help. Apply to RUSSELL T. WARD, 205 Windsor St., Halifax, N. S., Canada.