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NO. 8

A. F. of M. COMMENDED BY THE U. S. TREASURY

Response to Defense Program in the United States and Canada Receives High Praise—Canadian Locals Subscribe to War Bonds

The result of the survey of Defense Bonds purchased by the Federation and its Locals was transmitted to the Treasury Department in the following letter dated January 2, 1942:

"Mr. James F. Barrett,
Treasury Department,
709 Twelfth Street, N. W.,
Washington, D. C.

Dear Mr. Barrett:

The survey of which you were advised in my letter of December 11th has been completed, and I am enclosing herewith a copy of an article prepared from the results.

You will note that the purchase of United States Defense Bonds amounts to approximately \$600,000.00.

I am particularly gratified by the reports of our small locals. It is quite evident that many of them have invested their entire treasury in United States Defense Savings Bonds.

Sincerely yours,

(Signed) FRED W. BIRNBACH,
Secretary, A. F. of M."

The reply quoted hereunder is self-explanatory.

"Washington, D. C.,
January 7, 1942.

Mr. Fred W. Birnbach.

Dear Mr. Birnbach:

Your letter of January 2 containing the list of bonds purchased by your subordinate local unions and by your international has been received. Naturally, we are highly elated over the success of your organization in this important work and note with interest your inclusion of Canadian Defense Bonds.

We plan to give the widest publicity possible to the good work that your organization is doing, both for the purpose of giving credit where credit is due and also as an inspiration to other organizations to follow suit. We would appreciate any further information that you may have to give us concerning the work that you are doing. We know that it required a considerable amount of time for your office to gather this information and furnish us with same, and we want you to know that it is highly appreciated.

With best wishes, I am,

Very sincerely yours,

(Signed) JAMES F. BARRETT,
Staff Assistant,
Office of the Secretary,
Treasury Department."

Letters received in the ensuing 20 days show that Locals have purchased additional Bonds in the sum of \$56,713.00. The following list includes all letters received from Locals up to and including January 20th.

Our Canadian Locals have found themselves in a very difficult position for the reason that many of them are holding back debentures that have yet to mature. Most of these debentures are hold-overs from the depression days. Nevertheless the Canadian Locals affiliated with the A. F. of M. have done their share, having

purchased War Bonds to the extent of more than \$20,000.00.

Local No.	City	Amount
6	San Francisco, California	\$25,000.00
14	Albany, New York	1,000.00
18	Duluth, Minnesota	1,000.00



EUGENE LIST, Pianist

(See Page Four)

27	New Castle, Pennsylvania	300.00
42	Racine, Wisconsin	600.00
52	South Norwalk, Connecticut	50.00
55	Meriden, Connecticut	300.00
68	Alliance, Ohio	500.00
78	Syracuse, New York	2,000.00
89	Chattanooga, Tennessee	200.00
81	Anaconda, Montana	200.00
87	Danbury, Connecticut	300.00
89	Decatur, Illinois	2,500.00
96	North Adams, Massachusetts	1,000.00
100	Kewanee, Illinois	200.00
101	Dayton, Ohio	500.00
113	Redding, California	63.00
121	Fostoria, Ohio	200.00
123	Richmond, Virginia	100.00
135	Reading, Pennsylvania	500.00
153	San Jose, California	2,000.00
164	Grand Junction, Colorado	50.00
176	Marshalltown, Iowa	125.00
177	Morristown, New Jersey	675.00
184	Everett, Washington	200.00
187	Sharon, Pennsylvania	100.00
205	Green Bay, Wisconsin	1,000.00
211	Pottstown, Pennsylvania	500.00
231	Taunton, Massachusetts	200.00
233	Wenatchee, Washington	50.00
236	Aberdeen, Washington	500.00
238	Poughkeepsie, New York	600.00
262	Woonsocket, Rhode Island	500.00
263	Bakersfield, California	1,000.00
282	Alton, Illinois	1,000.00
306	Waco, Texas	200.00
307	La Salle, Illinois	500.00
314	Elmira, New York	25.00
329	Sterling, Illinois	100.00
334	Waterloo, Iowa	700.00
341	Norristown, Pennsylvania	1,000.00
375	Oklahoma City, Oklahoma	3,000.00
389	Orlando, Florida	500.00

(Continued on Page Ten)

ARTISTS CONTINUE TO JOIN A. F. OF M.

Latest List Reveals Many Prominent Musical Figures Enroll in the Federation.

The following artists have become members of the American Federation of Musicians since the publication of the list in the December issue of THE INTERNATIONAL MUSICIAN.

Nathan Milstein, violinist
Erica Morini, violinist.
Josef and Rosina Lhevinne, pianists.
Daniel Ericourt, pianist
Igor Stravinsky, conductor
Arthur Loesser, pianist
Beryl Rubinstein, pianist
Sascha Jacobsen, violinist
Marie Rosanoff, cellist.
Tauno H. Hannikainen, conductor
Gergel Barsonkoff, pianist
Miriam Solovietz, violinist
Mildred Dilling, harpist
Richard Baldwin, pianist
Guimar Novaes, pianist
Darius Milhaud, composer-conductor

WHY BRITISH LABOR MOVEMENT FIGHTS

By MARGARET BONDFIELD
Former Minister of Labor, Great Britain

For half a century I have served the British Labor movement and been in the thick of the fight for these liberties of ours. In our trade unions, our co-operative movement, our political Labor Party, we have built by our own efforts a great and effective shield against the worst forms of oppression and injustice in our own country.

This struggle, beginning with the primitive fight for bread and leading on to the fight for political and economic equality, has taught us that life is a two-way track. The larger liberties call for a deeper sense of responsibility. Rights and duties must march together; freedom and service are reciprocal.

We have fought a succession of disruptive movements; by free discussions and the loyal acceptance of majority decisions we have in turn rejected the methods of the Anarchists, the Syndicalists and the Communists in favor of the system of parliamentary democracy. We struggled with the problem of craft versus industrial unionism and solved it by a spirit of give and take. At each stage we gained a wider vision, a finer standard of values and an increasing recognition by the community of the status which organized workers demand in the life of the nation. We are knit together, not by force or fear, but by the conviction that we need and can help each other.

We have known how to prevent liberty from degenerating into license because our working people inherited the Christian conception of human relationships brought to them with intelligence and goodwill.

The fights for better education, better housing, health provisions and such projects have also developed in our membership an understanding of the complex nature of national and local government in this mechanized age.

The social education of employers, of politicians, of the clergy and of the ordinary citizen has been stimulated by every victory won by organized labor against the forces of reaction. Today, whole areas of local government—including London, the largest municipality in the world—are administered by labor majorities. It is with this developed sense of voluntary cooperation that we take up the challenge of a dictatorship which has destroyed kindred movements in Germany, Austria, Czechoslovakia, Poland and is threatening those of the Scandinavian countries as well as our own.

It is because of this sense of responsibility that, facing a war which has been forced upon us, we have a unity of purpose with the nation greater than ever before in our history.

In the past we have taken an insular view of our world relationships. Today our outlook is international. We have many close friendships in all parts of the world with workers whose hopes and aspirations are the same as ours.

We workers hate war, and we know that at the end of the slaughter and destruction we shall still have to win the peace. So we shall strive from now on to fit ourselves mentally and spiritually for that fight; so that the foundations of security, of justice, and of a new world order may be truly laid.

We demand that the inherited riches of scientific and cultured knowledge be made available to all, that the art of living shall be a high adventure in a peaceful world. We reject the philosophy which the evil spirit of a brutal paganism has revived and made active.

We reject the argument that this is a "Capitalist War". The "capitalist" countries are not static; they are themselves constantly undergoing modifications. The process of revolutionary change does not require bloody upheavals so much as a greater effort of mind and will to reap an over-ripe harvest. We will conquer the

(Continued on Page Thirteen)

Morgenthau Commends AFL

WASHINGTON, D. C.—Secretary Morgenthau commended the American Federation of Labor for "setting a patriotic example to the nation in pledging purchases of \$1,000,000,000 in Defense Bonds by its 5,000,000 members during the coming year".

The A. F. of L. pledge, Secretary Morgenthau said, constitutes "the largest goal ever set by a single organization for a single purpose".

"Just as hundreds of members of the A. F. of L. building trades unions gallantly fought with the Marines at Guam", the Secretary said, "so are millions of union members now joining with other American citizens and investing in Defense Bonds to the limit of their financial ability".

Keep 'em Flying!

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Official
BUSINESS
Compiled to Date

CHARTERS ISSUED

527—Gainesville, Florida.
613—Mobile, Alabama.

CHARTER REVOKED

392—Helena, Arkansas.

CONDITIONAL MEMBERSHIP ISSUED

A 1205—Marlene Grae.
A 1206—Helen Hirschberg.
A 1207—Acle Bailey.
A 1208—Leroy Bailey.
A 1209—Richard Bailey.
A 1210—Harry R. Waterbury.
A 1211—Harry Turen (renewal).
A 1212—Michael Amador (renewal).
A 1213—Valentine Balabanow (renewal).
A 1214—Anna May Balabanow (renewal).
A 1215—Carl Hoffman.
A 1216—Vern Thompson (renewal).
A 1217—Louis Cignarelli.
A 1218—Carl Norman Sodersjerna.
A 1219—Joseph Stukas.
A 1220—Paolo Grosso (renewal).
A 1221—Lucille Jester (renewal).
A 1222—Henry Ford Keith (renewal).
A 1223—Richard A. Wolever (renewal).
A 1224—Bob White (renewal).
A 1225—Herman G. Bell (renewal).
A 1226—John Church (renewal).
A 1227—John Robert Graham (renewal).
A 1228—Wm. Nelson Hickman (renewal).
A 1229—Theodore (Fats) Navarre (renewal).
A 1230—Isaac (Snookum) Russell (renewal).
A 1231—Ted L. Anderson.
A 1232—Olimpio Perry (renewal).
A 1233—Malle Kane (renewal).
A 1234—Aloha Shaw (renewal).
A 1235—Larry Alberts.
A 1236—Juanita Rios.
A 1237—Charles Taylor (renewal).
A 1238—Ben Tangini (renewal).
A 1239—Fred Reynolds (Fred A. Arnett).
A 1240—Allie White (Hedwig M. Arnett).

CONDITIONAL TRANSFERS ISSUED

416—Max Kimball.
417—Glenn Gould.

TO MEMBERS AND LOCALS OF THE AMERICAN FEDERATION OF MUSICIANS

Dear Sir and Brother:

Bands which play by remote control from a place or establishment in which they are employed can only do so during the basic hours of their engagement. However, it has been called to my attention that in some cities throughout the country, Locals are permitting bands to broadcast in the place or establishment in the afternoon by remote control for 15, 20 or 30 minutes, sometimes being paid on an overtime basis, sometimes not being paid at all, under the guise that it is a matinee performance, in spite of the fact that patrons are not in the place or establishment at the time the band is doing this work.

I would like to call to the attention of the Locals and the band leaders that this is playing below the scale. Work done on this basis should be paid for at the same rate as if performing at a radio studio.

To continue this practice would mean that in a very short time we would not have any studio bands anywhere.

I hope that the members and the Local officials will see to it that this serious matter is promptly corrected.

Fraternally yours,

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

DEFAULTERS

Rogers & Chase Co. and the Civic Light Opera Committee of San Francisco. Francis C. Moore, chairman, San Francisco, Calif., are in default of payment in the sum of \$569.00 due members of the A. F. of M.

Dunbar Club, Richard Bryant, Gary, Ind., is in default of payment in the sum of \$75.00 due members of the A. F. of M.

Albert Anderson, Bookers' License No. 2956, Cincinnati, Ohio, is in default of payment in the sum of \$75.00 due members of the A. F. of M.

Slovak Radio Club, John J. Weber, president, John J. Biro, secretary, Cleveland, Ohio, is in default of payment in the sum of \$65.00 due members of the A. F. of M.

Kermit Halaas, operator, The Chateau, Ashland, Ore., is in default of payment in the sum of \$164.00 due members of the A. F. of M.

William T. Reeves, Harrisburg, Pa., is in default of payment in the sum of \$150.00 due members of the A. F. of M.

Joseph M. Sala, owner, El Chico Cafe, Pittsburgh, Pa., is in default of payment in the sum of \$250.00 due members of the A. F. of M.

Edgewood Park Pavilion, George H. Jones, manager, John Durdach, promoter, Shamokin, Pa., is in default of payment in the sum of \$38.00 due members of the A. F. of M.

Edw. R. White, Madison, Wis., is in default of payment in the sum of \$19.50 due members of the A. F. of M.

American Legion, Sam Dickenson, vice-commander, Neopit, Wis., is in default of payment in the sum of \$10.00 due members of the A. F. of M.

N. Sicilia, proprietor, Club Flamingo, Sheboygan, Wis., is in default of payment in the sum of \$146.60 due members of the A. F. of M.

George Leslie, New Toronto, Ont., Can., is in default of payment in the sum of \$33.00 due members of the A. F. of M.

WANTED TO LOCATE

Anyone knowing the whereabouts of one J. R. VAN OSDELL, formerly of Kansas, and last known to be in California, is requested to communicate immediately with National Secretary Fred W. Birnbach, 39 Division St., Newark, N. J.

Anyone knowing the local number in which GEORGE FORANT holds membership is requested to communicate immediately with Secretary Fred W. Birnbach, 39 Division St., Newark, N. J.

THE DEATH ROLL

Atlantic City, N. J., Local 661—Erme-
lindo Scarpa.

Boston, Mass., Local 9—William C. Mac-
Klnlay.

Bakersfield, Calif., Local 263—John
Ramage.

Benid, Ill., Local 88—John Dains.

Baltimore, Md., Local 40—Joseph
Schweitzer (Sheller).

Buffalo, N. Y., Local 43—Rosalie Cor-
nelissen.

Chicago, Ill., Local 10—Frank J. Sylves-
ter, Joseph Lhotak, Betsy Williams, Fred
W. Forbes, Wilbur T. Edwards, Thomas
Zangrilli, G. Charles Kratz, Thomas J.
Rogers, Elmer S. Belanger, John Schulze,
Calvin M. Green, Edw. R. Muller.

Chicago, Ill., Local 208—John Frederick
Hall.

Cleveland, Ohio, Local 4—Anton J.
Hlavin, George Taylor, Joe Cenney, Clark
Lape.

Chester, Pa., Local 484—William Har-
rington.

Detroit, Mich., Local 5—Russell A. Hart,
Constantine Komarovsky.

Hornell, N. Y., Local 66—Frank B. King.

International Falls, Minn., Local 156—
Bert L. Thomas.

Los Angeles, Calif., Local 47—Carl
Angeloty, Sr., Gene F. Dabney, Fred
Forbes, Calvin Hendricks, Evelyn Pick-
rell, Walter Rasmussen.

Montreal, P. Q., Canada, Local 406—
Ls. Solomons, Albert Roberval, Eug.
Bedard, Eugene Schneider, Ninte Greaves,
T. Laliberte, F. Versmissen, William Sul-
livan, Joe Nito, Albert O'Rourke.

Memphis, Tenn., Local 71—C. Slvey.

Milwaukee, Wis., Local 8—Matt C.
Ibach.

New York, N. Y., Local 802, N. Y.—
Robert Hood Bowers, Michele Casciotta,
John A. Cordes, John Douglas Crawford,
Joseph Flores, Calvin Gabay, Rex B.
Gavitte, Samuel Kilachko, Charles R.
Laut, John McKenna (M-564), Lloyd G.
Smith, Max A. Zajlcek.

Norfolk, Va., Local 125—J. H. G. Spind-
ler, J. Douglas Crawford.

Oklahoma City, Okla., Local 375—Mrs.
Mattie Watkins.

Oakland, Calif., Branch 1, Local 6—
William Belard.

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San Diego, Calif., Local 325—R. S. Wilson.

Salt Lake City, Utah, Local 104—George C. Hanson.

Springfield, Mo., Local 150—H. L. Hoover.

San Francisco, Calif., Local 6—Peggy Sonville, Ben Shapiro, Tony Smith, Jack V. McLaughlin.

Toledo, Ohio, Local 15—John C. Hahn.

Tulsa, Okla., Local 94—Harry C. Arnold, Adolph LeBourgeois.

Toronto, Ont., Canada, Local 149—F. J. Purser.

Wheeling, W. Va., Local 142—Waldo J. Dean, William T. Bott, Gordon McKinley.

Wilmington, Del., Local 641—W. Arthur Wells.

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COMMUNICATIONS FROM The President JAMES C. PETRILLO

FORBIDDEN TERRITORY

Chez Patee Night Club, Denver, Colo., is declared to be Forbidden Territory to all members of the A. F. of M. except members of Locals 20 and 623, Denver, Colo.

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

REMOVE FROM FORBIDDEN TERRITORY

Lumber Dealers' Association State Convention, Indianapolis, Indiana.
Sam Lurye's Ritz Night Club, Superior, Wisconsin.

TO THE OFFICERS AND MEMBERS OF THE A. F. OF M.

Kindly be advised that I will be glad to meet with officers or members of locals of the Federation, who are closer to Chicago than New York, in Chicago by appointment should they desire to have a conference with me.

Up to the present time I have had a number of such meetings.

JAMES C. PETRILLO,
President.

TO ALL LOCALS AND MEMBERS OF THE AMERICAN FEDERATION OF MUSICIANS

The following letter, which has been sent to all recording companies licensed by the American Federation of Musicians, is self-explanatory:

"It is the fixed position of the American Federation of Musicians that where its members are employed for the making of records the record company making such records is the employer of each and all of the musicians thus employed, including the leader, and that as such employer the company making such records is responsible for the payment of all taxes arising out of what was formerly Titles VIII and IX of the Social Security Act and now is incorporated in the Internal Revenue Code.

"Members of the American Federation of Musicians thus employed have been advised by the Federation not to pay any such taxes as an employer and not to assume any obligation to pay any such employer taxes, as an employer is not only liable for the payment of his taxes as an employer, but is also liable for the payment of his employees' taxes which the employer is required to deduct from the wages of the employees as and when paid.

Fraternally yours,
JAMES C. PETRILLO,
President, A. F. of M."

CHANGES OF OFFICERS

Local 24, Akron, Ohio—President, Reg. C. Light, 311 Everett Bldg.
 Local 116, Sreveport, La.—President, Dr. Hal Mulley, 410 Unadilla St.
 Local 119, Quebec, P. Q., Canada—President, L. C. Bull, 64 Maisonneuve.
 Local 139, Hazleton, Pa.—President, Ray Warren, 563 North Church St.
 Local 143, Wilkes-Barre, Pa.—President, Donald MacLuskle, 306 Carey Ave.
 Local 141, Kokomo, Ind.—Secretary, Walter Sparks, 1015 West Jackson St.
 Local 160, Springfield, Ohio—Secretary, A. G. Dean, 115 North Wittenberg Ave.
 Local 161, Washington, D. C.—President, Paul J. Schwarz, 1105 16th St., N. W.; Secretary, Alfred Manning, 1105 16th St., N. W.
 Local 173, Fitchburg, Mass.—President, Franklin E. Tisdale, 108 Fourth St., Loomis St., Mass.
 Local 176, Marshalltown, Iowa—President, Russell Smith, Smith Music Co.
 Local 182, Neenah-Menasha, Wis.—President, Spencer Brettreiter.
 Local 204, New Brunswick, N. J.—President, Oscar Walen, 82 Plum St.
 Local 218, Marquette, Mich.—President, Robert D. MacDonald, Champion Hill; Secretary, Gordon Lawry, 623 North 4th St.
 Local 237, Dover, N. J.—President, Harry Van Orden, Sr., 72 Garden Ave., Wharton, N. J.
 Local 239, Auburn, N. Y.—President, Floyd Selover, 18 1/2 Grant Ave.
 Local 262, Woonsocket, R. I.—Secretary, James E. Walsh, 142 First Ave.
 Local 300, New London, Wis.—President, Gene Walden, Readfield, Wis.; Secretary, Glenn Smith, Algoma St., New London, Wis.
 Local 329, Sterling, Ill.—President, George Bare, 417 East 3rd St.
 Local 350, Collinsville, Ill.—President, William Elmore, 246 North Clinton St.
 Local 378, Newburyport, Mass.—President, Frank Graf, P. O. Box 334; Secretary, Clifton Poor, 13 Purchase St.
 Local 398, Oasining, N. Y.—Secretary, John J. O'Brien, 46 Elizabeth St.
 Local 420, New Rochelle, N. Y.—Secretary, Robert Marotta, 20 Thomas Place.
 Local 423, Nampa, Idaho—Secretary, Ernest Riggs, 712 12th Ave., South.
 Local 432, Bristol, Conn.—President, Karl Otto, 15 Robert St.
 Local 433, Thomaston, Conn.—Secretary, Seth Thomas, Jr., 41 Walnut St.
 Local 442, Yakima, Wash.—President, Ben Arnold.
 Local 443, Oneonta, N. Y.—President, Joe Goldin, Stamford, N. Y.
 Local 446, Regina, Sask., Canada—President, D. J. Craddock, 212 Cornwall St.; Secretary, S. H. Hillier, 5 Grenfell Apts.
 Local 448, Hannibal, Mo.—President, Robert Lloyd Hickerson, 914 Paris Ave.; Secretary, Carl Carrick, 223 South 6th St.
 Local 449, Coffeyville, Kan.—President, Harold Stover, 705 1/2 Cherokee St.
 Local 457, Attleboro, Mass.—President, Fred R. Meyers, 97 Dean St.
 Local 462, Atlanta, Ga. (colored)—President, Ralph L. Mays, 291 E. Harris St.
 Local 469, Watertown, Wis.—Financial Secretary, Edwin Woelfler, 112 North 4th St.
 Local 482, Portsmouth, Ohio—President, Harold Martin, 1226 Summit St.
 Local 487, Brainerd, Minn.—President, Russell Paulson, 409 Oak St.
 Local 494, Southbridge, Mass.—President, Louis Caouette, 56 Central St.
 Local 520, Marshfield, Ore.—President, Ralph Leach, 1505 North 8th St.
 Local 548, Pensacola, Fla.—President, Johnnie M. Warren, 620 North Coyle St.
 Local 551, Muscatine, Iowa—Secretary Protem, John F. Nugent, % Coca Cola, Co.
 Local 559, Beacon, N. Y.—President, George Veddie, South Walnut St.; Secretary, Bart J. Loschiavo, 438 Main St.
 Local 567, Albert Lea, Minn.—Secretary, Harlan S. Erickson, 709 West Sheridan St.
 Local 587, Milwaukee, Wis. (colored)—President, Richard E. Rise, Apt. 4, 506-A West Walnut St.; Secretary, Jesse M. Manahan, 1911 North 8th St.
 Local 615, Port Arthur, Texas—President, John Badgett, 4024 Sixth St.
 Local 617, Logan, Ohio—Secretary, Vic Joyce, 586 Pottery St.
 Local 626, Stamford, Conn.—Secretary, Nick Tamburri, Jr., High Ridge Road.
 Local 628, Sarnia, Ont., Canada—President, George Wilson, 142 Cromwell St.
 Local 641, Wilmington, Del. (colored)—President, Herman Williams, 506 Taylor St.; Secretary, Reginald A. Koeller, 1303 Walnut St.
 Local 665, Mt. Vernon, N. Y.—President, Angelo (Jack) Solfo, 218 Buttrick Ave., Bronx, N. Y.
 Local 686, Rapid City, S. D.—Secretary, Ted Meltzer, 1005 1/2 Philadelphia St.
 Local 721, Tampa, Fla.—President, Ed Leslie, 507 Morga St.
 Local 746, Plainfield, N. J.—President, Wm. Sayre, 417 Tappan St.
 Local 761, Williamsport, Pa.—Secretary, John H. Schell, 1051 Dewey Ave.

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- SHEP FIELDS**—Famous orchestra leader shown here with his **KING SPECIAL ZEPHYR** Tenor Saxophone.
- TONY PASTOR**—Popular hot stylist and swing band leader with his **KING SPECIAL ZEPHYR** Alto Saxophone.
- DON LODICE**—Tommy Dorsey's amazing young saxist who plays a **KING SPECIAL ZEPHYR** Tenor Saxophone.
- TOMMY TUCKER**—Leader of 1941's hit band with **Kerwin Somerville**, his lead alto and **Joe Duren** his 2nd Tenor. They play **KING SPECIAL ZEPHYR** Saxophones.

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CHANGE IN OFFICERS' ADDRESSES

Local 12, Sacramento, Calif.—President, Sven Peterson, 2417 X St.; Secretary, Al Wittenbrock, 813 1/2 J St.
 Local 50, St. Joseph, Mo.—President, Lloyd Harris, 2915 Seneca St.
 Local 238, Poughkeepsie, N. Y.—Secretary, Harold Behr, Hyde Park, N. Y.
 Local 287, Fulton, N. Y.—Secretary, John D. Griffith, 458 West First St.
 Local 308, Santa Barbara, Calif.—President, J. H. Bacon, 117 Santa Ynez St.
 Local 311, Wilmington, Del.—Secretary, Henry G. Draine, 110 Cleveland Ave., McDaniel Heights, Wilmington, Del.
 Local 367, Jackson, Mich.—President, Jack W. Zimmerman, 1200 Cooper St.; Secretary, Walter B. Timmerman, 407 South Jackson St., Knickerbocker Bldg.
 Local 416, Hornell, N. Y.—President, W. H. Fix, 49 Broadway; Secretary, J. W. Solan, 49 Broadway.
 Local 473, Dayton, Ohio (colored)—Secretary, John F. Wood, 1318 West 2nd St.
 Local 502, Charleston, S. C.—President, L. W. MacBay, 145 King St.
 Local 564, Altoona, Pa.—Secretary, B. Harley Shook, 6011 Sixth Ave.
 Local 663, Escanaba, Mich.—President, M. S. Kircher, 103 South 1st Ave.
 Local 665, Mt. Vernon, N. Y.—Secretary, Thomas J. Minichino, 4434 White Plains Ave., Bronx, N. Y.
 Local 759, Pontiac, Ill.—President, Ivan J. ...

OFFICERS OF NEW LOCAL

Local 600, Remsen, Iowa—President, L. E. Peters, Remsen, Iowa; Secretary, V. C. Peters, Remsen, Iowa.

CHANGE OF CONFERENCE OFFICER

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MID-WEST CONFERENCE

The Nineteenth Annual Mid-West Conference of Musicians will be held on Sunday and Monday, April 19th and 20th, 1942, at the Russell Lamson Hotel in Waterloo, Iowa. The first session will convene at 1:30 P. M., Sunday, April 19th. Visitors are welcome and for further information address Edward P. Ringius, Chairman, 435 Wabasha St., St. Paul, Minn., or Claude E. Pickett, Executive Secretary, 221 Jewett Building, Des Moines, Iowa.

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Complaints to the effect that members do not receive their copies of THE INTERNATIONAL MUSICIAN continue to come into the Secretary's office. More often than not, this is the fault of the members themselves for the reason that they fail to notify promptly their local secretaries when they move. Local secretaries cannot possibly keep

their mailing lists up to date unless the members cooperate by notifying them immediately of any change of address. THE INTERNATIONAL MUSICIAN is sent by third class mail, and it cannot be forwarded. Instead, we are forced to pay three cents to return the copy to the Newark office. There are some cases in which local secretaries fail to cooperate in this matter, but they are in the minority. We request the cooperation of all members in this matter.

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Symphony Orchestras

THE war has already had an effect on music, an effect which in the days to come will undoubtedly be even more pronounced.

With the influx of foreign musicians symphonic programs have blossomed forth in premiere performances of Polish, Greek, Hungarian, Bohemian, Russian and English works, these conducted by the composers' compatriots. Composers who have spoken the universal language without national accent, such as Beethoven, Brahms and Mozart, are more than ever beloved for the respite they give from war's monotonous organ-point of racial animosities. We are all familiar with the recent emergence of "favorites" whose popularity in large part seems dependent on countries concurrently "in the news". A score of South American composers have attained country-wide fame as a result of our "good neighbor" policy. Shostakovich and other representative Russian composers have come into their own here, partly in deference to our recent U. S. S. R. alignment, partly for the stirring message they bring. Then, of course, there's the renewed appreciation of our own country's heritage of excellent music. War, it seems, points a path to essentials, in art as in life. Music that speaks the deepest language of the soul becomes the order of the day, providing a release such as stereotyped programs can never give.

New York Philharmonic

IT was a welcome program Mitropoulos conducted, the evening of December 28th, for music lovers had the chance then, once and for all, to make up their minds about the Italian composer, Ferruccio Busoni, whose creative ability has always been a matter of dispute although his pre-eminence as a pianist has never been questioned. Five representative compositions of his were played (in commemoration of the seventy-fifth anniversary of his birth), sufficient material to allow even the most wavering to come to a decision.

Certainly the compositions were presented crystal-clear, since Busoni's pupil, Dimitri Mitropoulos, conducted them and that composer's close associates, Joseph Szigeti and Egon Petri, played them. The consensus of opinion was that the works are all expressive, at points poignantly so, but that they disclosed no marked individuality.

Seemingly emulating, if not surpassing, the New Year's Eve tumult on Times Square, the concert of January 1st got under way with the Concerto for Piano and Orchestra by Carlos Chavez, a work which brings out all the inherent percussive elements in every instrument and makes the piano sound like drum, gong and cymbals all in one. The fact that young Eugene List, soloist, could accomplish the herculean task of memorizing and playing the piano part speaks well for his technique and fortitude. That he fought his way to solo poise through the chaos of an orchestra on a rampage of cacophony makes his feat even more remarkable. Dimitri Mitropoulos meanwhile applied himself to the heroic feat of making the hub-bub proceed according to plan. Perhaps this music is primeval pandemonium such as a Walt Disney would have etched in rivers of fire tearing through cobalt cliffs, but to many who had not glanced previously at the program notes it seemed a clear case of ultra-modern obsession with sheer dissonance.

Starting his fourth and final week as conductor of the orchestra, Dimitri Mitropoulos on January 7th brought a fresh point of view to concert-goers through his apt program selections and his conducting. The conductor's own arrangement of portions of Purcell's "Dido and Aeneas", probably England's greatest opera, proved to be a work of utter simplicity which the conductor took pains to preserve. Aaron Copland's terse "Statements for Orchestra" was given an incisive reading. Mahler's Fourth Symphony with Mona Paulee, American mezzo-soprano, as soloist in the last and finest movement came to life under Mitropoulos's compelling guidance with a warmth and nuance seldom achieved.

Closing his four-week conductorship of the orchestra at the concert of January 11th, Mitropoulos directed the orchestra and soloists Misha Piastro (violinist) and Joseph Schuster ('cellist) in Brahms' Double Concerto for Violin and 'Cello. Kurthy's Scherzo and the pastorella from Fuleihan's Symphony also had a place on the program. At the end of the concert and his engagement, Mitropoulos shook hands with members of the orchestra and acknowledged the audience's wild applause. He was recalled five times.

Fritz Busch, sixth conductor of the Society's Centennial season, directed his first concert January 15th, making his best impression in the works drawn from the operatic field, where he is more in his element (witness his recent triumphs with the New Opera Company). In the Overture to Verdi's "Luisa Miller" he built up to a brilliant climax. He was also in fine form in the charming "Six German Dances" by Mozart, bringing out their fresh lustiness. His interpretation of the little-known "Heldenlied" by Dvorak was impressive. The concerts of January 22nd, 23rd and 25th were conducted by Bruno Walter, those of January 29th, 30th and February 1st, by Fritz Busch.

New York City

RAYA GARBOUSOVA, Russian 'cellist, was soloist with the New York City Symphony Orchestra December 14th, in the ninth of the series of popular-priced symphonic concerts sponsored by Mayor



RAYA GARBOUSOVA, Cellist

La Guardia and the New York City WPA Music Project. Valter Poole conducted.

Mrs Garbousova played the Saint-Saëns Concerto in A minor, a performance which brought out all her customary virtuosity and temperament. Her tone is full and fine. The audience recalled her five times.

Josef and Rosina Lhevinne, duo-pianists, were assisting artists at the New York City Symphony Orchestra's concert of January 11th. In the delightful Poulenc Concerto they played with such precision and brilliance that one mind seemed to be guiding all four hands. Contrast indeed was Copland's "El Salon Mexico" blaring out in almost cruel power the rhythms of that country to our south. Conductor Maurice Abravanel, however, took both works in his stride plus a stirring interpretation of Milhaud's "Suite Provençale".

This series of popular-priced concerts sponsored by Mayor La Guardia and the New York City WPA Music Project will continue until March 15th.

Boom Week

WE are happy to record a boom week for American music in New York from January 5th to 10th when each of the three major orchestras playing there included native works on their programs. "Eight Etudes" by Robert Russell Bennett was the selection presented by the visiting Philadelphia Orchestra at its concert on January 6th. Sufficient to say that the composer's modest purpose in writing it, "to present an attractive exterior filled with problems in orchestral playing, in balance, in conducting and even for the composer himself", was amply fulfilled. The complexity of the tasks worked out by all concerned may be envisaged by a sample of the pitfalls the composer set for himself. One of these little stunts was the use of keynotes of all the series, in the proper order, as the chord pattern in

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two of the eight Etudes. Mr Bennett, isn't life complicated enough?

Other gentlemen to take bows before the wildly applauding audience that evening were soloist Artur Rubinstein and conductor Eugene Ormandy. Mr. Ormandy gave musically and effective readings not only of the Etudes but also of his own arrangement of a six-voice fugue of Bach and of the Tchaikovsky B-flat Minor Concerto. Oh, yes—we forgot! In the performance of the latter composition there was one "sour" note which not a single New York music critic failed to publicize. The fact that one note gone awry can form headline material in the city's news sheets speaks volumes for the usual high standard of this orchestra's performance.

Jersey City

CREDIT for the particularly high standard of the concert given by the Jersey City Symphony January 9th must go to two Carolinians, and a Coloradan. Lamar Stringfield of North Carolina conducted the orchestra in his own "Legend of John Henry". The remainder of the program—the major work of which was Brahms' Fourth Symphony—was directed by the orchestra's regular conductor, J. Randolph Jones, a native of South Carolina. Josephine Antoine, coloratura of the Metropolitan and a native of Boulder, Colorado, sang "Je Suis Titania", "Lo, the Gentle Lark" and "My Mother Bids me Bind my Hair".

Elizabeth, N. J.

THE Elizabeth Philharmonic Orchestra, under the direction of August May, gave the second of its four concerts this season, January 7th. "Suite on Negro Folk Themes" by Clarence Cameron White, who lives in Elizabeth, was presented.

Philadelphia

THE fourth concert in the Philadelphia Orchestra's Bach-Beethoven-Brahms cycle, January 2nd, gave a good start to the New Year. Beethoven's Symphony No. 1 and a Bach-Ormandy six-voice fugue made up the first part of the program. Artur Rubinstein's interpretation of the Second Concerto of Brahms, the final number, was applauded to the echo.

The concert of January 5th featured the much-whistled Tchaikovsky Concerto No. 1, Rubinstein again soloist. Concern-

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ing swing's appropriation of this work, it is interesting to note that Tchaikovsky got the second theme of the first movement from a blind beggar singing at a fair, and the waltz theme of the second movement from a dance hall ditty. What's that about an apple never falling far from its branch?

Toscanini performed his usual miracle when he conducted the Philadelphia Orchestra at the concert of January 9th; for something exotically rare came from the more or less ordinary symphonic fare of the evening: Haydn's Symphony No. 99, Bach-Respighi Passacaglia and Fugue in C minor, excerpts from Mendelssohn's "Midsummer Night's Dream", and Strauss' "Death and Transfiguration".

Britten's "Diversions on a Theme" for left-hand pianist and orchestra, was played by Paul Wittgenstein for whom it was written, at the concerts of January 16th and 17th. It was in World War No. 1 that Mr. Wittgenstein lost his right arm, an accident which might have blasted his hopes as a pianist. Fate, however, reckoned without her man. With driving determination he immediately began to work up a repertory of piano music for the left hand, persuading Ravel, R. Strauss and other eminent composers to write for him. Now the sensitivity of his phrasing surpasses even his incredible technic.

On January 18th Mr. Ormandy and the orchestra began their southern tour, returning February 1st. Arturo Toscanini again conducted the ensemble on February 6th and 7th.

Bridgeport, Conn.

AN event of the December 10th concert of the Bridgeport WPA Symphony Orchestra under Frank Foti was the playing of John McMahon's "Symphony in Jazz", since this was the first time in the history of the orchestra that a symphony



JOHN E. McMAHON

written by a local citizen has been played in a public concert. Employing swing rhythms, it runs its zestful course with a rich and varied melodic flow. It met with unusually warm response.

Mr. McMahon is a composer, pianist, teacher, arranger and author ("Practical Song Writing and Composition"). The orchestra's conductor is Frank Foti. Thomas Richner, pianist, played Schumann's Symphony No. 3 in E-flat.

Pittsburgh

"PLAIN CHANT FOR AMERICA" by William Grant Still, which not long since received its premiere in New York, was included on the program of the Pittsburgh Symphony Orchestra at the concerts of January 2nd and 4th. Wilbur Evans, baritone, was soloist.

That "special event" that has been advertised as part of the concert season of orchestras all over the United States took place in Pittsburgh on January 6th when Benny Goodman and his orchestra held forth. Benny's clarinet was featured in the classical portion of the program and swing favorites were played by the band after the intermission.

A New York critic wrote, "I would be willing to walk a mile or two (and have done so) to hear Robert Casadesu play practically anything at any time." It is not recorded whether this critic attended the concerts of the Pittsburgh Symphony Orchestra January 30th and February 1st but Mr. Casadesu was there and played not just "anything" but the Mozart "Coronation" Concerto and the Ravel Concerto for left hand.

Reading, Pa.

THE all-Russian program presented by the Reading Symphony Orchestra January 4th gave its new director, Saul Caston, an opportunity to display his conductorial versatility. There were shimmering brilliance in his reading of the "Nutcracker Suite", barbaric pulsations in the Polovtsian dances from "Prince Igor", romantic feeling and poignancy in the "Romeo and Juliet". Bass soloist Alexander Kipnis left the audience deeply moved with his interpretation of various scenes from "Boris Godounov".

Erie, Pa.

SAD is the tale we must tell of the Erie Philharmonic Orchestra. Founded during the depression of 1930 by musicians who kept themselves busy in order to forget the idleness and darkness of their days, it played along continuously for 11 seasons, surmounting all obstacles. Now, however, during the business boom it has had to disband. Too many of its members work on night shifts or have defense jobs that keep them busy until late in the evening. They now have no time for rehearsals and concerts.

Baltimore

THE Russian program given by the Baltimore Symphony Orchestra on January 11th included works by Glinka, Moussorgsky and Ippolitov-Ivanov. Reginald Stewart was soloist in Tchaikovsky's Concerto in B-flat minor, the work which Nicholas Rubinstein (brother of the great pianist), to whom it was first dedicated, labeled with every abusive epithet he could muster. Tchaikovsky, however, sturdily refused to change a note. Instead he rededicated the composition to Hans von Bülow who was about to depart on an American concert tour. Hence it was played in the gas-lit concert-halls of Boston in the early part of 1875, six months before it was heard in its native Russia. Its reception was so spontaneously warm (as it is still today) that we fear we must put down Rubinstein's early abusiveness to mere professional jealousy.

Louisville, Ky.

THE Louisville Symphony Orchestra needed man power and the Fort Knox Symphony Orchestra needed scores and instruments. Since the two orchestras held rehearsals and concerts on different days a happy solution was reached. The Louisville ensemble lent its matériel to the Fort Knox group and the soldiers' orchestra augmented the townsmen's unit with a goodly share of its own man power. Something like this:

Fair Exchange

*Empty desks in Louisville
Were a sorry sight until
Some bright mind remembered that
At Fort Knox the men were flat
Since they had no Schubert score,
No tympani, what is more,
No bass viol and no French horn,
Which was cause enough to mourn.*

*Quick as flash this bright mind acted
And the business was transacted.
Tommy, Jimmy, Kleen and Grey
Went to Louisville to play,
And the same truck took to Knox's
French horn, viol, in their boxes,
Schubert score and tympani
For the Fort Knox Symphony.*

*Not a bad idea to follow
If a war camp's in your hollow.*

Memphis

THE Memphis Symphony Orchestra, Burnett Tuthill conductor, at a recent concert had the largest attendance of any in the organization's history. The program included Samuel Barber's Overture, "The School for Scandal", Mendelssohn's "Italian" Symphony and excerpts from "Lohengrin". The Rachmaninoff Piano Concerto was played by Eugenia Buxton.

Knoxville, Tenn.

DEPRESSION, indifference and insufficient support from the community were no obstacles to Bertha Walburn Clark, violinist and teacher of Knoxville, when she set out 13 years ago to establish an orchestra there. Knowing her community, she was sure there were musicians enough who were glad to play together just for the love of good music. So the Knoxville Symphony Orchestra was founded as an outgrowth of a string ensemble previously formed. The members for the first few years carried the burden of managing their concerts, hired halls, sold tickets. The orchestra gave three concerts a season and was actually self-supporting, even engaging soloists. Citizens began to see in it a valuable asset to the community. Newspapers and radio stations began to give it support through publicity. This past Fall a full-fledged symphony society was formed which has taken over the orchestra's business affairs and is now conducting a drive to triple attendance at performances.

Miami, Fla.

THE University of Miami Symphony Orchestra, conducted by John Bitter, gave a concert February 9th, at which Ruggiero Ricci, violinist, was soloist. American composers represented by works on this season's programs are Henry Brant, John Alden Carpenter, William Grant Still, Paul Creston, Samuel Barber and Morton Gould.

St. Louis

APPEARING in the triple role of composer, conductor and pianist, Darius Milhaud made his debut with the St. Louis Symphony Orchestra at concerts January 9th and 10th. He shared podium honors with the orchestra's regular leader, Vladimir Golschmann. Mr. Milhaud played his own Concerto No. 2 and conducted the orchestra in a performance of his Symphony. The remainder of the program consisted of works by Mozart, as a commemoration of the 150th anniversary of that composer's death.

Cleveland

THE Cleveland Orchestra's first program of the New Year, that of January 2nd, was, we hope, a sample of what Cleveland music lovers are going to be treated to all through 1942. A fine blending of the novel and the familiar, it included the premiere performance of the First Symphony by Gustav Mahler, that "avowal of the soul", the subjective dream-like quality of which was skillfully brought out by conductor Artur Rodzinski. The Prelude to Wagner's "Lohengrin" and Schubert's "Unfinished" Symphony completed the program.

Benny Goodman at the concert on January 4th was clarinet soloist in Mozart's Concerto and Debussy's Rhapsody for that instrument. Dr. Rodzinski directed Rossini's Overture to "The Barber of Seville" and, after the intermission, Benny Goodman went into the groove with his own ensemble, playing "Don't Be That Way", "One o'clock Jump", "Sing, Sing, Sing", "Body and Soul" and other numbers equally delectable. Clevelanders discovered then that, as Olin Downes put it, "real jazz is an intensely creative thing. It is full of improvisations, of life bubbling up in music from the musicians who feel it."

The first Cleveland performance of Rachmaninoff's newly revised Fourth Piano Concerto in G minor was given on January 8th, the composer at the piano, and his "Island of the Dead", based on a painting of Arnold Böcklin, was conducted by Dr. Rodzinski.

At the opening of the annual series of Children's Concerts, January 12th, "Very Different Dances" was the program, including works of Mendelssohn, Grieg, and Gounod. These concerts are a joint project of the Board of Education of the Cleveland Orchestra.

The American composer, William Schuman, was represented on the program of January 22nd by his Fourth Symphony which proved to be an unconventional work, with enough dissonance to satisfy the most exacting ultra-modernist. Schumann's Cello Concerto in A minor was given a grateful performance by soloist Leonard Rose.

Youngstown, Ohio

CARMINE FICOCELLI, one of the conductors of the Youngstown Symphony Orchestra (the other conductor is his brother, Michael), directed the concert of January 29th when the Rayen a Cappella Choir appeared with the orchestra. This choir, which has received many awards in state-wide competitions, is made up of high school students. It is a project of the Board of Education's Music Department and is one of Youngstown's most popular entertainments.

Detroit

SIR THOMAS BEECHAM, he of the twinkling brown eyes, meticulously trimmed goatee and youthful gait, conducted the Detroit Symphony Orchestra on January 1st and 2nd, bringing with him the English soloist, Betty Humby, who of late has become so popular in America. Miss Humby gave the first performance in Detroit of the one-movement C minor Concerto for Piano and Orchestra by Frederick Delius.

A feature of the "pop" concert given on January 3rd was Georges Miquelle, first cello of the orchestra, making his annual appearance as soloist. The Saint-Saëns Concerto for Violoncello and Orchestra in A minor was his choice. The same evening saw premiere performance of Elegy for Strings by Clark Eastham, one of the younger American composers fast becoming known as a force in the modern idiom.

At 25 a fully-matured artist, Yehudi Menuhin is in greater demand now than ever before. Detroiters appreciated their privilege in being able to hear him at the concert of January 8th, in two important concertos, the Bach E major and the Dvorak Op. 53. That meant an hour of

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ADRIAN ROLLINI

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Sigurd Rascher, Scandinavian saxophonist, made his local debut at the two concerts of January 17th (afternoon and evening). This gave opportunity for the world-premiere performance of Henry Brant's Concerto for Saxophone and Orchestra and the Detroit premiere of Debussy's Rhapsody for Saxophone and Orchestra. Two "firsts" were given also in the orchestral portion of the program: Jerome Kern's "Scenario for Orchestra" and Percy Grainger's "The Immovable Do".

All-Brahms programs were given January 22nd and 23rd, consisting of his Variations on a Theme by Haydn, Violin Concerto in D Major and Fourth Symphony in E minor. Adolf Busch was the soloist and Tauno Hannikainen, from Finland, the conductor. Ever since his voluntary retirement from Germany after Hitler came into power, Mr. Busch has resolutely limited his engagements to countries where art is free. In the United States he is an honored and beloved figure.

Indianapolis

FOURTEEN concerts within the month of January was the fine record of the

Indianapolis Symphony Orchestra, Fabien Sevitzyky conductor. That of January 4th had as soloist Hilde Somer, those of January 9th and 10th, Amparo Iturbi, and those of January 23rd and 24th, Ezio Pinza, who sang excerpts from operas of Moussorgsky, Verdi and Rossini.

During February the orchestra is off on its eastern tour.

Chicago

HANS LANGE conducted the Chicago Symphony Orchestra on January 1st in its first program of 1942. Claudio Arrau was soloist in Liszt's Concerto for Pianoforte in E-flat Major. Schumann's Symphony No. 3, the "Rhenish", was the other major work on the program.

The concert a week later which was a Theodore Thomas Memorial also commemorated the hundredth anniversary of Dvorak's birth. Frederick Stock directed a program which included the "Othello" Overture, the Concerto for Violin in A minor, John Welcher, soloist, and the Symphony "From the New World". This honoring of Dvorak add Thomas on the same program was quite fitting, since Theodore Thomas—who probably did more for musical culture in America during its earlier history than any other

one person—was also a protagonist of Dvorak's music. Already in the 'eighties he had given first performances to ten major symphonic compositions by the Bohemian master. In 1895 he invited Dvorak to conduct his music in Chicago, an invitation which the composer regretfully declined since he could not leave his work at the National Conservatory of Music in New York. In his letter to Thomas, he told that conductor, "Please accept my heartiest thanks for all that you have done for me and for my art in this important country".

On January 13th soloist Robert Casadesus played Beethoven's Concerto for Pianoforte in E-flat major. Tchaikovsky was represented by his "Manfred" and Walton by "Scapino". On January 15th Mr. Casadesus, again soloist, gave a splendid performance of Mozart's Concerto for Pianoforte in A major.

Duluth

WITH the entire proceeds going toward meeting the quota of the American Red Cross campaign, an all-American program was fitting for the concert of the Duluth Symphony Orchestra, January 11th. Katherine McQuade, Duluth pianist, was heard in the Gershwin "Concerto

for Piano and Orchestra" and Hugh Brown's "Board Walk" was conducted by the composer himself. Included were works by William Schuman, Samuel Barber, Callilet and Victor Herbert.

Kansas City

SARI BIRO, soloist with the Kansas City Philharmonic Orchestra at the concert of January 8th, played Tchaikovsky's Concerto in B-flat minor for Pianoforte with a finesse that distinguished her as one of the outstanding pianists of our day. The Greater Kansas City Chorus assisted in Handel's "Hallelujah Chorus". Orchestral works on the program were by Dvorak, Kalinnikow, Gounod, Willan and Enesco.

Minneapolis

SINCE BRUNO WALTER has the deepest affection for the music of Mozart, it was fitting that the concert of the Minneapolis Symphony Orchestra which he directed as guest conductor on January 2nd should include the Symphony in G minor of that composer, the moods of which—intensity at the opening, gentleness in the slow movement, forcefulness in the Menuetto and energy in the finale—were deftly underlined. Richard Strauss's

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“Don Juan” and Schubert’s Symphony No. 7 were other compositions on the program. At the conclusion the audience stood, and, in a storm of applause, recalled Mr. Walter again and again.

Dimitri Mitropoulos was back on the podium on January 16th, with Yehudi Menuhin soloist in Dvorak’s Concerto for Violin in A minor. Beethoven, DeFalla, and Hindemith were the composers represented in the orchestral portion of the program.

Houston

MEN in uniform have long been admitted free to the concerts of the Houston Symphony Orchestra. But few have been present because of the difficulty of obtaining transportation from the camps into the city. Finally the orchestra decided to go to the men and has already given concerts at Ellington Field, the aviation cadet replacement center. Army trucks transport the men and their instruments and the concerts are given in a hangar with a seating capacity of 2,000. This all is looked on with favor by Local 65, whose secretary, E. E. Stokes, emphasizes, “We stand ready to do our full part throughout the emergency, by any means in our power.”

Dallas

THE Dallas Symphony Orchestra for the first time in over five years entertained a guest conductor when Dr. Paul Van Katwijk, well-known pianist of Dallas, took over the baton for a single number in the concerts of January 4th and 5th. He conducted Rachmaninoff’s “Variations on a Theme by Paganini” which was played by guest soloist Morgan Kontt, winner of the 1941 Dealey Award. Jacques Singer, the orchestra’s regular conductor, directed the remainder of the program which included works by Haydn, Stravinsky and Prokofiev.

San Antonio

THE Symphony Society of San Antonio conducted by Max Reiter reports 3,850 subscribers for this season and an average attendance of 5,000 persons per concert. Pianist Eugene List was heard on January 17th, Charles Kullman, tenor, on February 7th.

San Francisco

IGOR STRAVINSKY made his third appearance as guest conductor with the San Francisco Symphony Orchestra at the concerts of January 9th and 10th, when he presented his new version of “The Star-Spangled Banner”, his new Symphony in C and suites from “The Fire Bird” and “The Fairy’s Kiss”.

The American composer, Meredith Willson, was guest at the concerts of January 23rd and 24th, directing the orchestra in his own “Jervis Bay”. Naoum Blinder, concertmeister of the orchestra, was soloist in Beethoven’s Concerto in D major. Prelude and Fugue in G minor, Bach-Cailliet, and the “Don Juan” of Richard Strauss completed the program.

Toronto

ELLEN BALLON made her first appearance of the season with the Toronto Symphony Orchestra at the concert of January 6th under the direction of Sir



ELLEN BALLON, Pianist

Ernest MacMillan. Following a broadcast from there January 12th Miss Ballon started on her second tour of the United States.

N. B. C.

GEORGE SZELL, conducting the N. B. C. Orchestra at the concerts of January 6th and 13th, imposed his authority on the group to most salutary ends. The all-Dvorak program on the former evening had none of the vagueness that some opine is inherent in works of the Bohemian composer. No grosser fault was apparent than occasional lapses (for which composer, not conductor, were to blame) into sentimentality. The “Husitska” Overture and the Symphony No. 4 in G major were played.

The unusually high-spirited program of January 13th opened with the rolling Overture to “Oberon” by Carl Maria von Weber. Haydn’s “Oxford” Symphony followed, its every development brought out with fine clarity. Smetana’s “Wallenstein’s Camp” closed the program.

News Nuggets

EDWIN McARTHUR, distinguished 33-year-old conductor, has been named as 1941’s “outstanding young man in music” in the annual selection of the “Ten Young Men of the Year” chosen from various walks of life by the magazine *Future*. Mr. McArthur was singled out because “his success in 1941 indicates not only complete acceptance of this young American conductor by press and public, but also, since it crashes through prejudice, points the way for other American musicians”.

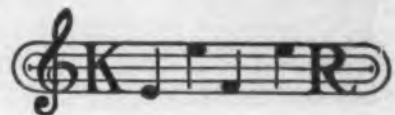
A new member of the Civil Air Patrol of the United States is Jose Iturbi, pianist and conductor, who enlisted January 12th. They can make good use of him, since he has more than 600 hours of flying time to his credit, having piloted his five-place Howard plane through Central America to Argentina. After being finger-printed at the offices of the Civil Air Patrol, in New York, Mr. Iturbi left for Rochester to conduct a concert.

The 18th Infantry Training Regiment at Camp Roberts, California, boasts a 25-piece symphony orchestra made up of selective service privates who have previously been members of orchestras. The conductor is Private Robert Pompeo, Los Angeles concert pianist.

A new composition by Zoltan Kurthy, first viola of the New York Philharmonic-Symphony Orchestra, is going the rounds and may be heard by your home orchestra in the near future. It is a scherzo employing various church modes and the whole-tone scale. Sprinkled generously throughout the harmonic structure are fourths and fifths moving divergently, after the manner of medieval music.

Fritz Kreisler has kept his promise to write a song for the University of Wisconsin. Now his friend, C. A. Dykstra, president of the university, is at work “setting” the music to words.

Composers who wish to have works performed by the Guild of American Composers in their Winter concert must get them in by February 28th. Since the performing group is the Guild’s Spring Sinfonietta, the works submitted must be arranged for string orchestra, with added solo instrument or voice, if desired.



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Grand Opera

THE sixth to ninth weeks, inclusive, at the Metropolitan included several important events, among which were an all-American cast singing "Rigoletto", the season's first performance of "Don Giovanni" and Sir Thomas Beecham's debut.

On Monday evening, December 29th, "Rigoletto" was sung by a cast which was all American with one exception, Alessio De Paolis who sang Borsa. Jan Peerce sang the Duke; Robert Weede, Rigoletto; Norman Cordon, Sparafucile; and Lansing Hatfield, in his debut, Monterone. Gilda was sung by Josephine Antoine; Maddalena by Anna Kaskas, and Giovanna by Thelma Votipka. We have previously remarked that Jan Peerce is, at the present time, one of the best Dukes on the operatic stage, and this performance gave us no reason to change our opinion. Robert Weede's Rigoletto is also one of the greatest. His debut last Spring in this part at the Metropolitan caused a veritable sensation. We like Norman Cordon as



JAN PEECE

Sparafucile, and Lansing Hatfield did very well in his first Metropolitan appearance. With the exception of one ill-fated trill, Miss Antoine's Gilda was exceedingly well done and the Maddalena of Anna Kaskas was adequate, although the part could have been sung with a little more warmth.

We seldom take issue with critics, but we feel that we must in connection with their reception of this performance. The cast was all American, the singing beautiful, and the acting good. There have been many performances of "Rigoletto" at the Metropolitan which could not hold a candle to this one; yet the critics seemed to feel that they should compare it with the best that has been done in the Opera House rather than with the average or poorest. To us, this seems, to say the least, a bit unfair. The youngsters did an excellent job; the audience and management were tremendously pleased, and the performance was, as aforesaid, above the average. We are therefore taking exactly the opposite position and declaring it to be one of the most satisfying of the presentations of this season to date.

Conductors' Year

TO Frank St. Leger, restored to regular conductorship and Bruno Walter with his artistic performances, we can now add Sir Thomas Beecham, who made his debut at the Metropolitan on December 15th, conducting both "Phoebus and Pan" and "Coq d'Or". "Phoebus and Pan" is a Bach comic oratorio. Translating it into opera was a labor of love for Sir Thomas. The performance at the Metropolitan was beautifully mounted and staged, and it featured lovely costumes which were not at odds with the Bach period. Sir Tommy went through a number of his favorite tricks to the delight of the audience; but to us it was love's labor lost. "Phoebus and Pan" just isn't an opera and never will be. It is a novelty and as such we were glad to hear it. It probably was one of those presentations that will be heard this season and forgotten for a long time hence. On the other hand, "Coq d'Or" was about the best we have ever heard. Sir Thomas brought out the great beauty of the score to an extent never heard before by this writer. It is difficult to realize that so much has been omitted in past

performances. The stage direction was also an improvement, much of the overdone comedy of past seasons having been omitted. As King Dodon, Ezio Pinza is without a peer and his performance, along with Beecham's conducting, was the highlight of the evening. Norman Cordon was a fine General Polkan, and the two Princes, sung by Emery Darcy and Arthur Kent, were adequate. Rosa Bok sang the Queen of Shemakhan, as we understand, for the first time. She gave a musicianly intelligent performance, one that can be stated to be fully competent if not brilliant. Doris Doe is always an excellent Amelfa. The ballets were a great improvement over past years. The orchestra's unusual performance under Sir Thomas' direction, together with the above improvements, contributed to a completely satisfying evening.

A conductor's year indeed it is. We heard "Don Giovanni" on December 26th directed by Bruno Walter with Richard Crooks singing the role of Don Ottavio. The magnificent conducting of Mr. Walter and the excellent cast were enhanced on this occasion by an improved orchestral tone effected by raising the orchestra floor so that the music came forth with a rounded quality heretofore not evident. Ezio Pinza, in excellent voice, is a fine Don Giovanni. Salvatore Baccaloni sang Leporello and Norman Cordon the Commendatore, two impersonations that seem to grow in stature with each performance. Arthur Kent was a competent Masetto. The three feminine leads, Rose Bampton as Donna Anna, Jarmila Novotna as Donna Elvira and Bidu Sayao as Zerlina, gave excellent performances. Mr. Crooks acted with fine dignity and sang well. As heretofore indicated, Mr. Walter was in his finest form, giving a performance that places this opera in our estimation at the top of all those composed by Mozart.

Alexander Sved appeared in two more "firsts" for him at the Metropolitan, singing Scarpia in "La Tosca" and Iago in "Otello". We do not enjoy Mr. Sved's Iago as well as others we have heard at the Metropolitan. His Scarpia is of better timber. The part lies more within his range and the tendency to spread his tones, so often evident in other operas, was not obvious in this role.

Risë Stevens continues to grow rapidly both as a singer and as an actress. It is our opinion, however, that Octavian in "Der Rosenkavalier" is her best role. She sings the part beautifully and her mimicry in the feminine-masculine part has been unsurpassed in our generation. We have heard that she was one of the best Carmens ever heard at the Royal Opera in Prague. We trust that in the near future the Metropolitan will give us an opportunity to see and hear this brilliant star in that role. She has certainly earned the honor by her brilliant work during the past few years.

Mid-Season Metropolitan

THE second month of the season found the Metropolitan Opera Company in full swing, having taken in its stride the many casting changes necessitated by world conditions. Nor has the Opera House staff been idle, for all arrangements to handle audiences in the event of an air-raid alarm have already been completed. In fact, preparations for an actual attack have been made. Ushers have been drilled, instructed, and equipped with powerful flashlights. News of an alarm will be announced from the stage by the manager, who will ask the audience to remain seated and to keep calm. Then the show will go on!

From across the sea came the sad tidings January 6th that Mme. Emma Calvé, former operatic star, died in Southern France at the age of 83. Nostalgic memories of the French soprano's "Carmen" still linger in the Metropolitan Opera House. Mme. Calvé made her American debut in 1893 and remained in this country for 13 years, singing the role of the tantalizing gypsy to wildly enthusiastic audiences. Although she appeared in other roles, her portrayal of Bizet's

heroine remained her outstanding success, often held to be unsurpassed in the history of the Metropolitan.

Double Debut

THE secular cantata, "Phoebus and Pan", conducted by Sir Thomas Beecham on January 15th was the first Metropolitan performance of a work of Johann Sebastian Bach. The libretto of the Kapellmeister's fantasy was written by Picander (Christian Friedrich Henrici) who drew principally upon Ovid for his material. Hero of the tale is the pseudo-mythological Phoebus, God of Music and Fine Arts. So proud was he of his musical accomplishments that he could not endure the thought that anyone might rival his prowess. Hence, when he learned that the God of Shepherds and Flocks, Pan, was a proficient musician who delighted many with his lively playing, he professed only to scorn his competitor's lowly harmonies. However, acclamation of Pan's fame continued, and incessant squabbles arose between the two. Finally Mercurius proposed that the matter be settled by a Contest of Song, and, curiously, suggested that each should select his own judge. Phoebus' choice was Tmolus, and Pan's, King Midas. On the appointed day, Phoebus, clad in glistening robes, made a dashing entrance in his golden chariot, before Mercurius, Momus, and the contestants' supporters. With a disdainful glance toward his rival's judge, whom he considered a foolish and frivolous person, he took up his lyre and burst forth into exquisite song. The audience, and particularly his supporters, were spellbound by his resonant, dulcet notes. So enthusiastic was Tmolus that he could scarcely be prevailed upon to listen to the efforts of the upstart rival. Accompanied by a group of merry fauns capering about him, Pan broke into a hilarious song in praise of joy and light-heartedness. His merry, rollicking music greatly pleased King Midas, who had been somewhat bored by the more elaborate song of Phoebus, and he gave his wholehearted vote to Pan. However, Tmolus only scoffed at his choice, declaring that the simple tunes of Pan counted as nothing when compared to the magnificent performance of Phoebus. Although the company had enjoyed Pan's music, they agreed with Tmolus' selection. Phoebus, scorning King Midas' lack of musical judgment, commanded him to wear a pair of ass's ears for the rest of his life. Mercurius upheld the decision, stating that caps and bells of folly should be the result of such poor taste.

Even two centuries ago composers and critics were known to disagree over the laudabilities of contemporary music, and this musical-satire is believed to ridicule a particular critic of that day, Johann Adolf Scheibe. Bach felt himself a member of the more intellectual school of composers, symbolized by Phoebus. Pan represented the lighter music that appealed to popular taste, and the character of King Midas was created to mock Schelbe, who, in his weekly periodical, "Der Kritischer Musicus", had criticized Bach's compositions for frequent complications and nearly incomprehensible passages.

For the ballet music, Mr. Beecham drew mainly upon Bach's fifth French suite

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and part of the third. The dances were arranged by Laurent Novikoff. Emery Darcy sang the role of Phoebus and John Brownlee that of his rival, Pan. Stella Andruva was Momus; Anna Kaskas Mercurius; Frederick Jagel, Tmolus, and Arthur Carron, Midas.

Among the Metropolitan debutantes of the season is Nadine Conner, lyric soprano, who sang Pamina in Mozart's "Magic Flute" December 22nd, conducted by Bruno Walter. Miss Conner is 100 per cent American. Born in the Los Angeles suburbs, she studied piano and singing at an early age and won a scholarship at the University of Southern California. She continued her musical studies, and, after a series of chorus jobs and small radio parts, rose to radio prominence. Two seasons with a West Coast opera company followed. The last summer Edward Johnson contacted her to come East for an audition. She made good on that occasion and again at her debut when she took her place as an integral member of the cast. She sang with sensitivity and

true regard for color and proved herself a worthy addition to the company.

New Year Notes

THE New Year was christened with the first performance of the season of Puccini's "La Boheme" January 1st. Grace Moore sang Mimi, the role in which she made her debut 14 years ago and in which she has often reappeared since. Frederick Jagel, as Rodolfo, made his first appearance of the season, contributing some excellent acting and singing to the performance. Paul Brelsach was on the podium, conducting his second opera assignment with the company. Natalie Bodanya sang Musetta, substituting for Annamary Diekev, who was indisposed. Norman Gordon as Colline and John Brownlee as Marcello both added to the enjoyment of the production.

Marla Markan, Icelandic soprano, made her Metropolitan bow as the Countess in Mozart's "Le Nozze di Figaro", the role she sang in Germany and Denmark before she was chosen by Fritz Busch to sing it under his direction at the Glyndebourne Festival in England. In spite of this experience, she was slightly nervous during the early part of the evening, but gained better control and vocal steadiness quickly. Due to the illness of Bidu Sayao, Licia Albanese appeared in her stead as Susanna, singing with spirit. The rest of the cast had all appeared in the work at earlier presentations this season. Ettore Panizza conducted.

"Tosca" Triumphs

THE second presentation of the season of "Tosca" at the matinee benefit for Barnard College brought Grace Moore and Alexander Sved together again, repeating the successful combination of the production at the Municipal Theatre in Rio last Summer. Except for Mr. Sved's



JARMILA NOVOTNA
In "The Bartered Bride"

Scarpia and Arthur Kent's Angelotti, the cast as well as the conductor, Ettore Panizza, was the same as at the first performance this season. However, the general standard of artistry, maintained by Mr. Sved, reached exceptionally fresh and vital heights. Mr. Sved was in magnificent voice, and his subtle portrayal was neither overdramatic nor underplayed. Of equally excellent quality was Charles Kullman's Cavaradossi.

Miss Moore's voice is better suited to this Puccini type of melody. It is her belief that Tosca's vivid temperament suggests red hair. Hence in this performance, as in the first of the season, she appeared in titian-hued locks. Another innovation of this season's "Tosca" is the use of a boy, 12-year-old Michael Kreatsoulas, as the offstage shepherd instead of the traditional feminine soprano. The first boy shepherd ever heard in this opera was selected by Puccini himself for a performance at San Carlo Theatre in Naples. Today he sings in St. Patrick's Cathedral in New York, a full-fledged basso.

"Lohengrin" had its first performance this season on January 9th, with Lauritz Melchior and Kerstin Thorborg heading the cast. Both portrayals were impressive. Mr. Melchior sang with authority, in his seventy-eighth appearance in the titular role. Miss Thorborg's Ortrud is one of her outstanding accomplishments; her singing and acting leave little to be desired.

However, the spotlight for the evening centered upon Astrid Varnay as Elsa, her first pre-scheduled role. The 23-year-old Swedish-American soprano made history at the Metropolitan earlier this season when she stepped into both Sieglinde's and Brünnhilde's shoes at the last moment, appearing for the first time on any stage. Daughter of Maria Yavor, a coloratura of the European operatic stage and Alex Varnay, a noted figure in opera at Stockholm and Oslo, Miss Varnay received her early training at home. Not until two years ago did her formal lessons with Hermann Weigert begin. She was an apt

and earnest pupil, and her diligent work has been well rewarded by her recent success. As Elsa, she sang expressively, remaining well-poised and unaffected throughout. Her characterization was highlighted by her successful projection of her own freshness and youth. In Miss Varnay the Metropolitan has a young star of brilliant promise.

Smetana's opera, "The Bartered Bride", was presented for the New Jersey school children under the auspices of the Metropolitan Opera Guild, Friday afternoon, January 16th. Jarmila Novotna sang the title role.

Spring Season

THE enterprising New Opera Company will open its second season on March 17th, at a theatre to be announced later. Yolanda Mero-Irion, general manager, stated that the company will perform for four weeks, omitting Holy Week (March 30th-April 4th).

"Macbeth", "La Vie Parisienne" and "Pique Dame", which were so well received in the company's first season last fall, will probably be repeated. In addition, one or possibly two new operas will be added to the company's repertoire.

Concert Stage Opera

THE National Orchestral Association is eager to prove that it is possible to do opera on the ordinary concert stage, and following last season's success with one-set operas, delved into the realm of more complex works on January 12th when Mozart's "Abduction From the Seraglio" was presented at Carnegie Hall. Leon Barzin, director of the group, kept the musical end of the performance at a lively pace. The orchestra was situated in the pit, a revision from last year's plan when they were backstage behind a transparent screen. The installation of

a revolving turntable solved the problem of changes in scene.

The English version by Rosamond Young Chapin was used. Rachel Van Cleave sang the role of Constance; Lois MacMahon, Blondie; John Hamill, Belmont; Oscar Catoire, Pedrillo, and Leon Lishchiner, Osmin. The Pascha Selim, who speaks but does not sing, was Paul King.

New Chamber Opera Guild

ANOTHER experimental group recently organized plans to produce simple operas suitable for small auditoriums. It is the Chamber Opera Guild. Curt Baumann, formerly a stage director of the Berlin Municipal Opera and now head of the theatre science department of the Greenwich House Music School, is responsible for its formation. Carl Buchman is musical director. It is the hope of the association that a permanent company which will perform works in English can be established.

Mozart Festival

A MOZART festival was celebrated in Carnegie Hall January 17th under the auspices of the Committee for the Preservation of Austrian Art and Culture in the United States. An instrumental program with Mischa Mischakoff, concertmaster of the N. B. C. Symphony, and William Primrose, violinist, as soloists with 55 Philharmonic-Symphony players prefaced a performance of Mozart's opera "The Impresario". A new English version of the libretto prepared by Don Wilson and Dr. Felix Guenther was used. Otto Klemperer conducted the music-comedy, which was sung by Stella Andreeva, Metropolitan Opera soprano; Christine Foster, Fritz Essler, of Zurich; Robert Marshall, of the New Opera Company, and Charles Brock. The first performance of "The Impre-

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Barlo" dates back to 1786 when it was presented at an Imperial entertainment held in the Orangery at Schönbrunn. Three public performances in Vienna followed the private one, and the Austrian capital was the scene of its revival in 1797. New York first heard this work of the eighteenth century composer in 1916 in an English version by Henry E. Krehbiel, music critic of *The New York Tribune*. The original text contains only five musical numbers and much dialogue without music, thereby necessitating a considerably revised text.

Opera in Brooklyn

BROOKLYN again boasts grand opera of its own, at the Brooklyn Academy of Music. "The Barber of Seville" was first presented January 10th, followed by "Tosca" on January 17th. All performances are under the artistic direction of Alfredo Salmaggi.

Boston Bravos

NEW ENGLAND music lovers poured into the Boston Opera House January 7th to greet the Philadelphia Opera Company's first venture outside the Quaker City. The opening of their five-opera engagement was celebrated with a performance of "The Marriage of Figaro". Bostonians were delighted with the production, praising its stage direction, acting, setting and costumes as well as its musical value. The performances of "Faust", January 8th, "Pelléas and Mélisande", January 9th, "The Bat", January 10th matinee, and "Rose Cavalier", January 10th evening, also received the enthusiastic acclaim of Hub City audiences.

English "Tales"

STILL bubbling with enthusiasm over the success of their Boston engagement, the Philadelphia Opera Company resumed its home series January 13th with a performance of Offenbach's "Tales of Hoffmann". A new English translation by Vernon Hammond, director of the Philadelphia Academy of Vocal Arts, was used. This posthumous work of the French composer is unique in both musical and dramatic form, and is particularly adaptable to the many novel staging ideas employed by the Philadelphia Opera Company. The original order of scenes, three acts with a prologue and epilogue, was followed, and the setting for Act II, as specified by the librettist, was a room in a Venetian Palace, not the scene on the banks of a



DAVID BROOKS (left), BRENDA LEWIS and WILLIAM HESS in the Production "TALES OF HOFFMANN"

canal which is sometimes used. The libretto is actually based on three fantastic adventures which the poet Hoffmann pretended had befallen him.

The role of the mechanical doll, Olympia, in the initial "Tale" served to introduce to Quaker City audiences the Company's first coloratura soprano, Frances Watkins. Less than a year ago the 23-year-old singer left a swing trio with Paul Whitman's band to enter the operatic ranks.

The second of the poet's loves was sung by Brenda Lewis, and the third by Dorothy Sarnoff, thereby marking a deviation from the Metropolitan procedure of assigning one singer to the leading soprano role in each "Tale". Tenor William Hess, who made his debut earlier this season as Faust, sang the role of

Hoffmann. Tradition was again reversed when tenor David Brooks was cast as Nikolaus, a role usually assigned to a mezzo-soprano or contralto. This innovation was prompted by Mr. Brooks' successful impersonation of the rosebearer, also customarily a feminine role, in "Der Rosenkavaller", the second presentation of the season. Baritone Howard Vanderburg doubled as Lindorf and Dappertutto, and Robert Gay sang both Cappelius and Dr. Miracle. Sylvan Levin, artistic director of the company, conducted.

Each production of this energetic group of young American singers has further established their new approach to opera production, which, in the opinion of some musical leaders, is the forerunner of a modern popular operatic movement in this country. The focus of nation-wide interest has long been upon them, and plans are now under way to follow up this season's achievements with a cross-country tour.

Kansas City

THE Kansas City Philharmonic Orchestra, under the direction of Karl Krueger, presented a matinee and evening performance, December 18th, of Humperdinck's opera "Hansel and Gretel". Reinhold Schmidt sang the role of Peter, a broom-maker; May Barron, his wife, Gertrude; Maria Matyas and Louisa Hoe, their children, Hansel and Gretel, respec-

tively. All four of the preceding singers are members of the Chicago Opera Company. Helen Davidson as The Sandman and Margaret Bryan as The Dwarman completed the cast of the charming adaptation of the old Grimm tale. Dancers in the Angel Ballet were pupils of the Kansas City Conservatory of Music, and the Gingerbread Children were selected from the schools of Greater Kansas City.

Although the music of the opera is strictly Humperdinck's, it accurately reproduces the style and spirit of German folk song, and this probably accounts for its outstanding success in his native land. Eventually the leaders of that country will realize the utter impossibility of crushing this inborn cultural heritage, for family sentiment and love of the home are the very qualities which have been buried deep in the heart of the true German people for centuries.

Juilliard Contest

THE Juilliard Graduate School of Music has announced a competition for an opera by an American composer, written to an English libretto and scored for an orchestra of from 30 to 50 musicians. The composer must be a native or naturalized American citizen, and should control the copyright and production rights for both the music and the libretto. Production practicability and simplicity of staging will be of particular importance.

The opera department of the school will produce the opera selected, if it is considered suitable.

Scores should be sent before March 1, 1942, to Oscar Wagner, dean of Juilliard Graduate School, 130 Claremont Avenue, New York City.

Treasury Commends A. F. of M.

(Continued from Page One)

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JAN HART

HERE AND THERE: Fats Waller's Carnegie Hall concert was financed by several advertising and radio men, who because of their enthusiasm for the pianist's work, guaranteed payment of any losses. . . . Musicians, writers and artists in New York City and other large cities are busy working on a comprehensive program for the participation of the arts in war work. . . . A national survey shows that there are 124 organizations in the United States giving performances of grand opera and that 72 operas in 1941 were given by them in English and only 51 in foreign languages.

ETHER WAVES: The Vicks show about the "Nichols Family", which has been on the air over four months now, has tried out at least four different Kitty Nichols, two colored maids, six script writers, two bands, and two conductors and one-half, including Harry Salter's coaching. (Wonder when they're gonna make up their minds?) . . . According to N. B. C. and C. B. S. reports, the past year has been the greatest in the history of network broadcasting. . . . Radio reports that so far there have been no contract let-ups due to war declarations. . . . N. B. C. is spending around \$30,000 installing clocks which do not operate on electricity, this in view of the drain on power lines due to the great amount of electricity used in defense work. Normally, most all clocks in radio stations operate on electric power.

SPECIAL NOTE TO AMATEUR SONG-WRITERS: Copies of many songs have been submitted to us over a period of weeks by amateur writers all over the country. Many of them are very good, too, but there's nothing we can do about "putting them over" other than to suggest you mail them directly to the publishers or contact name leaders.

ACCENTS: Gus Haenschen replaced Frank Black as musical director of "For America We Sing". . . . A nation-wide contest to select a young violinist of outstanding ability for a one-year scholarship at Juilliard School of Music in New York is being sponsored jointly by N. B. C., Juilliard and the National Federation of Music Clubs. The contest is limited to men and women between 16 and 22, and they must be citizens of the U. S. A., Canada or South America. . . . Randall Thompson has completed his opera, "Solomon and Balkis", the first Chamber opera commissioned by the League of Composers in its plan to promote a new American opera movement. The work is based on Kipling's short story, "The Butterfly That Stamped". It will be heard over C. B. S. in the Spring. . . . John Erskine is compiling a history of the New York Philharmonic-Symphony Orchestra which will be published this Spring, 100 years after the founding of the orchestra in April, 1842.

PASSING NOTES: Will Bradley and Ray McKinley have split up their partnership in the Bradley orchestra. McKinley expects to build a band of his own and continue work under the William Morris Agency. Bradley has made no definite plans as yet. . . . Pee Wee Erwin's new band has broken up and he has gone to Texas to rebuild a band out there. . . . Dick Kuhn and his men are beginning their fourth year at the Hotel Astor. . . . The new race track under construction near Camden, New Jersey, will use a band regularly to play music between races. . . . Dorothy McVitty, 20-year-old junior at Ohio State University, was named America's outstanding co-ed singer in a nation-wide competition conducted on the Phil Spitalny "Hour of Charm" program of N. B. C. She received the \$1,000 cash award, and the University, in her name, receives a \$4,000 music fellowship.

TRILLS AND TURNS: Johnny Messner is doing his bit. He gives an autographed picture of the band and vocalists to any fans sending in 10 cents in Defense Stamps. This he then donates to the Red Cross. . . . Have you heard J. Fred Coots' new tune, "There'll Be a Happy Ending"? Guy Lombardo introduced it on his N. B. C. show last month. . . . And we're crazy about Ben Lipset's new number, "Nothin' for Mah Own" (Chappell). . . . Meredith Willson has been signed for the fifth time to conduct the Ford Hour. . . . Vin Badale, trumpeter, has replaced Jimmy Farr in Johnny Long's band. (Farr is heading for camp.) . . . The American Academy of Music is publishing "Don't Keep Me in the Dark", by Walter Gross and Mori Fremon. . . . The "Korn Kobbler" are offering a \$100 United States Defense Bond to any operator who can give them a suitable name for a new reed-type instrument they are featuring at the Flagship, Union, New Jersey.

TREMOLO: Baltimore has begun a series of war-time concerts in the Walters Gallery similar to the concerts Myra Hess is sponsoring in the National Gallery in London. Programs last an hour and are held on Sunday afternoons, the most available time for the greatest number of service men. . . . Frank Black and the N. B. C. musicians have purchased a complete Blood Plasma unit which is being donated to the Red Cross. . . . Wayne King's radio show is off after February; his perfume sponsor is a victim of the war, because of shortage of ingredients.

NOTES ABOUT NOTES: An important music decision affecting music copyright laws was handed down by a New York judge last month when he denied a motion for summary judgment in an injunction suit filed by Edward B. Marks Music Corporation against Jerry Vogel Music Company. Marks contended that even though Will M. Hough and Frank H. Adens, who wrote the lyrics, had assigned the composition to Vogel, the Vogel Music Company was not entitled to publish the music of the song "I Wonder Who's Kissing Her Now", since it had been assigned to Marks by the copyright renewal owner, Joe Howard. Hence, Marks held that Vogel could use the words but not the music. The judge denied this, maintaining that the two could not be arbitrarily separated. . . . ASCAP is now busy attempting to straighten out the tangle with regard to Brazilian rights which was caused by the radio battle. . . . In spite of the music industry's setback the past year, Jack Robbins gave a week's salary to all employees of Felst, Robbins and Miller as a bonus.

RECORD NOTES: More than 100 million records were sold during 1941. . . . Victor has sold over a million discs of Glenn Miller's "Chattanooga Choo Choo". . . . Raymond Scott, who is now reorganizing his band, has transferred his record affiliations from Columbia to Decca. . . . Over 500 electrical transcriptions carrying appeals for funds to "Fight Infantile Paralysis" were distributed to radio stations throughout the U. S. A. in behalf of that campaign. . . . The record royalties of '41 surpassed the previous year's amount by 30 per cent. . . . Don't miss Glenn Miller's recording of "Moonlight Cocktail". . . . Henry Levine and his Dixieland Orchestra have been signed with Victor. . . . Did you know that Gene Krupa's Columbia disc of "Keep 'Em Flying" is being used for recruiting by the Air Corps Department?

POPULAR RECORDINGS OF THE MONTH

VICTOR:

"Someone's Rocking My Dream Boat" and "I Don't Want to Walk Without You", Artie Shaw and his orchestra.
 "I Found You in the Rain" and "You Are the Lyric", Skinnay Ennis and his orchestra.
 "Remember Pearl Harbor" and "Dear Mom", Sammy Kaye and his orchestra.
 "What Good Would It Do?" and "Chelsea Bridge", Duke Ellington and his orchestra.
 "The Anniversary Waltz" and "Sailboat in the Sky", Wayne King and his orchestra.
 President Roosevelt's Address to the Congress of the United States as broadcast to the Nation on December 8, 1941. (Parts 1 and 2), President Roosevelt.

BLUEBIRD:

"Pooped" and "It Happened in Hawaii", Glenn Miller and his orchestra.
 "The Biggest Aspidochelone in the World" and "No Need to Be Sorry", Art Kassel and his orchestra.
 "I Love You Truly" and "Blue Sea", Erskine Hawkins and his orchestra.
 "Doin' the Ratamacue" and "Flag Waver", Tony Pastor and his orchestra.
 "Popocatepetl" and "I'll Never Forget", Freddy Martin and his orchestra.



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I Don't Want to Walk Without You*
- JAN SAVITT
27724 You Don't Know What Love Is*
Now and Forever*
- NAN WYNN
27739 I Said No!
They Didn't Believe Me
- ART JARRETT
27758 Would It Make Any Difference to You?*
- JOHN KIRBY
27712 Wondering Where*
Move Over

BLUEBIRD RECORDS... 35c

- GLENN MILLER
B-11382 A String of Pearls
Day Dreaming*
- FREDDY MARTIN
B-11430 Grieg Piano Concerto
Serenade for Strings (Waltz)
- TONY PASTOR
B-11435 Absent Minded Moon*
The Lamp of Memory*
- "FATS" WALLER
B-11425 Cash for Your Trash*
That Gets It, Mr. Joe*
- ERSKINE HAWKINS
B-11419 I Love You Truly*
Blue Sea
- VAUGHN MONROE
B-11422 Last Night I Said a Prayer*
Pretty Little Busy-Body*

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COLUMBIA:

"I Said No" and "We're the Couple in the Castle", Claude Thornhill and his orchestra.
 "I Don't Want to Walk Without You" and "B-19", Harry James and his orchestra.
 "You Don't Know What Love Is" and "The Boy with the Wistful Eyes", Carol Bruce vocal with orchestra.
 "I Found You in the Rain" and "Chopin Nocturne No. 2 in E Flat", Xavier Cugat and his orchestra.
 "I Wish I Had a Sweetheart" and "Tica Tee Tica Ta", Horace Heidt and his orchestra.
 "I Don't Want to Walk Without You" and "The Shrine of Saint Cecilia", Kate Smith with orchestra under Jack Miller.

OKEH:

* "Someone's Rocking My Dream Boat" and "You Don't Know What Love Is", Benny Goodman and his orchestra.
 "How About You" and "I'll Never Forget", Dick Jurgens and his orchestra.
 "The Magic of Magnolias" and "Would It Make Any Difference to You", Frankie Masters and his orchestra.
 "I Said No" and "Moonlight Cocktail", Tommy Tucker and his orchestra.
 "My Old Flame" and "Tom Thumb", Count Basie and his orchestra.
 "Day Dreaming" and "Tropical Magic", Gene Krupa and his orchestra.

DECCA:

"I Used to Love You" and "Leap Frog", Louis Armstrong and his orchestra.
 "I Said No" and "A Pink Cocktail for a Blue Lady", Hildegard with Bob Grant and his orchestra.
 "Shepherd Serenade" and "Anniversary Waltz", Ring Crosby.
 "White Cliffs of Dover" and "I Got It Bad", Jimmy Dorsey and his orchestra.
 "Tis Autumn" and "Cancel the Flowers", Tony Martin.
 "Madeline" and "I Don't Want to Walk Without You", Guy Lombardo and his orchestra.

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Why British Labor Movement Fights

(Continued from Page 1)

evils of the capitalistic system most quickly by demonstrating our capacity to distinguish the nature of those evils, and by building in constitutional ways the public ownership and control of essential services.

We have freedom to criticize openly when we do not approve of our government's policy. The suspension of any right which may at this time endanger the safety of our country is first a matter of public debate. It is this consciousness of at least majority consent, coupled with tolerance of minority opinion, which makes all the difference to the enforcement of restrictions in war time.

Our movement respects the individual who dissents as a matter of conscience, and we shall try to retain throughout this war a sense of proportion and a spirit of toleration toward opponents of the generally accepted policy. But for treachery, disloyalty, greed and lying which may cloak themselves in the mantle of conscience we have a loathing and we expect the authorities to curb the license and suppress the activities of these Quislings.

We have made the choice between two evils, for we hold war to be an evil way of settling our national differences; yet the greater evil would be to refuse to resist a policy which uses power so ruthlessly, for that would make us accomplices in the crime.

That is why the British Labor movement, which for generations inscribed peace upon its banners, is now supporting the war. We have our eyes wide open to the dangers ahead, yet we hold the faith that out of this bitter experience will come strength and unity to those nations whose purpose is to build a sane and rational system of international relationships, a new social order founded upon security from war, which accepts the fact that we are dependent on one another and which will make room for revision and for growth; in which all the fine traditions will be preserved and the liberties gained by so much suffering are freely extended. For is not that the meaning of the Christian way of life—that no matter what evil faces us, we can, by the power of the spirit, turn that evil thing into a new opportunity for the deepening of life itself?

It is this vital factor, which regards the individual as important and entitled by divine sanction to respect from society,

that is recognized in democratic states. It is therefore those states alone that can build the things that endure; while dictator states have their hour of glory and perish in the dust.

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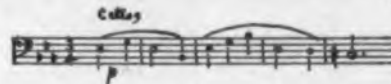
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MUSICAL QUIZ

(Answers on Page Thirty-one)

- What is the correct pronunciation of the following names?
 - Rachmaninoff
 - Shostakovich
 - Casadesus
 - Szigeti
 - Saint-Saëns
 - Milhaud
 - Dvorak
- Which famous composer's life-span is comprised in each of the following periods?
 - 1685-1750
 - 1756-1791
 - 1770-1827
 - 1813-1883
 - 1833-1897

3. From which symphony is the following theme taken?



4. The following composers appear in pairs, for three reasons: either they (1) were born in the same town; (2) were born in the same year, or (3) were close friends. State which is the case.

- | | |
|--------|-------------|
| Handel | J. Strauss |
| Bach | Alban Berg |
| Haydn | Wagner |
| Mozart | Verdi |
| Brahms | Mendelssohn |

5. Name the composer of each of the following operatic works:

- "L'Amore del tre re"
- "Die Frau ohne Schatten"
- "Jenufa"
- "Zampa"
- "Andrea Chenier"
- "Wozzeck"

HERE, THERE AND EVERYWHERE

Fortieth Anniversary

LOCAL 138, Brockton, Massachusetts, celebrated its Fortieth Anniversary with a banquet on Sunday, December 21, 1941. Of the 150 paid-up members of the local, 125 attended the affair. Two charter members are still active: Edward F. Manning, who is at present vice-president of the local, and B. Milo Burke, noted bandmaster and cornet soloist. Illness prevented the attendance of the latter.

Following a sumptuous turkey dinner Edward J. McCarthy, president of the local acting as toastmaster, introduced Mayor-elect Downey, William J. Murphy, past president of the local, Mayor Rowe and Edward F. Manning, who gave brief talks. Traveling Representative George A. Keene represented the Federation and

the American Federation of Musicians for 1942 is "Music for Morale". Mr. Henderson congratulated the local on its increase of 75 members to a total of 487 during the past year. He also sketched the various difficulties confronting the Federation at the present time, including the shortage of musicians caused by the draft and enlistments, the problems of the radio industry and the continued competition of popular recordings.

Entertainment was furnished by Ed McEnelly, Kay Fayre, popular radio singer, and Mrs. Mamie Hamel, chairman of the women's committee which arranged the banquet.

Trenton Celebrates

LOCAL 62, Trenton, New Jersey, held its annual meeting, installation of officers



(Left to right): OLIVER P. MORGAN of the Building Trades Council, representing Mayor-Elect Downey; WILLIAM J. MURPHY, Past President and former Police Chief; A. LEON CURTIS, Secretary-Treasurer; GEORGE A. KEENE, Traveling Representative of the A. F. of M.; EDWARD J. MCCARTHY, President, Local 138. MAYOR ROWE and EDWARD F. MANNING, Charter Member and Vice-President.

was the principal speaker. Following the speeches a fine floor show was given under the direction of Miss Florence Flemming, who was mistress of ceremonies. After the show an old-fashioned gab fest ensued, continuing 'till the wee small hours. At the time of dispersing the members expressed the opinion that it was the most brilliant affair the local had ever held.

Veteran Retires

CHARLES H. LEAVER, past president of Local 183, Beloit, Wis., and delegate to many conventions of the A. F. of M., has decided to rest on his laurels. Charlie conducted a dance orchestra for 60 consecutive years and has played over 11,000 dance engagements. He has been a member of the Federation since January 7, 1906. His retirement was brought about by the scarcity of musicians in Wisconsin, so many of whom have been absorbed in defense industries. We wish him good luck and many years of happiness. See you in Dallas, Charlie!

Annual Banquet and Installation

LOCAL 171, Springfield, Mass., held its Forty-first Annual Banquet and Installation of Officers at the Hotel Bridgway on Sunday, January 4, 1942. The officers, all of whom were re-elected, were installed by G. Bert Henderson, assistant and representative of President James C. Petrillo. After the installation of President James L. Falvey, Vice-President Herbert A. Shumway, Secretary Edwin H. Lyman and Treasurer Robert W. Cizek, a fine banquet was served to the members and their families. Thirteen members of the local, headed by Warrant Officer Cyril LaFrancis, honorary president, marched into the banquet room in full army uniform. Each received a present from the local.

Following the repast William H. Hadson, supervisor of the WPA Music Project in Massachusetts, reported on the fine work being accomplished by WPA music units who are entertaining the enlisted men in the camps of Massachusetts. The principal speaker was Mr. Henderson, who advised the gathering that the slogan of

and banquet in the Polish Falcon Hall on Sunday, January 4, 1942. The meeting convened at 11:00 A. M. with about 150 members present. After a very lively business session Fred W. Birnbach, National Secretary, installed the following officers: John E. Curry, president; George Butler, vice-president; Alvah R. Cook, secretary; Frank L. Cook, secretary-treasurer, and Peter W. Radice, business agent.

Following this a fine banquet was served by the Culinary Workers of Trenton. President John E. Curry then acted as toastmaster and introduced the speakers, who were J. Goodner Gill, Dean of Rider College; Mr. James Kerney, Jr., editor of the Trenton Times, Advertiser and Gazette; Mr. John Blehl, Hamilton Township Committee Chairman, and Mr. Raymond Richter, Deputy of Parks. Secretary Birnbach representing the president, in addressing the members of the local and visitors, extended the greetings of President Petrillo and then explained the many new problems confronting the officers of the Federation resulting from the declaration of war upon the United States by the Axis powers. He told of the large amount of Defense Bonds that have been purchased by the Federation and its local unions, the various activities of the officers to promote "business as usual" for the professional musicians, the pledge of the Federation of no strikes except when the vital interests of the members are involved and the present status of radio contracts and recorded music. After the speeches refreshments were served and jam sessions continued until late in the evening.

Newport Banquet

NEWPORT, Rhode Island, Local 529 held its annual banquet and installation of officers on January 4, 1942, at the Viking Hotel in Newport. A large attendance of local members and friends saw the officers installed by Leo Cluesmann, assistant to President Petrillo.

At the banquet which followed, Toastmaster James Flannery of the Newport Herald, introduced Mayor McCauley of Newport; Judge Mortimer Sullivan, asso-

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ciate judge of the Superior Court of Rhode Island, and Brother Cluesmann. The speakers congratulated the local upon its successful efforts in behalf of its membership and commended it for the part which it plays in the affairs of the city.

Annual Installation Party

LOCAL 536, St. Cloud, Minnesota, held its annual election, installation of officers and musicians' party at the Eagles Ballroom, St. Cloud, on January 4th. Officers elected and installed were Bill Fox, president; Andy Vavricka, vice-president; Dan Freedman, secretary, and Otto Friebe, treasurer.

Following the business meeting the musicians' annual party was held in the Eagles Ballroom. About 250 musicians and their friends spent an entertaining afternoon playing beano. A fine selection of prizes was obtained through donations made by St. Cloud merchants. Because the wholehearted cooperation of the business men produced such a plentiful supply, the prizes remaining at lunch time were auctioned off. Spirited bidding entertained everyone and incidentally contributed considerably to the treasury. A fine supper was served, after which cards and dancing rounded out a day of splendid entertainment.

The committee responsible for the success of the party consisted of Mrs. Ed Johnson, Jess Skelton, Ralph Moffatt, Arnie Bine, Ed Wiers and Andy Vavricka.

Installation at Jersey City

LOCAL 526, Jersey City, New Jersey, held its annual dinner and installation of officers at the headquarters of the local, 156 Webster Avenue, on Tuesday, January 6th, at 12:00 Noon. Prior to the meeting a fine concert was given by a WPA Orchestra under the direction of Ludwig Oehlmann. After playing "The Star-Spangled Banner" and "The Maple Leaf Forever", the business session was called to order and the officers of the local were installed by National Secretary Fred W. Birnbach.

President Harry J. Steeper outlined the achievements of the local during 1941 and the program which it hopes to accomplish during 1942. He then introduced William J. McKenna, Hudson County Supervisor of the WPA; Herbert Lane, State WPA Music Administrator; B. A. Rolfe, noted music director; Ed Canavan, Leo Cluesmann and Bert Henderson, assistants to President Petrillo, all of whom spoke briefly. Secretary Birnbach was then called upon and in a brief address outlined the patriotic program which had been prepared by the officers of the American Federation of Musicians. He spoke with great pride of the manner in which the Federation and its locale had responded to the request for the purchase of Defense Bonds, stating that our organization had set an example which should be an inspiration to others. He explained the many additional duties which the officers of the Federation have been called upon to perform and stated that he was sure that both the Federation and its locals would be strengthened by their concerted efforts on behalf of National Defense.

A fine dinner was then served to the

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150 members and guests who attended the affair.

Wilkes-Barre Local Aids

Red Cross

LOCAL 140, Wilkes-Barre, Pa., donated all music to the Red Cross Society for its functions during the week of January 11th. The campaign opened on Sunday, January 11th. The local furnished a band which played a concert in the lobby of the Hotel Sterling and a fine orchestra which played in the banquet hall during the Red Cross dinner. The cooperation of the local was greatly appreciated by the Wilkes-Barre Red Cross Chapter.

Plea for Purchase of Defense Bonds Made by Filipino Member

WITH tears coursing from his eyes, Tony Arrienda, one of Jacksonville, Florida's, few native-born Filipinos, uttered an appeal recently for the purchase of National Defense Bonds to provide his countrymen with the sirens of war necessary to repulse the merciless invaders from the islands in which his boyhood was spent.

An American citizen but barred by his age from army duty, Arrienda declared "the Philippine Islanders do not want their relationship with the United States broken. They are proud to fight shoulder to shoulder with our men at arms in defense of a land which, if invaded and con-

quered, would be the only Christian country on earth under Buddhistic control."

An ominous dearth of news from Manila, where his mother, brothers and sisters still reside, since war was declared, has increased Arrienda's concern. He has been in this country 18 years, filling engagements as an orchestra leader in various cities, and was planning to return to Manila for a visit early in 1942.

"We should all do our part to conquer Japan", he declared, "and if there is no place for us in the armed services we should devote every possible penny to the purchase of National Defense Bonds in order that our brave fighting men may have every piece of equipment needed to meet and defeat the threat to our civilization from the Far East."

New Bedford Banquet

LOCAL 214, New Bedford, Mass., held its First Annual Banquet on Sunday evening, January 11th, at the New Bedford Hotel. Members and their guests attended in a total number of 175.

A fine chicken dinner was served in the ballroom, during which a concert program was played by the Schubert Concert Orchestra under the direction of Frank P. Gonsalves. Following the dinner President Cambra turned the gavel over to Manuel Vieira, Jr., the chairman of the entertainment committee, who acted as toastmaster. He introduced William Haddon, State Supervisor of the WPA Music Project, Thomas Landis, Assistant Supervisor, and J. Evans Magoon, District Supervisor, who made brief addresses. A vote of thanks was then extended to the committee which, in addition to Mr. Vieira, included Leo Valliere, Richard Alexander, Frank P. Gonsalves, Allan Rawcliffe and Maurice Langiven.

The affair was so great a success that it was voted to make it an annual event.

Musicians Donate Ambulances

THE N. B. C. Symphony Orchestra of New York City donated the sum of \$1,500.00 to the Red Cross to purchase an N. B. C. Orchestra ambulance early in January.

Following this example the members of the New York Philharmonic-Symphony Orchestra, at its dinner in honor of Dimitri Mitropoulos raised the sum of \$1,900.00 for the same purpose. With a voice filled with emotion, the Greek maestro stated that the example of the boys was one of which he was extremely proud. In appreciation he matched the sum raised by the members of the orchestra and turned over to Mr. Maurice H. Van Praag, personnel manager, a check for \$1,900.00, so that the total sum donated by the conductor and the orchestra members for ambulances was \$3,800.00. Verily, the musicians are doing their part.

Forty-seventh Anniversary

LOCAL 402, Yonkers, New York, celebrated its forty-seventh anniversary with a dinner and installation of officers at Schmidt's Farms, Scarsdale, New York, on Monday, January 12, 1942. Members with their wives and friends numbering over 200 attended the affair. At 8:30 a fine chicken dinner was served. Irving Rosenberg, retiring president who was not a candidate for office this year, introduced National Secretary Fred W. Birnbach who installed the following officers: William A. Craven, Jr., president; J. Leonard Bauer, vice-president; William C. Rice, financial secretary-treasurer, and Wolden Ted Kieley, secretary. Following the installation Secretary Birnbach, on behalf of the local, presented to Irving Rosenberg a Defense Bond and Life Membership Card in the local. After a brief talk a fine floor show was presented by Bordewick's on the Parkway. Dancing followed the floor show, continuing until 2:00 A. M.

LIEUTENANT JOHN DAINS

Lieutenant John Dains, aviator member of Local 85, Rend, Illinois, died a hero's death when he was killed in action at Pearl Harbor, Hawaii, on December 7, 1941. Brother Dains had been a member of the local for a number of years and was highly respected by all its members and his friends.

He made the supreme sacrifice in defense of his country during the cowardly Japanese attack on the first Sunday of the participation of the United States in the second World War.

CAESAR BRAND

Following are some of the details of the life of Caesar Brand which were not available at the time the January issue went to press.

Brother Brand joined Local 6 on April 8, 1890. He was born in San Francisco on September 1, 1867, and passed away on November 22, 1941.

He was president of Local 6 in 1893, served subsequently as vice-president and also as a member of the board of directors for a number of years. He served with distinction on the board of directors in 1906, the year of the San Francisco earth-

quake and fire. Caesar Brand enjoyed a very distinctive position in the musical history of San Francisco, having functioned with all of the big musical organizations in that city during the '90's and early 1900's and having worked in the old Baldwin Theatre in San Francisco at the time of the fire.

For several years starting with 1914 he was the leader who traveled with the Orpheum Circuit acts through the Sacramento and San Joaquin valleys playing the towns of Sacramento, Stockton and Fresno.

From the years 1922 to 1929 he played piano in the Oakland Orpheum Theatre. In 1930 he was a delegate to the A. F. of M. Convention in Boston and after that convention went to Germany for the Bayreuth Festival with his sister, Adele, who is his sole surviving relative.

Caesar was actively identified with the three expositions held in San Francisco, the Mid-Winter Exposition in the late '90's and the Panama Pacific Exposition in 1915. He appeared many times at the recent 1939-40 fairs.

Brother Brand was a historian for Local 6 as well as the scribe for the Old Guard of the Local, a group composed of the pioneer members of the San Francisco Local. To be eligible to membership in this group, one must have been a member of the local for 40 years or more. Caesar was awarded the Gold Medal by the local in 1940 in commemoration of his 50 years' membership in that local. He served many times as installing officer at the annual meetings and installations of officers. He was working on a History of Music in San Francisco at the time of his death and had in his possession programs, newspaper display sheets, quarter cards, etc., the value of which cannot be estimated. As far as the local knows, it is the only complete set in existence.



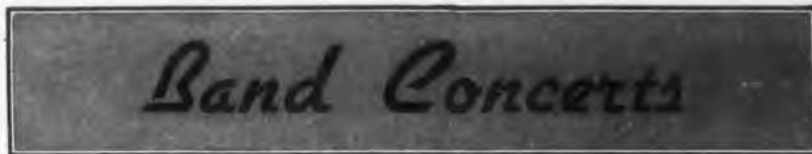
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PEOPLE everywhere are expressing keen interest in band music. The war is bringing back the spirit of the march, inspiring every American to fall in line behind Uncle Sam with the determination to fight for freedom." These words of Arthur Babich, newly appointed manager of the Los Angeles County Band, voice exactly the situation as it stands today. Every patriotic gathering, every enterprise that needs spirited enthusiasm to back it, is gathering new strength through the use of bands.

Bond Sales to Band Music

THOUSANDS of Defense Stamps and Savings Bonds have been sold at Pershing Square, Los Angeles, to the stirring melodies of the Los Angeles County Band which presents concerts from noon until three o'clock, Mondays, Wednesdays and Saturdays, under the baton of Louis Castellucci. The most frequently requested song is Irving Berlin's "Any Bonds Today?"

Legionnaires' Choice

AT the twenty-third American Legion Annual Convention in September, 1941, one band in particular, that of Musicians'

Official American Legion Band for 1942. Further reward was its receipt of the cash prize of \$1,000 and the Lemuel Bolles Trophy.

The Musicians' Post No. 662 was organized in 1926 and its first commander—who was also the first director of the band—was a well-known Chicago bandmaster, Charles Haight.

At the present the Post numbers 125 members, each of whom is a member of Local 10 and each of whom is in the music business professionally. All of Chicago's major musical organizations are in fact represented in this membership. Practically every member of the Post served in either a navy or army musical organization during the first World War and the Post has been most active in securing aid and Federal benefits for these veterans.



MUSICIANS' POST, No. 662. NATIONAL CHAMPIONSHIP BAND—Twenty-third Annual Convention of American Legion, Milwaukee, Wis., September 15-18, 1941.

Post 662 of the American Legion, acquitted itself so proudly that it was unequivocally chosen the National Champion at the Legion Convention. By virtue of this victory it automatically became the

present director, Harold Bachman, who incidentally directed the band of the 116th Engineers during the first World War, was one of the charter members of Musicians' Post 662. With a professional

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band composed largely of members of his old World War band, and called "Bachman's Million Dollar Band", he toured the country for a number of years. It was with this band, Legionnaires will remember, that he conducted "The Star-Spangled Banner" at the opening session of the first National Convention of the American Legion in Minneapolis in 1919. Last September he performed the same function with the Musicians' Post Band during the convention at Milwaukee. "It was a real thrill", he writes us, "to be able to perform this function again during the Convention of 1941." In addition to his professional band duties, Mr. Bachman is vice-president of the American Bandmasters' Association and director of the band at the University of Chicago.

Calling All Bandsmen!

THE 12th Regiment Band of New York, conducted by Paul Billotti, is holding rehearsals every Monday from 9:00 to 10:00 P. M. at the 12th Regiment Armory, 120 West 62nd Street. Volunteers from 18 to 54, who play trumpet, trombone, baritone, tuba, clarinet, flute, saxophone, melophone or drums are wanted. The applicant should bring his own instrument. Acceptance entails enlistment for two years. For further information, get in touch with Mr. Billotti at his studios in Carnegie Hall.

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A good example is the best sermon.

—BENJAMIN FRANKLIN.

Vitaphone and Movietone Weekly Rates

THE following wage scale and working conditions for weekly engagements on Vitaphone and Movietone have been agreed upon between the motion picture industry and the American Federation of Musicians:

- (a) Members engaged under *written contract* with guarantee of \$5,200.00 per year or longer, per week of 33 hours, 5½ days, not more than one (1) *double session* (6 hours) on any day (completed within 14 hours of time called), per man \$220.00
- (b) Members not engaged under *written contract* (as above), per week of 33 hours, 5½ days, not more than one (1) *double session* (6 hours) on any day (completed within 14 hours of time called), per man \$250.00

NOTE: Members not under yearly contract must be notified that engagement is on weekly basis not later than termination of employment the first day.

Unionists All

"WE each carry a card in the union of the United States." So stated a speaker at a State Federation of Labor meeting recently. What does that mean? What does membership in a union demand? Labor men can answer because they know that being a good union member is not an easy task. It isn't just a question of paying dues and giving lip service to leaders. Such members are a drag on any union. The vows a union member takes are serious ones. To live up to them requires conscientious effort and constant application.

Knowledge is the secret of successful membership, but it must be more than superficial cognizance of problems immediately confronting a local union. Too many men stop with a knowledge of the handicaps, thereby seeing only one side of the picture. They must go on from there and learn the history of their organization, how it has overcome the handicaps of the past, how it has grown strong, and what its aims are for the future.

They must realize the importance of their vote in their unions and learn how to choose, and then support wholeheartedly competent, trustworthy leadership, or, and this is just as important, present the views of the "loyal opposition". Union members must become articulate. They must be able to be a competent accurate voice for their fellow workers, presenting facts clearly, logically and dispassionately, not only in their union but in the community.

They must look upon the world as a whole, realizing the interdependence of group upon group, nation upon nation. Too many union members act as though they still thought the world was flat. They must take their part in solving the larger problems that confront all honest, good-seeking men and women today. They must join in as citizens, shoulder to shoulder with the bosses, not thinking or caring whether their companion in service be Protestant, Jew or Catholic, trained for service, ready to fight wherever their help may be of most use, ready, if need be, to die for the good of this great union of free men.

The power of a union comprised of such men is unlimited. Through cooperative organization they shall obtain power, but that power must not be used for them-

selves alone, but for the good of all. They must establish themselves as a strong force for right and justice to all men. In that way, and that way alone, lies victory for democracy, for the union of states which is the United States and for the union of nations which is the United Nations.

Another Feature

IN an effort to provide instruction to members in every branch, we are taking a flyer in a new department. We refer to the column on singing written by Reinald Werrenrath, star of opera, stage and radio. Mr. Werrenrath, baritone, was at the Metropolitan Opera for several years and has sung in oratorio, musical comedy and on the radio.

Many of our members augment their earnings by singing with the orchestra in which they are playing an instrument. Some of them sing well naturally; others have beautiful voices but do not know what to do with them. If the standard of their performance can be raised by Mr. Werrenrath's department, the INTERNATIONAL MUSICIAN will feel that it has rendered another service to its readers.

Let's Get Going!

By RUTH TAYLOR

*"We had a kettle; we let it leak;
 Our not repairing it made it worse;
 We haven't had any tea for a week!
 The bottom is out of the universe!"*

KIPLING'S poem, written during the last war, expresses the views of many of the crape hangers with whom we are afflicted today—except that most of them just won't admit that the leak in the kettle was due to their own negligence, that the tragedy of Sunday, December 7th, was only the culmination of a long series of attacks upon democracy.

Far too many of us today refuse to face the fact that we preferred to shut our eyes to war causes that were mushrooming all over the world. When they were called to our attention, we looked the other way. We ignored the growing spread of hatreds, dismissing it as another peculiarity of "foreigners"—and the way we said the word was like the dropping of a seed of prejudice. We laughed at or railed at, according to our temperament, the development of groups who wanted to find the short cuts to prosperity without work, forgetting that there was a time when intelligent handling and free discussion could have kept many millions from going astray after false gods.

So today when we face "shooting" war on two sides and violently partisan groups within this country itself, with the cost of living and taxes rising steadily, with the demands of war destroying our established manner of living, we say "the bottom is out of the universe".

Now we are face to face with facts as they are, and we have to go straight ahead. There is no short cut in a straight line—and there is no short cut to the goal of the fight to preserve our nation. We have to follow the straight line as it falls, and that means cutting through obstructions, facing the hills and the valleys alike, doing the hard work and doing it now—not dodging around difficulties.

It was our kettle, yours and mine, and we, you and I, let it leak. It is our world, and we have let it become what it is today through our neglect. Let us admit our fault fairly and squarely and get on with the job just before us with a right good will and an earnest purpose. We can't wipe out past mistakes, but we need to avoid any new ones. We can put through the gigantic task of preparing for, fighting and winning a war in record time, if we will only stop talking and get to work!

Labor Will Make Good

AMERICAN LABOR in this war has a responsibility greater than has ever before rested on it. That responsibility is the production of the tremendous quantity of munitions of all kinds fundamental to victory in modern warfare. Never before has industrial production been so important. Unless it is forthcoming, armies and navies will almost certainly fail.

That labor will do its utmost goes without saying. In the workshop and on the field of battle, wage-earners will bear the brunt of the conflict. They will make good, as American citizens always have in time of trial.

But the responsibility resting on wage-earners and on every citizen includes more than diligence in work, and courage and determination in fighting. They will serve the nation's cause by vigorously defending civil rights and democratic principles and processes, by setting their faces resolutely against all forms of mob violence, keeping their heads and refusing to listen to alarmist rumors and reports.

Last, but by no means least, is the responsibility resting on labor to fight sabotage. Every worker can constitute himself or herself a committee of one to watch for anything suggesting sabotage or the machinations of enemy agents. But action founded on mere surmise is dangerous and may harm loyal workers. If anything suspicious is seen, the information should be given the trained agents of the government, who are far better equipped than the ordinary citizen to ascertain the facts and take appropriate action.

Help Cut Accidents!

WITH the traffic toll this year running 17 per cent ahead of last year, the National Safety Council is rallying public officials, safety leaders and individuals, as well as 130 national organizations already enlisted in the Emergency Safety Campaign, for a last-ditch fight to cut deaths during these chaotic days.

Winter normally is the deadliest time of the year on the highways, with more darkness, bad weather, slippery pavements, so the safety council is urging driving courtesies and the utmost care by every driver to prevent accidents.

Accidents have increased so sharply this year that President Roosevelt became alarmed at the drain on the nation's manpower, time and money, and issued a proclamation calling upon the council to organize an intensified accident prevention drive in the interests of national defense.

Free Enterprise Goes to War

THE President has said that this country must now operate on a seven-day week production basis, and that all basic industries must be expanded as rapidly as possible.

The people may be sure that private enterprise of America will do precisely that. And it will do it swiftly, willingly. That is the great and unbridgeable difference between a democracy and a dictatorship. In a dictatorship, great production is attained by force, terror, brutality. The people are never taken into the confidence of their government. They are simply told what to do, and swift and ruthless punishment follows if they fail. In a democracy, the government belongs to the people, and leadership is given to it as a grant of the people. When the government calls for sacrifice and effort without precedent, the people respond with faith and courage, not with fear.

The oil and coal will come from the ground in a tremendous torrent. The generators will whirl without ceasing in the utility plants. The furnaces will glow brighter in the steel mills. The assembly lines will quicken their tempo in the factories where planes and tanks and other weapons are made. And new plants, new factories, will be built and placed in service faster than ever before.

Free enterprise is ready for whatever may come.

Diet in War Time

WAR and defense have renewed interest in an old problem—nutrition. A people which works harder and longer must be better fed if it is to have adequate strength and resistance. At the same time, rising prices and shortages are creating budget difficulties dangerous to health in millions of families.

What we must learn is that a costly diet is not necessarily the right diet. One family may spend twice as much for its food as another and yet have a poorer diet from the nutritional point of view. Inexpensive foods of high nutritional value can be made consistently appetizing by proper and varied preparation.

Food merchandisers are carrying on a very important work on behalf of better nutrition for the American people. The chain stores have been especially active, and other kinds of stores have cooperated. The chains, for example, are working directly with the government and are passing on information to housewives through their advertising and literature. As an authority has said, "At the present time, this is part of the National Defense Program, but it is timeless in its value to individual consumers and the world as a whole."

Ask your retailer for advice. Read the advertisements and the leaflets which tell of ways to cook inexpensive and abundant foods with the dual purpose of obtaining maximum "appetite appeal" and maximum nutritional value. When some foods become too expensive for your purse, there are substitutes which are equally nourishing. A sound diet is a vital factor in building and maintaining a sound nation.

Morale and Management

(From "The Trading Post", in Business Week)

ONE reason why popular morale with respect to the defense effort is not what it might be is the pathetic lack of popular understanding as to what it means to shift an industry from peacetime to defense production. To hear some of the talk, you'd almost think we could shut down an automobile plant Friday and on Monday have it turning out tanks and machine guns.

Because of this cockeyed notion, it happens that when legislators appropriate billions of dollars and politicians babble of tens of thousands of airplanes and tanks "on order", as though they already were in the air or on the field, the people are prone to expect too much too soon. Then as delivery falls short of expectation, they become restive and critical. Too often their target is the business man, who is trying to perform the impossible, rather than the politician who has promised the impossible. Such disillusionment, coupled with its tendency to blame others, never does make for high morale.

Over FEDERATION Field

By CHAUNCEY A. WEAVER

Remember Pearl Harbor?

Right shall be victorious,
Enemies we will rout;
Make the triumph glorious;
End all lingering doubt.
Make those Japs remember,
Blood with blood shall pay,
Every ounce of energy shall be brought to play.
Remember, too, our soldiers, now upon their way.

Preserve our land; protect the true;
Exalt our flag—Red, White and Blue!
Appeasement ne'er with traitors make.
Ring out wild bells; the nation wake!
Life, Liberty, and Light—at stake.

Hurrah for the triumph which some day shall bring;
Anchor's Aweigh, do you hear our sailors sing?
Ring out the years of betrayal and deceit;
Blow loud the trumpet "that ne'er shall sound retreat";
Oward valliant soldiers—O, glory what a thrill!
Remember Pearl Harbor? You know we ever will!

—CHAUNCEY A. WEAVER.

THE kaledoscopic changes in the international scene are so rapid that one hesitates to editorialize upon the subject-matter involved in a monthly publication for fear of being accused of out-of-datedness. However, there are certain factors and features, fixed in their historical status, and overshadowing in their significance, which may justifiably be made matters of comment.



Chauncey Weaver

The lurid drama now being enacted comprehends the clashing of two major ideologies. On the one hand is the Civilization which has been planted, cultivated and solidified through the so-called Christian era; on the other are the paganistic, predatory, tyrannical forces—recognizing no divinity except the self-assumed divine right of a ruling caste to exploit the masses cowed into submission to their dominion.

There is no doubt but that Germany, Italy and Japan constitute an unholy alliance determined to subjugate all nations which in whole or in part have followed the star of national and individual freedom into the twentieth century zone of human existence.

Nations which have concerned themselves with civilized ideals have lapsed into apathetic unconcern—a condition in which it requires a Battle of Bull Run, the sinking of a Battleship Maine, or a Pearl Harbor atrocity to transform lethargy into that state of emotional aggressiveness willing to decree annihilation against the common foe.

The nations which have vindicated the right of survival are now wide awake. Twenty-six governmental powers have signed on the dotted line of international purpose a pledge to stand side by side—fight side by side if necessary—and negotiate no single peace except by unanimous acquiescence of all signatories to the fact.

In our American homeland the men and women in 48 states are responding to the call. Uniformed soldiers are marching to the front. The Stars and Stripes are in evidence everywhere. Red Cross contributions are growing. War bonds and war stamps are being requisitioned—some days faster than the government printing presses can turn their wheels. The "Star-Spangled Banner" is being played, and "My Country 'Tis of Thee" is being sung. Bewailment about the high cost of living has been reduced to a minimum, while the chorus "Eliminate the Japs From Off the Whole Green Earth", rises in voluptuous swell.

This we believe to be the settled conviction of Christendom:

Under lessons learned from passed errors; in light of the dire emergency which now confronts us; in face of the monumental task which will challenge constructive energy in the post-war afterglow, there will be a day by day intensification of demand that the battle line shall not be dissolved until the Neronean Hitler, his assistant Jackal Mussolini, and the psychopath unpronounceable presiding over the destinies of the festering Japanese portion of the orient—if not previously killed in battle—(an exceedingly remote contingency)—shall have been shacked and consigned to some remote Isle of St. Helena where they may know and experience the isolation which befell Napoleon in the late afternoon and twilight haze of his mis-guided life.

Another veteran Federationist—time-tested and true—has passed into the hitherto "undiscovered country". Brother John C. Hahn, president of Local 15, Toledo, Ohio, entered into rest at his home on December 23, 1941, after a long period of poor health. He had been local president during the past seven years. To the membership he was known as "Johnny". He had been a member of the Local since May 9, 1897. In his youth he organized a band at Perrysburg, and served as member of the city council—in close proximity to Toledo. The *Toledo Musician* states that, in recent years, "no parade was complete without Johnny playing the cymbals; and in spite of his serious illness he insisted upon playing in the Labor Day parade in September." We also quote the following from the *Toledo Musician* tribute—

Prior to his election as President of our Local, he served as its Vice-President for several years and the best interests of the Local and its members was ever foremost in his heart. Just a few days before his death, he talked constantly of Local affairs and prayed God to Bless the Local and all its members. Aside from musicians, his friends were legion. He is survived by his wife, a son, two brothers and two sisters. During the funeral services held in St. Paul's Church, appropriate music was played by a string quartette consisting of members Lynell Reed, James Hergert, Elizabeth Walker and Beatrice Dennis.

With all members of the Executive Board acting as pallbearers, his mortal remains were laid to rest in the pastoral solitude of Fort Meigs Cemetery, in Perrysburg, Ohio.

To the foregoing we wish to add expression of our own sorrow. We had met Brother Hahn many times. We valued his friendship and always appreciated his expressions of good will.

Sic Itur Ad Astra

(Such is the way to immortality)

Two impressive features of last month's *Chicago Intermezzo*. Local 10, was a list of 12 obituary notices of long-time members, and a roster of 241 members who have been called into military service. The visitations of the Grim Reaper cannot be avoided; and in a war-torn world—in some form or other—the call is sure to come, to those who survive.

Time may interfere with the technique of the musician. Eventually his activities may be checkmated by the younger contingent which is constantly appearing upon the scene. But the inborn love of music does not die. The one time active performer can often find a fertile field in which to help promote the art in the community which is his home. A fine representative of this school may be noted in the person of Brother A. L. Eggart—long a member of Local 30, of St. Paul, and an untiring participant in its varied activities. Eggart is now a contributor to a column in the *St. Paul Shopper*, bearing the caption—"When St. Paul Was Young". Therein his pen dips back into the days of a distant past, when art was beginning to pulsate for recognition, and real musicians were organizing to see that art was given the opportunity to which it was entitled on the score of merit. He recalls many of those whose names were once familiar—names which now shine out like stars against the background of a worthy and notable past. Incidentally we note the following interesting paragraph in the Eggart column:

Recently Eleanor Roosevelt, in her column, "My Day", expressed the hope that our national anthem, "The Star-Spangled Banner", would be transposed to a key within easy range of the average singing voice. In 1912 such a transposition was made by the late Theodor Henninger, a member of a family long identified with local musical organizations. Of this fact—supported by a copy of the transposition—Mrs. Roosevelt has been informed by E. P. Ringius, secretary-treasurer of the St. Paul Musicians' Association.

Well, we are not informed as to the key selected by Arranger Henninger, but we have long been of the personal opinion that the key of B-flat will afford the easiest range for the "average singing voice" of all the keys ever chosen. Our profoundest respects to those who entertain a different view. In whatever key sung—whenever or wherever seen—either by

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"the dawn's early light", or "the rocket's red glare", we are sure it will continue to stir the hearts of true Americans and the lovers of Liberty everywhere. Moreover may the Eggart facile pen remain alert to revive interesting memories of "the days which are no more".

It is claimed that the Japs have a strong penchant in the direction of suicide. An epidemic of that particular trend, in that part of the world, we feel sure would be hailed with enthusiastic acclaim far and wide. When medical science had succeeded in circumventing the ravages of yellow fever—there was universal rejoicing; and we are certain that all types of yellow peril elimination would be accepted without one emotional throb of sorrow; without the shedding of a single tear.

For a long period of time we have noticed the name "Charles A. Graffelder, secretary", in connection with official publications of Local 60, Pittsburgh, Pa. A recent issue of the *Local Official Journal* notes the Graffelder retirement—voluntary and not because of any Local mandatory decree. Graffelder joined the Local in 1900—just a few years short of being a charter member. He carried on the business of a contracting musician for several years. Before becoming assistant secretary in 1925 he was a member of the Executive Board. He became secretary in 1930, and the *Journal* pays him this tribute on retirement:

Well known for his honesty and his genial personality, he has endeared himself to all those who have made his acquaintance and is one of the most popular officials our Local has ever had. The position of Secretary is one of great importance and responsibility and Charlie has always taken his work with the utmost seriousness. In fact, by many of his friends he is known as the "Watchdog of the Treasury", and has ever kept an anxious eye on its finances.

Thus another efficient and trustworthy Federation servant, terminates a career of official activity, for a less exacting routine, and in search of a health and strength renewal which all who know him will hope may be speedily forthcoming.

February's the month we are prone to call short—
 With our pocketbooks very much shorter.
 That is the plea you emit with a snort,
 When the bum on the streets asks a quarter.

"War is hell!" was the Civil War epigram of General Sherman. Can you think of a more comprehensive or pertinent definition?

We can at least cut out drinking Japanese tea.

We will soon learn that in war-time there is no end to governmental regulation.

Albania—a pocket-borough, located somewhere in Europe—has "declared war against the United States". What Europe needs is some good strong remedy for the removal of warts.

Accorded you—just a month and a half—
 And for goodness sake don't let it lax:
 You cannot excuse by hee-hawing a laugh—
 Uncle Sam wants your fat income tax.

Musicians' Protective Association—*Local No. 291 Notes* is at hand—replete with wholesome holiday sentiment—and announcing the re-election of its former official staff. President, William Green; Vice-President, Ward Harrison; Secretary, T. J. Vecchio; Treasurer, John T. Stanley; Guide, A. A. Ortone. The officers elected are the ex-officio members of the executive board. Newburgh is located in the lower region of the beautiful Hudson River Valley where Nature left her undying touch of fantasy.

Out of a rich background of Federation service and observation, Secretary John A. Cole has issued an eight-page communication to all members of the New York State Conference, and also to those locals which have not thus far become identified with the organization. Secretary Cole

stresses the advantages of these periodical get-together conferences; the opportunity to compare notes; air particular grievances; profit by learning of what is being accomplished elsewhere, and thus broadening the horizon of a worthwhile understanding. Secretary Cole is also secretary of his home local, No. 215 at Kingston. We have turned the Cole brief over to Secretary Claude E. Pickett of the Mid-West Conference, who is also susceptible to new ideas.

The Netherlands are giving an inspiring example of getting their Dutch up.

Throughout the Nation ground hog day seems to have passed off quietly.

We understand that our long-time friend Louis Motto will have a fine assortment of Texas grapefruit on display at the Dallas Convention—and if especially juicy and squirtacious—each one to be provided with an umbrella attachment. Motto fruit farm is said to be as prolific as was the Garden of Eden before Adam and Eve took their tumble.

We acknowledge receipt of a Christmas edition of the *United Labor News*, published at Canton, Ohio. It reached us after the Christmas holiday but that does not lessen the merit of its 46 beautifully printed pages—each one replete with well edited and well selected reading matter. It is a model publication of its kind and indicates a healthy organized labor sentiment in the community which is so ably serves.

The Japs call themselves "Sons of Heaven". They may conclude their proper classification to be—"Offspring of Hell" by the time civilized nations get through with them.

In spite of what happened to Pearl Harbor—Columbia is still the "Gem of the Ocean".

Local No. 65 of Houston, Texas, renominated all of its old officers—with not an opposing candidate anywhere along the line. We would call this Harmony with a justifiable capital "H".

As specimen rank
 Of non-worthwhile yaps—
 For Exhibits "A"
 Those almond-eyed Japs!

In the ardor of our hope; in the expanding catalogue of events we trust may never happen—is any break in the fine harmonic continuity which has prevailed for a third of a century out at Long Beach, California, where the Municipal Band of that city, under the distinguished leadership of Herbert L. Clarke, functions as a notable feature of community life. This band gives two concerts daily. Its personnel is high-grade. Fourteen soloists in this band of 36 players add ensemble distinction. During the summer months the concerts are given in the Band Shell on the "Rainbow Strand"; while during the winter, except when occasional bookings necessitate cancellations, the band plays in the beautiful Concert Hall and on Sunday afternoons in the large Convention Hall of the Civic Auditorium. These concerts are as free as Gold Coast atmosphere and are attended by great concourses of people. The words Summer and Winter are of course used simply as traditional terms—no line of demarcation ever being noticeable in the beatific charm which prevails 365 days in the year—and an extra day on leap years. Bandmaster Clarke has had a notable career—well known to masses of band music lovers during the 25 years he served as cornet soloist with the lamented John Philip Sousa. No music lover visiting California should fail to visit Long Beach for an opportunity to hear this splendid band.

Few tears were shed to see the old year go. With dire bequest a bloody tide of woe. What joy to think that war in '42 might cease. And usher in the hour of universal peace!

Top-Flight Band

PROPHECIES nowadays are to be taken with a generous pinch of salt, since even the most penetrating may be negatived by sudden and unforeseen events. Still, general trends may be graphed. For instance it is safe to say that, with the ASCAP network dispute settled, the swinging of classical and public-domain works will go into a gradual but sure decline. It may also be stated with a fair degree of certainty that boogie-woogie piano playing will burn itself out from overuse. It is clear, moreover, that this year will be one of opportunity for younger jazz men.

Emergence of new talent is especially propitious now since it is obvious that jazz needs to be given its pristine freshness. In the past year it went sadly high-hat. What with "recitals", campus lectures, coffee concerts and other gatherings of a serious nature, this type of music has been analyzed, classified, sublimated and dignified almost to extinction. For truly such treatment is death to jazz, which, to be at all, must be spontaneous, impromptu, gallivanting, rampageous. Docketed and labeled, cooled and criticized, it is just a museum piece, relic of a bygone era.

However, while in the past year jazz has suffered some changes for the worse, it has shown others conducive to greater expressiveness. Strings have been given

ing just finished doubling at the Roxy for a month.



ADRIAN ROLLINI TRIO

GLENN MILLER took over at the New York Paramount Theatre, January 28th.

ALVINO REY will open at the New York Paramount February 18th.

SAMMY KAYE will go back into the Essex House, New York, October 16th.

BLUE BARRON opened at the New York Strand Theatre February 6th for three weeks. He will return to Hotel Edison,



BLUE BARRON

New York, around Easter, after finishing a road tour.

Jersey Jive

EDDY DUCHIN, after taking a week at the Adams Theatre, Newark, New Jersey, joined the top-flight parade at the Earle Theatre, Philadelphia, January 30th.



PEGGY NOLAN, Vocalist
With Lang Thompson

a more prominent role in the ensemble. Artie Shaw, for instance, toured the country with a band including 15 strings. Harry James blossomed forth with an excellent string quartet. Charlie Barnet and Jan Savitt formed string sections that compare favorably with the brass and woodwinds.

Other bands have found equally ingenious means toward attaining wider popularity. Lionel Hampton emerged from relative obscurity to "tops" through his fresh and exhilarating exhibitions of jazz on the vibraharp. Another of the attractions of his orchestra is the constant *ad libbing* indulged in by every member of the band. Then there is his excellent "hot" fiddler sizzling the whole group to the boiling point. Francis "Muggsy" Spanier's band is going places in the best Southern tradition. Les Brown has some highly worthwhile work to show on records and radio. Harry James has brought his ensemble to an extraordinary pitch of efficiency. Another manifestation of the year 1941 was the emergence of Negro talent in white bands. Benny Goodman, Gene Krupa, Artie Shaw, Charlie Barnet, all have added outstanding Negro trumpet players. Among the smaller organizations John Kirby's has been spotlighted for its neat, technically dazzling, swing versions of Chopin and Tchaikovsky.

Mad Manhattan

VAUGHN MONROE has been held over at New York's Hotel Commodore until March 1st, after which date he will take a three-weeker at the New York Paramount.

VINCENT LOPEZ did double duty at the Hotel Taft Grill and at Loew's State during the week of January 15th. Featured vocalists with his band are Sonny Skyler and Karole Singer.

CARL HOFF went into Loew's State, New York, January 29th.

ROLLINI AND HIS TRIO are at Dempsey's on Broadway for a long run, hav-

LOU BREESE headed East for theatre dates in January and is now (week of February 12th) playing at the Central, Passaic, New Jersey.

GLEN GRAY will tee off to a three-weeker at Meadowbrook, Cedar Grove, New Jersey, opening March 27th.

Atlantic Antics

EARL HINES, after a series of theatre dates, took over at the Roseland Ballroom, Taunton, Massachusetts, February 2nd.

FRANKIE MASTERS dropped anchor at the Brooklyn Strand January 23rd.

LOUIS ARMSTRONG and **EDGAR HAYES** played for the Negroes' "President's Birthday Ball" in Washington.

WILL OSBORNE'S orchestra opened an engagement January 15th at New Kenmore Hotel, Albany.

Bean-Town Bands

HARRY JAMES began his date at the Metropolitan Theatre, Boston, January 22nd.

TOMMY TUCKER opened at Copley-Plaza, Boston, January 21st for four weeks.

WOODY HERMAN and his orchestra, now on the Coast for work in a Universal Picture, are inked for the RKO Theatre, Boston, March 5th.

CHARLIE BARNET debuts his new band on February 16th for a four-weeker at Brunswick Hotel, Boston.

Quaker Quickies

MAURICE SPITALNY'S orchestra began a two-weeker at Green's, Pittsburgh, January 26th, succeeding Jimmy Joy.

BUBBLES BECKER replaced Tommy Flynn at the Merry-Go-Round, Pittsburgh, his fifth engagement there in a year.

PHIL SPITALNY opened a week's engagement at the Stanley Theatre, Pittsburgh, January 16th.

CAB CALLOWAY followed Phil Spitalny at the Stanley Theatre. Incidentally, Calloway is signed up through June 30th, including in his dates a sojourn at Look-out House, Covington, Kentucky; Valley Dale, Columbus, Ohio, and Hotel Sherman, Chicago.

HENRY KING left Hotel Netherland Plaza, Cincinnati, January 13th and opened a month's engagement at Benjamin Franklin Hotel, Philadelphia, January 15th, replacing Frankie Masters.

DUKE ELLINGTON'S band took over at Hill City Auditorium, Pittsburgh, for a one-nighter February 10th.

Southward Swing

HENRY BUSSE is making things lively at the Roosevelt Hotel, New Orleans. His monther there will end March 11th.

LES BROWN, after finishing his stint at the Chicago Theatre, Chicago, early in February, began a chain of college dates including the two evenings of February 13th and 14th at the University of Tennessee, Knoxville.

Windy Rampage

ARTIE SHAW will begin a two-weeker at the Sherman Hotel, Chicago, February 26th.

DEL COURTNEY, who has just turned out his fourth song hit, "Just Remember", played at the Continental Room of the Stevens Hotel, Chicago, in January.

CHUCK FOSTER will finish his monther at the Stevens Hotel, Chicago, March 13th.

GENE KRUPA is inked to open at College Inn, Chicago, February 27th.

PHIL LEVANT returned to Chicago for the first time in three years when he opened January 23rd at Rumba Casino, succeeding Don Pedro.

ANDY KIRK closed his four-weeker at the Grand Terrace, Chicago, February 5th.

XAVIER CUGAT'S rhumbas, congas and Latin-American rhythms began pulsing through the Empire Room of the Palmer House January 9th.

Mid-West Maelstrom

MATTY MALNECK was master of swing-eries at the Detroit Athletic Club in January.

JIMMY JOY'S orchestra opened January 30th at Hotel Nicollet, Minneapolis.

Kansas Caravan

RUSS MORGAN provided the music for the Firemen's Ball of Wichita, Kansas, January 8th. Beneficiaries were the Firemen's Pension Fund and the Firemen's Relief Association. Morgan's date at Hotel Muehlebach, Kansas City, Missouri, ended January 29th.



WALTER POWELL and His Orchestra

DON PEDRO recently played two weeks at Hotel Muehlebach, Kansas City.

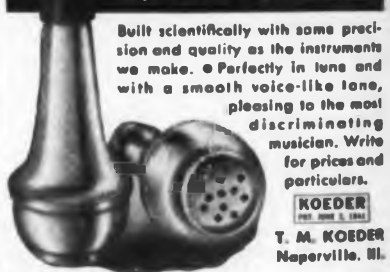
AL DONAHUE picked up 10 days at the Blue Moon, Wichita, Kansas, beginning January 23rd.

Touring Teams

CHICO MARX is starting a band, "The Ravellies", which, after making its debut in Brooklyn, at the Flatbush Theatre.

(Continued on Page Thirty-two)

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Symphonic Recordings Review

By Dick Wolfe

Pons-Kostelanetz Concert of Favorite Music. Columbia Masterworks Album M-484, four 12-inch records, eight sides. This is a combination orchestral and vocal album containing Rachmaninoff's "Prelude in C-Sharp Minor", "Liebestraum" by Liszt, "Minuet in G" by Paderewski and "Valse Triste" of Sibelius well played by Andre Kostelanetz and his orchestra. The four vocal selections beautifully sung by Miss Pons with accompaniment of the orchestra are "Song of India" (from Sadko), Rimsky-Korsakov, "The Russian Nightingale" of Alabiev with a special arrangement by Frank La Forge, "Dancing Doll" of Poldini also arranged by La Forge, and the Bishop-Payne arrangement of "Home Sweet Home". This Columbia feature album for February upon its merits will undoubtedly enjoy a tremendous sale.

"The Sorcerer's Apprentice", Dukas. Columbia Masterworks Album MX-212. Two 12-inch records, four sides, played by the Minneapolis Symphony Orchestra under the direction of Dimitri Mitropoulos. Paul Dukas, eminent French composer, received his inspiration for "The Sorcerer's Apprentice" from Goethe's ballad of the same name. It tells how the young and adventurous apprentice-sorcerer decided to take advantage of his master's absence to essay a few of his tricks. He had been ordered to wash down the floors; but knowing the magic formula (flourish in the trumpets) he brings a broom to life and bids it fetch water from the well (grotesque march in the bassoons). All goes well until the apprentice decides there is enough water. But wait! He can't remember how to make the broom stop. Now the place is getting flooded (the music becomes ever more relentless). The apprentice cries out in his distress (trumpet fanfare). He seizes an ax and splits the broom in two. . . . But now there are two brooms (augmented in "Fantasia" to an army!) in action and the flood mounts ever higher! The trumpets call out in desperation. At the height of the fury everything comes to an abrupt stop. The master has returned. The waters recede. The dripping, woe-begone apprentice cowers before his master. There is an abrupt ending strongly suggestive of a well-directed kick in the place where it will do the most good.

The brilliant Greek conductor, Dimitri Mitropoulos, is in his element when conducting this fantastically descriptive music. The performance of the orchestra is excellent and the recording one of Columbia's best. On the fourth side is contained a spirited performance of the Brda's Procession from Rimsky-Korsakov's "Coq d'Or". This album is a "must" for collectors.

Symphony No. 8 in B Minor ("Unfinished"), Schubert. Columbia Masterworks Album MM-485. Three 12-inch records, six sides, played by Leopold Stokowski and his All-American Orchestra. There have been a number of recordings of Schubert's "Unfinished", all of which, except the New York Post recording, were cut in Europe. Stokowski's reading on these sides is faithful to his interpretation of the popular Schubert work. This is the most modern of the "Unfinished" albums and will no doubt receive favorable attention from the recorded music fans.

"Un Bel Di, Vedremo" (from "Madame Butterfly"), Puccini, and "Mi Chiamano Mimi" (from "La Boheme"), Puccini. Columbia Masterworks 12-inch record 71320-D, sung by Bidu Sayao, soprano, with orchestra conducted by Erich Leinsdorf. This is the first Masterworks recording of Mme. Sayao, who is one of the most charming and competent of the Metropolitan sopranos. The "La Boheme" aria is beautifully sung in a performance equal if not superior to her best at the Metropolitan. We do not care so much for her interpretation of "One Fine Day", but that does not detract one iota from her lovely voice. This record should be a "must" for all lovers of operatic recordings.

"Widmung", Schumann, "In dem Schatten meiner Locken" and "Mausfallen-Spruchlein", Wolf. Columbia Masterworks 10-inch record 17297-D, sung by Rise Stevens (mezzo-soprano) with H. G. Schick at the piano. So much has been written of the brilliant American artist, Rise Stevens, that further remarks on her career would be repetitious at this time. On these sides she gives a fine performance of the Schumann song and some very excellent singing in the two Wolf songs, which are well suited to her lower voice. This record is another "must" for collectors.

"Roman Carnival Overture", Berlioz. Columbia Masterworks 12-inch record 11670-D, played by the Philharmonic-Symphony Orchestra of New York under the direction of John Barbirolli. Among Barbirolli's best interpretations are those

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of several overtures, not the least of which is the "Roman Carnival". The performance of the Philharmonic on this record is excellent and the recording clear and brilliant.

"Die Götterdämmerung: Siegfried's Rhine Journey (Act I) and Siegfried's Funeral Music (Act III)", Wagner. The first Victor Red Seal feature album for 1942, M-853, is played by the NBC Symphony Orchestra directed by Arturo Toscanini. Wagner's great music dramas have always been popular in orchestral form, and these excerpts from "Die Götterdämmerung" are no exception. To them has been added the final scene and funeral music and these are played with great power and passion. Toscanini's interpretations of Wagner are always outstanding, and the performance recorded on these sides is one of his best. Technically the recording is excellent and the Wagner fans will no doubt hasten to acquire this new release.

Symphony No. 3 in B Minor ("Ilya Mourometz"), Gliere. Victor Red Seal Album M-811. Six 12-inch records, 11 sides, played by the Philadelphia Orchestra under the direction of Leopold Stokowski. Gliere, one of the major figures of Russian music both before and after the

neglected in North America. The Symphony is really a tone poem tracing the career of the fabulous Ilya Mourometz, Russian folk hero, whose legendary feats rival those of Paul Bunyan. In his program notes Mr. A. Veinus states that the epic songs of Russia "insist upon Ilya's peasant origin and boast that, at a feast, the lords of Vladimir's court were compelled to give place before Ilya and the peasants of his company."

The Symphony is written in four parts: I. Wandering Pilgrims—Ilya Mourometz and Svyatogor. II. Solovei, the Brigand. III. Festival in the Palace of Prince Vladimir. IV. The Heroism and Petrification of Ilya Mourometz. It is to be noted that at the end it was Ilya who freed Russia from the invasion of the bogatyrs.

Written in 1911, this is one of the most vital and magnificent works of all Russian music. It is given a glorious performance by Mr. Stokowski and the recording is excellent. Victor has performed a distinct service in recording this Symphony which heretofore has been played by only two orchestras in America. This is the first recording of the work. On the 12th side is Mr. Stokowski's transcription of Chopin's "Masurka in B flat minor, Op. 24, No. 4". No collector should be without this album in his library.

Victor Red Seal Album M-854, played by the Philadelphia Orchestra under the direction of Eugene Ormandy. The three instrumental movements from Hindemith's opera, "Mathis der Maler" (Mathias the Painter), are named after a portion of the world-famous Isenheim altar of Mathias Grunewald. For over two centuries nothing was known of Grunewald, the creator of some of the most tremendous pictorial accomplishments in the history of art, and a painter whose passionate color harmonies and phenomenal intensity of emotion have placed him with Durer, Holbein and Pacher in the first rank of German art. Recent scholarship gives his birthplace as Wurzburg, circa 1460, and his correct name as Mathis Gothart Nithart. The last name, Nithart, placed after his family name, may be taken as a characterization of the man: stern, grim and war-like. Sandrart, in his "Teutiches Academic" (1675), after reporting that he can find no living person who can offer the smallest bit of writing relating to the painter or even any information by word of mouth, describes Mathis as a solitary and melancholy person who accomplished wonders. We know of Mathis that he served as court painter to two princely archbishops, one of whom, Albrecht of Brandenburg, is given an important role in Hindemith's opera. As Hindemith de-

(Continued on Page Twenty-Nine)

BOOKS OF THE DAY

HOPE STODDARD

GUSTAV MAHLER, by Bruno Walter. 236 pages. Doubleday, Doran. \$3.00.

If Gustav Mahler was the hammer that forged Bruno Walter into his present rugged mould, the sword has now repaid its welder. For Bruno Walter has etched into immortality the personality of that great conductor and composer, his one-time mentor. Such reciprocity is rarely achieved. When youth, encountering mature genius, experiences a mighty upheaval, he usually accepts this recouping of his stars as simple fate with not a backward glance at the mighty figure outlined against life's receding horizon. Not so Bruno Walter. He remembers—how humbly, how gratefully—the very instant of impact. "I felt as if a higher realm had been opened to me . . . life itself had all of a sudden become romantic."

From that time on Mr. Walter constituted himself the Boswell of this vitriolic Johnson. None was better fitted for the role. Not that he followed his hero with pencil and pad through a day of petty contacts and professional duties. He chose the harder, subtler way of revealing the essence of his genius, pointed the inner Mahler as he raised his baton, composed his music, conversed with his friends, roamed his beloved hills, declaimed on Wagner. In praising his master the disciple reveals himself: his loyalty, his idealism, sensitivity, intuition. Because of the ring of sincerity in his voice we sense a Mahler we might not otherwise have known. The chapter entitled "Personality" is one of those rare pen portraits that crystallize for all time the urge and motion of the man.

For the literalists who desire name, date and place, a biography by Ernest Krenek, replete with factual information, is given in the latter part of the volume.

SING A SONG OF AMERICANS. Lyrics by Rosemary and Stephen Vincent Benét. Music by Arnold Shaw. 79 pages. Musette Publishers, Inc.

If we Americans are naïve—as Europeans never tire of telling us—let's revel in this naïveté, revel in the birthright that conspicuously omits crutches of cynicism and spectacles of disillusionment. Let's be glad that we take everyone for a friend until he proves himself a foe, are ready with the slap on the back, the broad sweep of welcome, the half-fellow-well-met. Let's revel in a simplicity which makes it possible for us, as in the present volume, to hymn our heroes in nursery rhymes which catch our notable and notorious great in characteristic poses of dishabille. John Quincy Adams, out to take a swim, hangs his presidential clothes out upon a limb and when told "Presidents don't do that", answers succinctly, "I do". Nancy Hawks, come back as a ghost, asks (bless her!),

"You wouldn't know
About my son?
Did he grow tall?
Did he have fun?"

Theodore Roosevelt is having a bully time "spanking a Senator, chasing a bear, busting a Trust", as good a time, in fact, as P. T. Barnum.

"His Yankee eyes
Merry with lies"

and Captain Kidd pirating beneath the Skull-and-Bones. Wilbur and Orville Wright run their dusty bicycle-repairing shop and buy each other soda-pop betimes; Woodrow Wilson cringes (or should) for slicing off the "Tommy" from his name. After all,

"There's Thomas Rhymer, Tommy Green,
And Thomas called Aquinas.
They always thought of Thomas plus
And not of Thomas minus."

Jesse James took "what wasn't his (to the muttered chorus of "prison"), and Peter Stuyvesant found his wooden leg "Would hurt him very much
When he would think about the day
That really beat the Dutch."

However, of all the characters here illuminated, the one closest to our hearts is Thomas Jefferson absorbed in everything

"From buying empires
To planting 'taters,
From Declarations
To trick dumb-waiters."

The musical settings follow the mood of these staunch verses from the classic

restraint of "Nancy Hawks" to the syncopated rhythms of "Jesse James". Humorous patter songs parallel the zest of "Woodrow Wilson" and "Oliver de Lan- ce" ditties. Modified strains of American patriotic airs drift through several of the songs. Lively and forthright illustrations by Mollie Shuger of each of the celebrities makes the revelation—in word, tone and color—complete.

HOW TO TEACH CHILDREN MUSIC, by Ethelyn Lenore Stinson. 140 pages. Harper and Brothers. \$1.50.

Here is recounted an interesting experiment whereby groups of sub-normal children (in the Woods School for girls near Philadelphia) are led into rather full appreciation of music by means so simple that they are not aware at any step of being "trained" into love for the art. Each is approached on her instructive level, offered study at her stage of advancement, and given an opportunity to use her most facile type of memory image. Every new step is a natural outcome of the last. There is no forcing. In one case, for instance, the pupils failed to realize the inherent part played by rhythm in bringing out a melody. The first five measures of "America" were written on the black-board and the pupils asked to identify them. No one could. Day after day the same melody confronted them. Finally one pupil suggested they might do better if they "counted" it. (Before they had given each note the same time value.) After singing the five measures with the proper rhythm, one of them called out, "It's 'America'!" At last they had gained a realization through their own efforts of the value of rhythm.

Interesting, moreover, is the author's discovery that giving a child a larger appreciation of music helps to conquer psychical difficulties; combativeness, repulsion, fear, self-assertiveness. Through the study of music he becomes a better functioning member of his social group and a happier individual all around.

MEMORIES OF OPERA, by Giulio Gatti-Casazza. 326 pages. Charles Scribner's Sons. \$3.50.

For 27 years the Metropolitan was Gatti-Casazza. Singers were chosen, debuts arranged, premieres and revivals staged, retirements "suggested"—all under the watchful eye of that Jupiter of the Rostum. Farrar, Alda, Borl, Johnson, Chaliapin, Matzenauer, Fremstad, Schumann-Heink, Calve, Jeritza, Scotti, Galli-Curci, Ponselle, Pons, Rethberg, Melchior were only a few whom he furthered in their careers. Now, one year after his death, we discover Gatti-Casazza not only lived a life unique in impresarial annals but also had the artist's gift for selection and the writer's knack for recording. Reading his Memoirs, the picture of his life, infinitely varied, becomes artistically of a piece, with tensely dramatic episodes highlighted: Caruso's last aria, Jeritza's American debut, the first performance of "Parsifal", Toscanini's rebuke to Chaliapin, a thousand *motifs* uniting in one life story of a dynamic personality as ever graced the managerial desk of any opera company. By no means least interesting are the character analyses of the singers drawn from the point of view of that much-beset impresario: Olive Fremstad is "difficult to keep happy"; Galli-Curci is "quiet, amiable"; Borl "never causes difficulties"; Mauvel is "arrogant, impertinent". We see them all through the eyes of this busy Ziegfeld of the Opera, tirelessly placating, cajoling, pleading, maneuvering, working temperaments as variable as the winds into the fabric of magnificent performance.

FEDERAL INCOME TAX GUIDE FOR INDIVIDUALS, 1942. 24 pages. The Ormont Publishing Company. 20c.

This pamphlet, written for those who are new to the job of filing tax returns and who yet desire, naturally, to avail themselves of all the deductions permitted by law, contains two sections, one, the "simplified" tax method of payment, and, two, the "regular" method. It states in everyday English which forms to file, how to fill them out, where and when to turn them in. What to list under "deductible expenses" and what constitutes "tax-free income" are given welcome prominence. The book, even for the uninitiate, is readable and clear.

MUSICAL MUSINGS

by HARRISON WALL JOHNSON



Harrison W. Johnson

THE Busoni Memorial concert offered by Dimitri Mitropoulos and the Philharmonic men on December 28th was a fitting tribute to one of the most distinguished musicians it has ever been my privilege to see or hear. It also gave me a flashback of another concert of Busoni music which took place in Berlin several years ago, at which time the composer appeared as soloist in his monumental Concerto for Piano and Orchestra, Opus 39. This concerto has always remained a vivid memory and it seems even now to me the greatest, at least of all I have heard of Busoni's creative works. I sorely missed it on Mr. Mitropoulos' otherwise interesting program, especially since Egon Petri, who played the "Indian Fantasy", is perhaps the only living pianist ready (and, I hope, willing) to perform the concerto. One can understand why it would have been difficult for Mr. Mitropoulos to program the piece for it runs over an hour's time in performance and includes a male chorus in the final movement, all of which militates against frequent performance.

With Busoni, as with Liszt before him, it has been difficult for the musical public to accept as a great composer this indisputably great pianist. To a certain extent, Rachmaninoff has encountered the same difficulty. But both Liszt and Rachmaninoff achieved such a definite musical idiom that one need not even hear their names mentioned to be aware when a work by either is in progress. Of course, in the case of Busoni, his compositions are almost unknown to the general public. But even the musician is usually baffled in trying to discover the inviolable personal quality.

BUSONI VERSUS DEBUSSY

Busoni's personality was quite apparent in his playing but in his compositions it seems difficult to gain the same sense of a dominating individuality. He once wrote, in contrasting his own art with that of Debussy, that the French composer's music "implies restriction, as if one were to delete certain letters from the alphabet, and, in the manner of scholastic diversions, were to construct poems without making use of the letters A or R; my aim is the enrichment, the extension and the broadening of means of expression. Debussy's music expresses the most contrasted emotions and situations by means of similar formulas; I attempt to find different and contrasted expressions for the same ideas. Debussy's tone-pictures are parallel and homophonic; mine aim at being polyphonic and multiversal. I feel myself to be a beginning; Debussy is an end." He has also said, "Music is the most aloof and secret of the arts. An atmosphere of solemnity and sanctity should surround it. Admission to a musical performance should partake of the ceremonial and mystery of a free mason ritual. The first thing that is necessary is to reduce the opportunities of hearing music." This is completely at variance with Stravinsky's reported hope that music might in time be performed on street-cars as the passengers get on and off!

Busoni wrote a very interesting little book called, in translation from the German, "Sketch of a New Aesthetic of Music". It was published in this country by G. Schirmer in 1911, translated by Dr. Theodore Baker. In it Busoni gives an arresting account of his approach to music. Among other characteristic and challenging comments he says, "Its ephemeral qualities give a work of art the stamp of 'modernity'; its unchangeable essence prevents its becoming obsolete. Among both 'modern' and 'old' works we find good and bad, genuine and spurious. There is nothing properly modern, only things which have come into being earlier or later; longer in bloom, or sooner withered. The Modern and the Old have always been."

TO HIM WHO WAITS

My first meeting with Busoni was an event that I shall never forget. Although I was a mere youngster I had followed his public career, as delineated in the weekly musical journals, most avidly. His programs at that time usually contained one or more works by Liszt that I had always wanted to hear played and no other pianistic Brahma seemed to give thought to the many fascinating Liszt pieces that I owned and often pored over. I hoped that some day my own technical ability would reach the boiling point necessary to cope with Liszt's picturesque musical idiom. What if he did scale the heights of pianistic virtuosity and there disport himself in shameless abandon? That was part of the Lisztian nature and I wanted to see if it could actually be done. Well, one fine day, as Madame Butterfly has said, the great event was announced. Ferruccio Busoni was to appear with the Minneapolis Symphony the following season. I began to believe in the old adage about everything coming to him who waits, if he can hang on long enough.

At that time I had recently met a veteran newspaper man who had come to Minneapolis from Albany, New York. He was a lover of good music and played the piano himself in off hours. To him I had often expressed my hope of some day hearing Busoni play, and had told him of my enthusiasm for this great pianist whom I had never even laid eyes on. "Would you like to meet Busoni when he comes here to play?" Mr. J. asked me.

"Good heavens!" I exclaimed, aghast. "How could that be done?"
I knew little at that time of the resourcefulness of newspaper men.
"Why don't you make up your mind to play for him?" he suggested.
The thought turned me into a goose-fleshed craven.

LIFE'S MEMORABLE MOMENT

However, the day came. There we were in Busoni's room at the hotel. My eyes took in greedily every feature and facial expression of the man whose face I knew only from magazine photographs. Beautiful it was, finely drawn and sensitive. He was kind and did what he could to make me feel at ease. Finally I sat down to the piano which I had barely noticed until then, and exclaimed in dismay, "Oh, I don't see how I can play on this piano. It's so much smaller than the one I'm used to!" My newspaper friend looked as though he would enjoy committing murder on the spot. The piano was a pocket-sized grand of the make Busoni was then playing and he understood immediately my reaction. "They hadn't a larger grand to send me of this make and it is pitifully small", he said. "In fact I have to discontinue practicing many pieces in my repertoire while here."

First I played the opening movement of MacDowell's "Sonata Eroica". Busoni commented, "It is not a sonata at all, but a rhapsody. Will you play the second movement?" I could and did. "That movement is more truly like MacDowell's music", he commented, meaning that the rapid technical figure on which this movement is built was more like the MacDowell music with which he was familiar. Then I had the effrontery of youthful ignorance to play the Mephisto Waltz of Liszt. It went pretty well and Busoni was kind and encouraging enough to make the occasion a memorable one for me. It was two years before I saw him in Europe, after I had been studying for some months with Egon Petri, the friend and disciple of Busoni. All these intervening years this great man has remained one of the few unforgettable persons whom it has been my privilege to meet. To me Busoni's playing was an experience such as I never expect to encounter again in life. One is tempted at times to try to describe it, but it really escapes analysis.

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Stage Shows

THE fact that theatre audiences in Britain are twice their pre-war proportions is indication enough of the normal reaction of a people under stress and strain. Realizing their responsibility in relieving war-time tension, theatres are already taking steps in order that performances may proceed as usual even during actual raids. Theatre managers representing nation-wide interests met on January 20th with Major General L. D. Gasser of the Office of Civilian Defense to consider means whereby a maximum of protection may be accorded theatre patrons. Discussions covered the field of organization within the theatre, equipment, training of personnel and procedures to be followed in case of (a) blackout, (b) air-raid, and (c) direct hit.

TOP-FLIGHT GROSSES

New York

THE four weeks ending January 22nd were weeks of lively enterprise for top-fighters on Broadway. At the Strand Will Osborne, in for the week ending January 1st, got \$40,000, not tops, but good enough. The three following weeks there Jimmy Dorsey's band held forth with tallies of \$64,500 (eight days), \$48,000 and \$40,000. The theatre has been getting \$1.10 at night instead of the customary 99c which accounts partly for this sensational business.

At the Paramount Orrin Tucker and Bonnie Baker finished the last of their three weeks January 1st, to the merry tune of \$48,000. Gene Krupa then hove over the horizon, taking three weeks with grosses successively of \$93,000, \$59,000 and \$48,500. That first figure is the highest the house has done in its six years of pit-band policy.

Vincent Lopez at the State the week ending January 22nd held to a mildish gross of \$19,000.

Meanwhile, Radio City Music Hall, with its famous stage show and orchestra, recorded its usual astounding totals: \$108,000, \$115,000, \$73,000 and \$93,000 for the four weeks ending January 22nd. The Roxy slumped a bit toward the end of this four-week span, with totals \$85,000, \$54,000, \$32,000 and \$38,000.

Brooklyn

TOMMY REYNOLDS' band at the Strand brought in a goodly \$11,000 for five days ending January 1st. Dick Rogers there the following week for six days



"THE GLAMOUR GIRLS", a comedy highlight in "It Happens on Ice", portrayed by THE FOUR BRUISES, hilarious slapstick skating comedians.

crossed the finish line with \$10,000. Harry James took over the week ending January 15th with a nice \$11,000 for four days. Another four days the following week Eddy Duchin swung the wicket to the tune of \$8,000.

Newark

THE Adams had a healthy four weeks of top-fighters, from December 26th to January 22nd. Dick Rogers, Orrin Tucker (and Bonnie Baker), Claude Thornhill and Harry James touched the tape respectively at \$16,000, \$19,000, \$13,000 and \$15,000.

Providence

CAB CALLOWAY'S \$9,000, Glen Gray's \$11,000 and Sammy Kaye's \$9,500 at the Metropolitan in four-day runs, the weeks ending January 1st, 8th and 22nd, were all good takings.

Boston

ORRIN TUCKER and Bonnie Baker made it a whammo \$19,000 at the Boston, the week ending January 15th.

Philadelphia

THE Earle tuned up with four top-fighters, the weeks ending January 1st, 8th, 15th and 22nd. Woody Herman, Count Basie, Phil Spitalny and Claude Thornhill rang up successively \$30,000, \$26,000, \$19,000 and \$20,000.

Buffalo

CAB CALLOWAY got credit for most of the corking \$17,500 which came into the Buffalo's coffers, the week ending January 15th.

Pittsburgh

DESPITE storms and cold, four merry pirates of the podium brought home rich bounty at the Stanley, the weeks ending January 1st, 8th, 15th and 22nd. Ted Weems, Harry James, Clyde McCoy and Phil Spitalny were successively responsible for the \$21,000, \$21,000, \$20,000 and \$21,000 grossed.

Cincinnati

FAIR-TO-MIDDLIN' were the grosses of Clyde McCoy and Teddy Powell at the Shubert the weeks ending, respectively, January 8th and 15th. Each realized \$10,000. Ted Lewis in the week ending January 22nd made it a hefty \$14,000.

Cleveland

GLEN MILLER at the Palace had the town eating from his hand, the week ending January 15th, with a golden \$32,000 the gleanings. Not to be sniffed at, either, was the bonny \$25,000 culled by Cab Calloway's stage jivers the following week.

Chicago

A MIGHTY \$58,600 was the total grossed at the Chicago, the week ending January 1st, largely through the aid of Erskine Hawkins. Xavier Cugat took over the following week holding totals up to a nice \$34,700. Griff Williams' orchestra on the stage the two weeks ending January 22nd despite sub-zero weather chalked up impressive totals of \$41,300 and \$33,000. Meanwhile, at the Oriental, Ted Lewis skyrocketed to a zooming \$30,000, the week ending January 1st, and Art Jarrett got all the credit for the good \$16,200 taken in the following week.

Detroit

GLENN MILLER at the Michigan smashed through to \$50,000, the week ending January 22nd.

Kansas City

RUSS MORGAN at the Tower, the week ending January 15th, etched out a clean \$9,500.

Minneapolis

IN CLEMENT weather is no drawback when Erskine Hawkins orchestra is the draw. It chalked up \$16,000 for the Orpheum during the week ending January 15th, one of the coldest in years.

Omaha

LOU BREESE raked in \$11,000 at the Orpheum, the week ending January 8th. Ted Weems there two weeks later made it a fine \$15,000.

Los Angeles

JAN GARBER on the stage at the Orpheum stacked up \$11,000, fair enough.

LEGITIMATE LISTINGS

New York

THE musicals on Broadway showed a steady upward trend after slipping a bit just before the first of the year. "Sons o' Fun" had an almost incredible gross of \$50,000, the week ending January 3rd. "Panama Hattie" and "Sunny River" closed December 27th, the former after a fine 62-week run, the latter in its fifth week, after a bitter struggle against odds. "Lady in the Dark", after laying off half a week, started the New Year stronger than ever.

The grosses tell the tale:

	WEEK ENDING			
	Dec. 27	Jan. 3	Jan. 10	Jan. 17
Banjo Eyes	\$20,000	\$38,000	\$31,000	\$23,500
Panama Hattie	18,500			
Sunny River	5,300			
Sons o' Fun	39,500	50,000	39,000	40,000
Let's Face It	34,000	41,000	34,000	34,000
It Happens on Ice	28,000	45,000	28,000	21,500
Lady in the Dark	(087)	20,000	25,000	28,000
Rear Foot Forward	23,000	28,000	20,000	20,000
High Kickers	17,000	20,000	15,000	18,000

* Four performances.

New Haven

"MY SISTER EILEEN" (Third Company) had its break-in at the Shubert the week ending December 27th, garnering \$6,200 on four week-end performances. Cornelia Otis Skinner in three performances of "Theatre" on January 16th and 17th was not up to scratch with a gross of \$3,500.

Boston

SAGGING post-Christmas grosses, \$9,500 for "Lady Comes Across" and \$3,500 for "Johnny on a Spot", the week ending December 27th, were offset by the splendid totals the following week for "Johnny", "Portrait of a Lady" (in on December 27th), "My Sister Eileen" (in on December 29th) and "Porgy and Bess" (also in on the 29th). The latter play continued to rake in the shekels, the week ending January 10th, with \$16,400 counted up, and finished off January 17th with a final gross of \$15,000. "My Sister Eileen" the weeks ending January 10th and 17th, felt the pinch of trade all over town, but garnered \$11,000 and \$11,500, good enough. "Mr. and Mrs. North" at the Plymouth for one week (ending January 10th) suffering from lack of star value, coined only \$5,200.

Philadelphia

"MR. AND MRS. NORTH" at the Walnut and Gilbert and Sullivan productions at the Locust each had two weeks in Philadelphia, closing January 3rd, with fortnightly grosses respectively of \$15,000 and \$13,000. "Hellzapoppin'" bowed in on Christmas night and zoomed immediately to starry heights, grossing \$20,000 in four performances through December 27th. On each of the three succeeding weeks, ending January 17th, the gross was \$32,000.

"White Cargo" revival didn't attract thrill-seekers, as expected. More or less phoned, it brought in a poor \$4,500 its first week and the same amount the second. It closed January 17th.

"Portrait of a Lady" was thumbed down and petered out after one week (ending January 10th) with only \$4,000.

"Candle in the Wind", helped by ATS subscription, got \$20,000 the week ending January 17th, despite lukewarm notices.

Washington

"HELLZAPOPPIN'" knocked off \$24,000 in its first week at the National, and \$27,000 in its second. It rang out January 17th.

Buffalo

"THE RIVALS" piled up a neat \$9,000 in three days at the Erlanger closing December 27th. The week ending January 10th Shubert's Gilbert and Sullivan eked out a meager \$7,000.

Pittsburgh

"HELLZAPOPPIN'" squeezed practically a full two weeks into its ten-day stay at the Nixon (ending January 3rd) snatching a spectacular \$44,000. "Pal Joey" which opened January 6th suffered by comparison. Playing largely to empty seats, it came through its one week in Pittsburgh January 10th with but a pallid \$8,500. "Panama Hattie", coming in like a lamb the following week, lashed up to lion strength, with a fine \$25,000 grossed.

Detroit

THE two-and-a-half weeks' stretch of "Arsenic and Old Lace" at the Cass was a click from start to finish, bringing in \$9,000 in its first four days, \$23,500 in its first full week and \$17,600 for its final week. That makes \$50,000 and then some. It closed January 10th.

"The Student Prince", which opened January 11th, with local celebrity, Barbara Scully, starring, poured \$15,000 into the money bags its first week and was held over for a second.

Chicago

WITH the worst winter weather in years hitting this burg the early part of January, some theatre grosses slumped alarmingly. "Claudia" in the four weeks from December 21st through January 17th, however, held to presentable takes in the teeth of the storm and nicked off successively \$11,000, \$9,000, \$7,500 and \$9,000. "Louisiana Purchase" paced along steadily with \$22,000 each of the weeks ending December 27th, January 3rd and 10th. In its final week, ending January 17th, the gross was upped to \$23,500.

"Native Son" at the Studebaker played along in low gear with totals \$5,500, \$5,000, \$6,000, the three weeks ending January 10th, when it closed. "Papa is All" which

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came to the Harris on December 22nd, held up two weeks with takings altogether of \$14,000.

"Student Prince" which opened at the Grand December 25th found going difficult, coining \$4,000 the first week, \$9,000 the second and \$7,500 the third and final. It left for Detroit January 10th.

At the Great Northern "Take My Advice" opened December 26th and in three performances took around \$1,500. During the next two weeks, it rang up grosses too meager to mention (around \$2,000 each week) and quit suddenly in midweek, on January 14th, thus ending another attempt to put over a Chicago professional stock.

"Pal Joey" was the newcomer on January 12th, taking in \$14,000 in the initial week.

St. Louis

EVA LE GALLIENNE stepped into Mary Boland's role in "The Rivals" when the latter became ill December 31st, playing out the one-week engagement at the American. The piece reaped praise from the critics and grossed \$15,000 for eight performances.

Milwaukee

THE bitterest and most protracted cold wave in years might have played havoc with theatre attendance in Milwaukee the three days ending January 10th with "The Rivals" a Theatre Guild production. However, with tickets sold far in advance, \$9,000 was the total, representing near capacity.

"Arsenic and Old Lace" with Laura Hope Crews and Erich von Stroheim brought in its five nights ending January 18th a fine total of \$16,500.

Minneapolis

IN two nights and a matinee, starting the day after Christmas, "Blossom Time" did very well, thank you, with an add-up of \$5,500. "Native Son" in three nights and a matinee ending January 17th grossed a poor \$3,000. Engagement was over before public realized its merits.

Los Angeles

"SPRINGTIME FOR HENRY" wound up a five-week stay in Los Angeles January 10th with a most profitable \$9,000 tabbed for the final nine days.

Seattle

FIVE nights and two matinees the week ending January 10th for "My Sister Eileen" clocked up \$7,000, good but not up to recent takes.

PEDAGOGICS

Zone in Singing—by REINALD WERRENRATH

The desirability of a vocal column in a publication read largely by instrumentalists might be questioned. I expressed this doubt to the publisher of the INTERNATIONAL MUSICIAN when approached by him to submit a series of articles on singing. Said Fred Birnbach, who evidently knows what he wants:

"So many of our bands now carry vocalists, most of whom read our paper. Articles by you could not fail to help some of them who have no conception of vocal production. If you can, from your experience, raise the standard of singing in our dance orchestras and curb some of the sounds coming from some of the so-called 'singers', you will be doing a great service."

Well, here goes. I am no Hercules, and the vocal Augean Stables have needed cleaning for a long, long time. Singing, however, has been my profession, my business, my art, my very religion since my earliest days, and I swing into the task gladly.



Reinald Werrenrath

WHICH came first, the microphone or the crooner? I favor the former as the real culprit, as without the "mike" there could have been no crooner. This innocent-looking little gadget, through which millions of music-hungry souls have been fed countless hours of great symphonic, operatic and concert performances, has, on the debit side, fostered a generation of vocal and musical incompetents. Their animal-like moanings and unsupported pianissimos have respectively been toned down and intensified until made almost—but not quite—human by the modern miracle of radio engineering.

WHY THE CROONER?

The answer to the preceding question is simple. Mr. Average Citizen, or Webster's Caspar Milquetoast, who rejoices in uttering primal sounds while shaving or taking his shower, hears a crooner. "Why, that guy's human!", he exclaims delightedly. "He sings like me. Nonna that high-hat stuff—lotta Wops and Heinies. He's the real McCoy!" And to further his contention, when it is pointed out that his idol violates most of the canons of good taste, enunciation and pure vocalism, he retorts with the almost unassailable "Well, he's gettin' th' dough, ain't he?"

I have had occasion to remind my pupils that, while the writer of a smutty play on Broadway may pick up some quick easy money for a time, Mr. William Shakespeare is still packing them in, and has done so for several centuries; and that while the picture post-card business is in a flourishing condition (or is it?), the Mona Lisa is still a great painting and the Venus de Milo a beautiful statue. But the analogy fails to register in the mind of the crooner or his fan.

VOCAL VEERINGS

Some of the youngsters who sing with top-flight bands have watched the trend of the tide and mended their vocal ways. Bing Crosby, in his early days on the air one of the most flagrant violators of good taste, now sings with a natural production and easy, simple style. These attributes, plus a delightfully whimsical sense of comedy, have placed him in the front rank of entertainers financially, and, as far as I am concerned, in every other way. Kate Smith, after creating a sensation by emitting some most unmusical sounds, made a right-about-face on one occasion by rendering a faintly amusing performance of Saint-Saëns' "My Heart at Thy Sweet Voice" with the Philadelphia Orchestra and Leopold Stokowski. Recently she has been singing in an altogether legitimate manner, omitting her earlier vocal mannerisms. Miss Smith and Mr. Crosby, according to my latest information, are still "gettin' th' dough".

Singers, attention! Probably every man in the orchestra with which you sing has worked at his trade, perfecting his technique and learning his instrument. Most of your instrumental companions are thorough musicians whose goal, often achieved, was a symphony orchestra, and who are now playing in dance bands for financial or other perfectly valid reasons. My up-New York State accompanist is by profession an oboist of ability and experience. After hearing me try, sometimes futilely, to get my pupils to breathe deeply, "from their shoe-tops" as it were, he has said: "Every player of a wind instrument has to learn to breathe. Wouldn't you think they would learn that first?" Yes, and every player of a stringed instrument is first taught to control his bow-arm. Not so the crooner. For him there must be a short-cut to fame and fortune, in which attention to proper breathing and natural vowel forms is not necessary. At least so his vocalism would lead one to suspect.

THAT NATURAL TONE

The voice, a double-reed instrument like an oboe, is produced by a steady column of air being supplied from below. That, gentlemen singers, plus a correctly pronounced vowel, will result in the tone that is naturally your own. Baffling combinations of consonants, a tight tongue, facial contortions, all are individual and superficial vices that every singer—including the writer—has indulged in at some time or another. If breath and vowel formations are correctly handled, most of your vocal troubles are over, microphone or no microphone.

AND DON'T LET ANYONE TELL YOU DIFFERENTLY!

Professional Piano Pointers J. Lawrence Cook

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

DURING the past few months we have been asking ourselves the question, "Is Improvising on Its Way Out?" One can hardly deny that no longer than three or four years ago it was the order of the day among popular pianists to improvise. Those able to improvise effectively took great pride in exhibiting their skill, while those unable to do so were inclined to grow rather despondent over the fact. We have even heard some of the latter remark that they supposed they would never make good popular piano players inasmuch as they saw little or no hope in their own ability to develop an acceptable style of improvising.

Judging from what we have seen and heard here of late, we candidly state our own belief that improvising has lost a good deal of its importance. It seems to us that more and more each day there is evidence of the prevalence of a desire on the part of the "good listener" to hear recognizable melodies in a rendition. That is, the pianist who carefully works out his arrangements with due regard to the application of accepted musical principles and practices seems to be gaining some of the applause which heretofore has been reserved for the free lancer or so-called improviser.

If we should venture cautiously into an analysis of the mental scheme behind the improviser's actions or antics at the keyboard, we should probably find him boasting that, having mastered certain theoretical and technical problems, he simply proceeds to play as he feels, never having to bother with memorizing anything. In contrast to this we should find the arranger-pianist having carefully worked out his pieces in advance and mastered the execution of these arrangements. He would certainly have the advantage of having edited his presentation and having weeded out all that was meaningless or without apparent purpose. On the other hand the improviser would have to ask you to accept the best that his skill, his feelings and his temperament would allow at the time of rendition.

VIOLIN DEPARTMENT

CONDUCTED BY *Sol Babitz*

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



Sol Babitz

"I should like to have an article explaining the rules, laws, science and art of the technique of violin harmonics, fully; both stopped and open.

"Thank you,

"Sincerely,

"OLGA SELKE."

St. Paul, Minnesota.

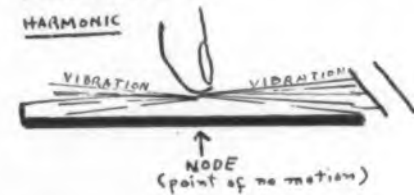
TO treat this subject as "fully" as requested is unfortunately beyond the scope of this column. I must refer the writer to articles on acoustics, partials, harmonics and fingering in Grove's Dictionary of Music for an ample treatment of this subject.

I can however offer some practical suggestions to aid in mastering this most unreliable effect.

It is a paradox that, while modern composers and arrangers are writing more harmonics, modern violinists are turning more to aluminum wound strings which are less suited to playing harmonics than the old gut variety. However, such is the situation and we must make the best of it. The following are a list of "do's" and "don'ts" on the subject, some of which may be familiar to the reader.

1. Natural (open) harmonics sound best when the node finger is applied to the string as lightly as possible but not so lightly as to cause whistling.

ORDINARY TONE



- Artificial (closed) harmonics sound best when the solid finger is pressed very firmly in contrast to the node finger.
 - Playing with a well rosined bow held near the bridge is helpful.
 - Practicing harmonics for a longer period of time during the day than that devoted to natural tones will harm the intonation, causing one to play slightly sharp.
 - In playing scales and similar passages one should play all the tones as artificial harmonics in order to avoid alternating natural and artificial harmonics. It seems that when one suddenly introduces a natural node on a string which has been playing artificial ones, the string becomes upset and begins to squeak. I can think of no other explanation.
 - Vibrato does not necessarily make these tones more difficult. By adding vibrato it is sometimes possible to force a recalcitrant string to produce the harmonic.
 - In rapid detached passages it is better to keep the bow off the string by the use of spiccato. The momentary silences which this affords enables one to move the left hand fairly smoothly without need for jerking.
 - In shifting from one natural harmonic to another one should press down the finger during the slide.
 - If you must play double harmonics it is not enough merely to practice them. Get a set of the thinnest gauge strings you can find; then you will have an even chance.
 - The rule about keeping the bow close to the bridge does not apply to harmonics above the 7th position. In that unearthly region things are reversed, for the bow will produce a better harmonic away from the bridge!
- While on the subject of unusual sounds I would like to mention a passage from the Schönberg Violin Concerto which presented a problem for which there seemed to be no real solution:



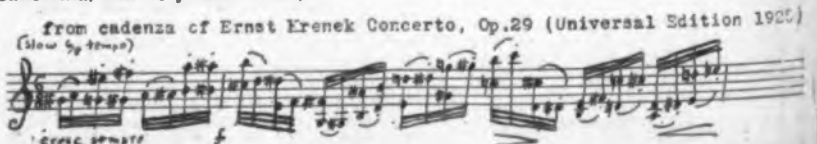
However, proceeding on the theory that "nothing is unplayable" I managed to make it sound in the following way:



Before playing the passage I put the second finger on the G and D strings as shown above. This enabled me to maintain a solid pressure on the harmonic while trilling.

PROBLEM NUMBER SIX

(Best fingerings sent by postcard or letter to 980 Menlo Avenue, Los Angeles, California, will be printed here.)



* Further information will be found in Hoffman's "School of the Technique of Harmonics", Book 4, of Sevcik's "School of Violin Technique" and various encyclopedias.

Technique of MODERN DRUMMING

by CHARLES BESSETTE

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

SECOND RUDIMENT—THE LONG ROLL



Charles Bessette

THE Long Roll should be practiced slowly and with precision, very gradually increasing the tempo, letting it increase itself, so to speak. Hold on to that accent on the second tap as long as possible for it will die out soon enough and come down even with the first when your speed



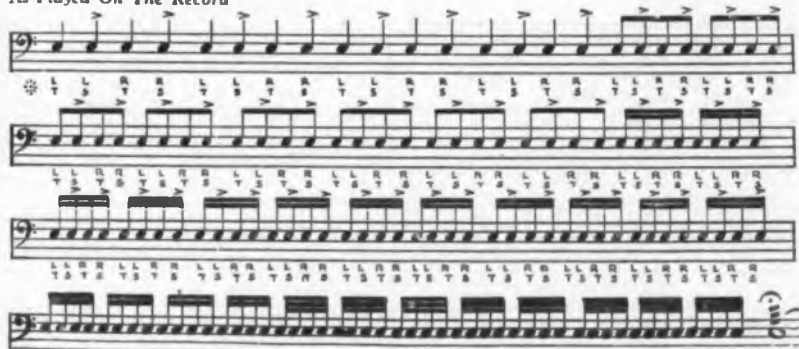
requires the bounce to be used. The second stroke is all too apt to be weaker than the first stroke and that is what we are striving to overcome.

Practice closing and opening the double roll as in the single stroke roll, as often as possible, all through your career as a drummer. Evenness counts. I should start the roll at one beat per second, metronome 60. As the roll closes and the beats reach metronome 120, the sticks should be raised about 18 inches from the drumhead; at metronome 168 they should be about eight inches, and at metronome 208 (which is the closed roll), they should be about three inches from the drumhead.

The roll in actual playing may be open, medium or closed, depending upon the kind of music to which it is adapted.

Playing a roll is usually made as fine as possible. By applying a little more pressure to the stick it becomes a "rub". In other words, it is a three-roll. Try playing the three-roll open and closed. By three, I mean, three lefts and three rights. Close it as you would your double roll and you will find it becomes a three-roll.

As Played On The Record



As Applied To Music



DRUMMERS' DATA

Ariel Cross, Tama, Iowa, reports that the National Legion Convention in Milwaukee with its famous drum corps contests shows great improvement in the drum sections. More rudimental than ever, plus better rudimental playing. Cross is also a bandmaster in the school system and claims that the clinical directors who advise school directors are now beginning to appreciate the value of better drum sections and rudiments.

Bill Ludwig visited New York in July and again in October. He's truly the drummer's friend, with comrades in practically every country in the world.

We hear that Jack Noonan who runs the drummer column in the *School Musician Magazine* is recuperating back home in Bloomington, Illinois. Jack is one of the best drum technicians in the business. We wish him a complete and speedy recovery!

George Way of Leedy Drum Manufacturing Company put out *Drum Topics*. George was in New York in July and we wound up in Luna Park in Coney Island. Of course we had to set in with the Circus Band. The minute George sees an elephant he has to do some drumming—and he can do some drumming! George and I trouped with a minstrel show a good 30 years ago.

Our hat goes off to Henry Schreyer, for many, many years a Chicago Federation star theatre drummer. Henry lost his sight some years back; yet he does an occasional dance job with his own orchestra. Rhythm once gained, never lost!

Jack Powell of show house drum fame is travelling with a show unit making the army camps. Big houses, of from six to ten thousand listeners, should pop up any performer! All Jack needs is a pair of sticks and a kitchen chair for his rhythm tricks.

Arthur Layfield is in New York. Art will be remembered as one of Joe Zettleman's star tympani pupils. Art was with the Chicago Opera as tympanist for years; he also played with Paul Ash at the Oriental.

The New York Philharmonic opened its season with the same fine percussion section: Saul Goodman, tympani, and Sam Borodkin, Ruby Katz and Sidney Rich, percussion.

The N. B. C. Symphony has Carl Glassman, tympani, and Harry Edison, Harry Stiman and David Grupp, percussion.

We all sympathize with Herbert Quigley over the recent loss of his father, Tom Quigley, who was a trombone player. Herb is with Gus Haeschen on the Pet Milk program where Harry Brewer teamed with him. Herb is also one of the head music arrangers for N. B. C.

THE TRUMPET FORUM

by Hayden Shepard



Hayden Shepard

IF I were asked what I considered the most important element in the development of a musical career, I would say without hesitation "spend as much of your time as you possibly can listening to music". Of course the practice and study of your instrument to develop your technical facilities must of necessity come first, for without an adequate technique it is impossible to interpret freely. There are so many obvious advantages to be gained from the practice of listening that it is indeed strange the listening habit is so universally overlooked.

Let us see just how much we are dependent upon what we hear for our conception of how things, or more particularly tone, should sound. To take an illustration that is purely hypothetical, suppose you had been born on an island and had lived there without hearing a note of music for your entire life. Then one day some sailors landed upon the island, one of whom had a trumpet. On your inquiring what it was, the sailor suggested that you blow into it. Following his instructions, you placed the mouthpiece to your pursed lips and blew air into the mouthpiece. Out came a noise which you had never heard before. It was a very bad sound, raucous and blasty, for naturally you would have no skill nor experience in producing a smooth tone. But how could you tell whether the sound which you had just produced was good or bad, musically speaking, how ascertain whether or not it was the correct tone for a trumpet? Obviously you would not know, since you had never heard a musical sound in your life. It is patent then that the only way one can know how a tone should sound is to hear it sounded correctly. Producing the best possible tone is, in short, a matter of imitation.

Since you do imitate and are affected by what you hear (indeed must be affected by what your ear is exposed to), then by all means be certain that you listen to the best; for just as surely as your speech is affected by the community and environment in which you live, just so will your conception of tone be governed by whomever you hear play. As proof of this, ask the man who plays jazz and improvises choruses and he will invariably tell you that he has copied his style from records and listened to a great many "take off" men play. This is the universally accepted method of learning improvising as it is strictly intuitive playing. Many think that by studying the theory of music and having a comprehensive knowledge of chords it is possible to become good "ride" men. This method will never attain the desired results. Only through listening will the proper conception be attained.

Now this, of course, is not limited to dance playing. There are only two kinds of tones—a good tone and a bad tone. If you continually subject your ear to good tones you will naturally have a good conception of the kind of tone you want ultimately to produce. A "ride" man has listened to and imitated effects produced by other "ride" men whom he admires. Perhaps he has made the mistake of listening to them exclusively. If his susceptibility were such that he was able, by repeated listenings, to produce good imitations of what he had listened to, how much better equipped would he be if he had exposed his ear to beautiful sounds produced by great artists.

The student should therefore make it a practice to hear as many fine performers on all instruments as possible. He should run the complete gamut of instruments and instrumentation and should expose himself to it religiously. Particularly if he is or desires to be a dance man should he take every opportunity to listen to good music. He should hear the great concert artists on piano, violin and cello. He should listen attentively to our great singers, different string ensembles such as quartets and trios, and of course the great symphonic organizations. Aside from the pleasure he will derive from listening, he will gain immeasurable knowledge concerning tone, phrasing and nuance.

Symphonic Recordings Review

(Continued from Page Nineteen)

dicts in his opera, Mathis' sympathy for the Reformation cost him his post with Albrecht and led him to take up arms on the side of the peasantry during the bitter Peasants' War. With the defeat of the peasant insurrectionists, Mathis, the warrior-painter, apparently gave up his career as an artist.

Paul Hindemith is one of the most interesting composers of modern Europe. The three movements are programmed "Angelic Concert," "The Entombment" and "The Temptation of St. Anthony." The music is typical of the period which it seeks to represent and is flavored with strains of Gregorian chants and old German folk songs. Mr. Ormandy and the Philadelphia Orchestra give it a fine performance, painting each picture with broad, full tone. This is the first recording of this work and is a valuable addition to modern music.

Rhapsody on a Theme of Paganini, Rachmaninoff. Victor Red Seal Album M-855 played by Benno Moisevitich, pianist, and the London Philharmonic Orchestra conducted by Basil Cameron. This version, recorded in London by Mr. Moisevitich, is a second Victor release. The first was recorded by the composer with the Philadelphia Orchestra. The breaks on the Moisevitich sides are much more opportune than in the Rachmaninoff version. While some may prefer the playing of the composer, this recording is very good, and Mr. Moisevitich seems to have the knack of producing just the exact amount of tone necessary for most satisfactory reproduction.

Three Deathless Songs, "Traume (Dreams)," "Schmerzen (Afflictions)" and "Im Treibhaus (In the Greenhouse)," Wagner. Victor Red Seal Album M-872, sung by Helen Traubel, soprano, with the accompaniment of the Philadelphia Orchestra under Leopold Stokowski. This album contains three of the cycle of five songs written by Wagner to the poems of Mathilde Wesendonck. We rather wish that the cycle were complete. Miss Traubel's beautiful voice gives these songs the benefit of their full intensity. They are sung with heart-stirring emotion. Mr. Stokowski and the Philadelphia Orchestra provide beautiful accompaniment and the recording is first rate.

Sonata No. 26, in E Flat Major, Beethoven. Victor Red Seal Album M-858, played

by Artur Schnabel, pianist. The only previous recording of this Sonata was made by Artur Schnabel in Europe and is very difficult to procure. Mr. Rubinstein gives the work a delightful performance with a fine balance of clarity and warmth. This is a faithful recording of the piano tone, and should be a "must" for the lovers of Beethoven Sonatas.

"The Prospect Before Us," William Boyce. Victor Red Seal Album M-857, played by the Sadler's Wells Orchestra conducted by Constant Lambert. William Boyce, 18th Century English composer, was a disciple of Henry Purcell who died prematurely at the age of 37 in 1696. The music contained in this album taken from various Boyce works and arranged for a ballet was performed at Sadler's Wells in 1940. The plot is founded on an incident in the life of 18th Century dancers as recorded by a Mr. Eber in his "History of the King's Theatre".

The music is interesting, and the recording by the Sadler's Wells Orchestra is excellent. It is the first recording of the music and will appeal especially to students and collectors of the unusual.

Ballads of Old Ireland (Traditional). Victor Red Seal Album P-103, sung by Lanny Ross, tenor, with Roy Bary at the piano. These traditional Irish songs are particularly suited to the lyric tenor voice of Lanny Ross. He has caught their spirit excellently and does some delightful singing on these sides. The accompaniment of Roy Bary at the piano is completely satisfactory.

"Ballade of the Duel", Martin Skiles, and "Don Carlos", Verdi. Victor Red Seal Record 18357, sung by Donald Dickson, baritone, with the Victor Symphony Orchestra conducted by Robert Armbruster. Mr. Dickson's beautiful baritone voice shows up extremely well on this record. The accompaniment by the Victor Symphony Orchestra under the direction of Robert Armbruster is warmly sympathetic.

"Le Rouet d'Omphale" (Omphale's Spinning Wheel), Saint-Saens. Victor Red Seal Record 18358, played by National Symphony Orchestra under the direction of Hans Klinger. The Saint-Saens tone poem has had two previous recordings; one by the Paris Conservatory Orchestra and the other by the New York Philharmonic Orchestra under the direction of Mengelberg. This new version is given a fine performance. The modern recording was needed badly and will be a welcome addition to your collection.

» » TRADE « «

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The Story of the Phonograph

In its 40-year battle for emulence, recorded music has approached the vanishing point three separate times.

It seemed headed for oblivion once in 1905 while still an unaccepted industry, again in 1925, and finally in the lean years of the depression when record sales plunged to a mere fraction of the towering figures they achieved in the boom '20's.

A Frenchman, Leon Scott, is credited with the first conception of the phonograph, or "Phonograph" as he called his new contraption. This was in 1855, but the idea was either too hazy or too poorly presented to secure any financial backing, and the scheme was abandoned.

In 1877, however, the more practical Thomas A. Edison took up the idea and the day-dream assumed concrete form. Other engineering pioneers became interested. In 1888 Emil Berliner conceived the idea of pressing a number of records



The First Victrola, Built Around 1898

from a master rather than spooling the original disc by playing it back as his predecessors had done. Ten years later he showed the device to Eldridge Johnson of Camden, New Jersey, and Johnson was fascinated. A new industry was born.

One of the first recordings made by the new partnership was entitled "I Guess I'll Telegraph My Baby". The instrument was crude and the results barely recognizable but the foundation for the RCA Victor organization was being laid.

The name "Victor" did not appear until 1901 when Johnson was convinced they had won "victory" over their problems. The trade-mark, the famous Victor dog, was adopted about the same time when the Gramophone Company, Victor's British affiliate, snapped up a painting by an obscure commercial artist, Francis Barraud. The new company was ready to go.

But the public failed to see it. No matter what Johnson did, the phonograph was regarded generally as a toy. Buyers scrupulously avoided the machine and what was worse—reputable musicians refused to record for it.

The break came in 1906 and was directly due to two factors: The Victor Company's heroic advertising efforts and the signing of Enrico Caruso as a Victor artist. Sales of some of the Caruso records still stand unequalled in record history. Meanwhile, the Victor Company, convinced that it had a story to tell, told it in practically every form of advertising known.

But in 1921 radio came into the picture, not only a new idea but a vast improvement in sound reproduction. Beside it the phonograph, which still used the old acoustic process of the early 1900's, paled in contrast. By 1925 millions of talking machines had been relegated to the attic while the public wondered vaguely, if at all, whether the things were still being made.

The next year their doubts were dispelled with a blast of advertising heralding the Orthophonic Victrola, the tonal equal of the finest radios of the day. It brought with it the realization that radio was not and never could be the musical rival of the phonograph. The two instruments occupied different fields.

It was also about this time that recording itself underwent a tremendous transformation. Discs had previously been recorded through an elongated horn which, because of its ability to concentrate sound, moved the needle over the disc in proportion to the singer's lung power. Now, however, a microphone was employed and the recording done by an electrical process. The results were so startlingly real-

istic that they could be compared only with the music in the original. Once again records and phonographs were in the sun and sales figures approached their former levels, and once again they were dealt a body blow by some outside agency.

In 1929 came the depression and for five years notices were appearing all over the country hinting that the record business had seen its last. Actually there were still remaining large numbers of record fans who were willing to spend their money; but nobody was certain of that then. To prove this fact, it took the new vigor of the Radio Corporation of America, which by that time had taken over the faltering Victor Company.

In 1933 RCA Victor stopped talking about the dismal plight of the record business and aggressively did something about it. The first step was "higher fidelity", an incredibly realistic recording system so sensitive that it is capable of reproducing overtones beyond the scope of the human ear. They redesigned their instruments, reduced the price, introduced the record player attachment for radio users and expanded their advertising. The results are well known. Since 1933 record sales have doubled and quadrupled.

For the future, the industry has learned its lesson. No longer does it compete with radio, since it provides something radio never will: "Music You Want When You Want It".

Buescher Company Announces New DeLuxe Alto and Tenor Saxophones

"Greatest new models in company's history", says O. E. Beers, president of the Buescher company.

Two new saxophones on which the Buescher Band Instrument Company has been working for more than ten years are to be announced to the public soon. It was revealed a few days ago at Buescher headquarters. According to a statement by O. E. Beers, president of the Buescher company, these are the finest saxophones ever made by that company.

Mr. Beers said: "The Buescher company has been making fine saxophones for over half a century and during that time has pioneered many important improvements; but the new '400' alto and tenor saxophones are by far the most important new models in our entire history."

The records reveal that Buescher has pioneered such significant improvements—to mention a few—as Snap-on-Pads, Norton Springs that screw into the post, Drawn Tone Hole Sockets, Single Spring Octave Mechanism and many major improvements in key design and intonation.

Now, on these newest models, there are over 16 major improvements. One of the most important is the use of a new special metal for the keys and key parts. This new metal, to be known as Buescher-



O. E. BEERS President, Buescher Company

Super-Brass, is 250 per cent harder than the metal used on an ordinary saxophone mechanism and is so solid and so tough that it is next to impossible to bend it. Other fine new mechanical advancements include new patented corkless steel bearing slide connecting arms which greatly speed action and insure longer life, a new key arrangement which lowers action yet gives more tone space between pad and cup, a new larger bell with bell keys now on back instead of side, the use of nickel silver rods and nickel silver cross hinge keys, and many others.

Buescher dealers are now showing the new saxophones. The alto is model No. B-7, the tenor model No. B-11. A new free booklet giving the whole romantic story behind the creation of these new instruments has been prepared and will be sent free on request.

A Problem Solved

Until a few years ago Arnold Brillhart was confronted with the usual problem that plagues all reed men. This was how and where to obtain a good mouthpiece and reed. Tiring of his endless search,

he decided that if he was ever going to secure these necessary items, he'd have to



A. BRILHART

design and make them himself. This decision led to the starting of a

LOCAL REPORTS

The following Local Reports were omitted in the January issue of the INTERNATIONAL MUSICIAN due to lack of space.

LOCAL NO. 2, ST. LOUIS, MO.

New members: Robert Abramowitz, Richard Egner, Robert E. Egan, John B. Brown, Charles Moser, Margaret Sprungmeyer, Marvin A. Yates, Theodore Horowitz. Full member: Averil Miller Sherman. Transfer members: Harry Melnikoff, Albert Whistler, Harold R. Coleta, all 802. Deceased: Frank Hernandez.

LOCAL NO. 3, INDIANAPOLIS, IND.

New members: Martha V. Rucker, Glenn Leep, Clarence Elbert, Joseph Clauser (transfer), Harriett McGuire. Transfers issued: Emory Hammer, Virginia Byrd, Jaa. L. Johnson, Jesse Starke, E. Morrison, M. Lasswell, Jeanne Edwards, Bette Rosecrans, Melton Thomas. Transfers withdrawn: Harry O. Sherrington, Robert Roeman, J. F. Torricelli, Pierson Thal, Melvin A. Lantz, Henry Jackson, all 10; James Brueck, 501; King Perry, Preston Coleman, David Mitchell, Fritz Neal, Morris Lane, James Scoullas, Lester Shackford, Archie Galloway, Robert Fryar, Arthur Rees, Fred Higgins, all 622; Earl Payton, 208; Jean McCall, Duke McCall, both 420; Zigmond Rosens, 13; Rena Estabrook, 82. Travelling members: Max Grek Orchestra, Ray Benson Orchestra, Lionel Hampton Orchestra, John Sullivan Orchestra, Dick Cline Orchestra, Ray All Duo King Perry Orchestra, Bob Fowler Orchestra, Philip Silverman, Anthony Castellano, George Stern, Fred Hoff, Dante Carozzini, all 802.

LOCAL NO. 4, DETROIT, MICH.

New members: George A. Brandtletter, Jeanne Dudek, Alexander Egoroff, Rosalie Koller, George E. Koucherov, Wm. Henderson Lee, Edward N. Lulich, Paul P. Nagar, Boris Nabatovitch, Paul Sabatovitch, Mary Sanders, Ineta P. Schultz, Ray Soby, Harold Barnett, John F. Bosie, Richard J. Brinza, Conrad G. Brooks, Francis H. Clark, Helen Costello, Mary Frances Costello, Peter G. Hasten, John Mullins, Ann Ross, Lucille Schenck, Anthony Schmidt, Donald Shapiro, Herman Stock, Alken Tyler, Louise M. Warnock, Henry Wozniak. Transfers issued: Wm. A. Daugherty, Edward Pajley, Frank Wantuck, Wm. B. Mason, Casimir Pelecki, Hubert Perry, Morris Takler, Frank Galvez, Larry Schwartz, Carl Favara, Morgan D. Miller, Louis T. DeQuiber, Ed. Casper, Alvin Baker, Stanley J. Kulczyk, Ed. J. Domalski, Milton B. Buckner, Donald J. Williams, Howard R. Carson, Ben M. Kanter, Ed Krzyk, Harold Little. Transfer members: Alex Lopez, 666; Alex B. Lacey, 60; Irving Spector, 66; Mitchell Todd, 10. Transfers deposited: Herbert Fall, 625; Mercedes Phillips, 459; Gerald C. Jones, 33; Roland Corden, 56; Rita Coughlin Nault, 78; Hyman Herson and Orchestra, 4; Carl Anderson, 80; Eddie Nicholson, 80b, 91; Evan G. Selby, 12; Vincent, 599; Sam (Bubbles) Becker and Orchestra, 237; Joe Reichenman and Orchestra, 802; Emile Petti and Orchestra, 802. Transfers withdrawn: Robert Mack, 45; Don McGrane and Orchestra, 802; Warner Ruhl and Orchestra, 218; Eddie LeBaron and Orchestra, 802; Ray Benson and Orchestra, 802; Frank Derrick and Orchestra, 308; John Goldwasser, 802.

Thirty-year members: Walter E. Mason, Louis C. Pawlow, Helen A. Ripley, Ed. A. Smith, D. Scott Spencer, Chas. J. Warmbier.

LOCAL NO. 6, SAN FRANCISCO, CALIF.

New members: Lorraine Gay, Ernie Sanchez, Loren Kells, Charles Lendlinger, Carol Lee, Frank J. Johnson, William C. Royce, Jack Dickenson, Clay Buckley, Adele Burian, Dawson M. Funk, Joseph A. Lucia, Anselo B. Squilla, Felix Khuner, Russell E. Jurchak, Alma Haug, Elam J. Haseck, Raymond O'Leary, Ben Paton, Dominic Sasso, Louis N. Marlow. Transfer members: Duke Chappel, Wm. Waldell, Salvador Enriquez, Jack Ripley, Wm. Weintraub (Weems), James McGovern, S. Schmidt. Transfers deposited: Jack Fishelson, J. Henderson, R. Blumenthal, O. Ozon, R. Novak, L. Hartman, H. Weed, D. Newman, A. Shapiro, A. Weinfeld, T. Mace, J. Dahlstein, Dan D'Andrea, W. Rodriguez, M. McEachern, G. Brock, all 802; Arthur Trinkl, 193; Lee Willard, 618; Harry Sotav, 99; Walter Trichter, 31; Paul Fesse, 23; Wayne Fields, 98; Albert Terry, 47; John Kottin, 99; Joseph Milazzo, 312; Robert Mackinnon, 104; Vincent Clark, 99; William Butler, 424; Bob Holt, 677. Transfers withdrawn: Herbie Holmes, Bob Bunkle, Harold Shindler, G. Smith, Richard Kenner, Frank Yabots, Robert Evans, Chester Morris, Therman Neal, Steve Brown, W. Smith, Marshall Gill, Francis Cummins, Stanley Wilson, all 802; Al Terry, 47. Deceased: Robert B. Torrance, Joe Hernandez, Harry Bray. Dropped: George D. Ingram, Warren D. Loyie, Robert Dale, Kenneth B. Bean, Grace G. Becker, Gerald G. Borne, Martin B. Christman, P. E. Chubb, Edw. Del Cerni, M. H. Kotolin, Margaret Reichenbach, Leon V. Bosen, Frank Bauman, Walter Behan, E. DeHillings, Charles Bourne, Melvin Brown, J. Clement, Duke D'Alencastro, Frank Cunha, H. H. W. Hudson, W. Peoples, G. P. Piamandou, Frank Ripley, W. Schwaetel, Albert Silva, E. Strayer, C. Trapani, Lyle Wool, C. Palizzoni.

LOCAL NO. 8, MILWAUKEE, WIS.

Officers for 1942: President, W. Dahlstrand; vice-president, Walter L. Hornum; secretary, Roland Kohler; treasurer, Charles G. Wagner; trustee, Otto Bosticher; sergeant-at-arms, Jerry Pollansbee; executive board: George Bach, John Borzer, Ervin Davlin, Oscar P. Dunker, Orbie Heidebreich, Ernest Ruzicki. New members: Rosmond Svarnqvist, Virginia Conwell, Treva Lawler (Mary Gay Murray), Olive Kuehn, Emil Ruchtemwald. Transfers issued: Del Hazard, Lee Simmons, Roy Lohberger, Clyde M. Helms, Alphonso Rivus, Douglas, Fred. Transfers deposited: Phil Levant, Mark B. Diesl, Chas. A. Fonda, Kenneth G. Colby, Milton R. Sield, Bernard D. Dickson, Herbert Arney, Joseph C. Kovals, all 10; Albert B. Brown, 118; John H. Lahn, 11; Frank Lichten-court, 153; Louis Cina, James Cina, Joe Muzela, John Latone, all 4; Jeanna Edwards, 39; Nancy Barnes, 73; Joe

business that has now grown to be the largest of its type in the world. Arnold's friends tried the mouthpieces and reeds he had made for his own use. These were so far superior to anything on the market that he was "swamped" with requests to "please make me one like it". With such encouragement from his fellow-musicians he decided to manufacture them on a small scale.

The result was astounding. What had started as a hobby was now a thriving business. It appeared that there were thousands of fine musicians who were having "mouthpiece-itis" and didn't know just whom to see about it. In order to fulfill these ever-increasing demands, the first small factory was enlarged nine months ago. At this time it was thought that the volume of mouthpieces and reeds being made would more than meet requirements, but somehow or other "back-orders" kept piling up. More machinery is now being installed; personnel and space are being doubled, and it is hoped that all orders can be met without delay.

Arnold has designed several other items that you'll see the "big boys" using soon. These are products that he has felt were really needed by saxophonists.

There are now three factory representatives "on the road", touring the country, aiding reed men to select the "perfect mouthpiece and reed". They are former saxophonists of "name bands" and are competent to help you with your problems. Watch for their appearance at Brillhart dealers'. Just another personalized service from Arnold Brillhart to you.

Palmer, 213; Howard Jackson, 203; Don Chichester, 10; Gordon Birchard, 4; Nathan Westler, Guy Capman, Anthony Costello, Kenneth Kowliwka, all 73; Byron W. Davernport, 59; Magline Weeks, 437; Leo Klumert, 265.

LOCAL NO. 9, BOSTON, MASS. Officers for 1942: President, George Gibbs; vice-president, Gus Fischer; secretary-treasurer, J. Edward Kuhn; trustee, Herbert B. Nickerson; executive board: Louis Walker, Thomas P. Hawkins, William L. Daley, William C. Eastman, Herman Charlini; delegate to A. F. of M. Convention, W. Edward Boyte, Bernard Grishaver. New members: George J. Schwartz, Donald B. Egan, Nicholas D. Bertorello, Ralph J. Burns, Raymond Cavicchi, Charles DiPerri, Anthony J. Giordano, Ralph H. Osborn, Joseph M. Santantello, Maurice Wolfson. Transfer members: Donald Durgin, 156; George H. Tobin, 358. Transfer withdrawn: Leo Paanen, 128.

Transfers issued: Frank Giordano, Albert Zimmerman, Harry T. Inman, Roy H. Anderson, Leo F. Robinson, Robert Walker, Benjamin E. Drouin, Alfred O. Wadd, Chester R. Jones, Robert W. Montgomerie, Charles Dancosierio, Russell C. Bauer, Gilbert L. Phelan, Morris Bertnick, Albert M. Drottin, George Tomblin, Guy H. Hatfield. Travelling members: Rudolph Gaudier, George Hirt, Irving Solon, Frederic C. Harde, Arthur Ruggiero, Edward Madigan, Maurice Friedman, A. Chinnell, E. Gillespie, J. Smith, G. Murphy, A. Horn, A. Silverter, R. Kay, S. Marzalle, A. Carroll, James Dorse, Jack H. Ryan, Dolphy Schutt, Joseph L. Berman, Tom Bell Lee, Nathan Solomon, James Campbell, Milton Yaner, Wm. D. Hammond, Frank Lagoue, Cal Galloway, Andrew J. Brown, Milton Jefferson, Jacinto Channania, Walter Thomas, Elliott Jones, Russell T. Smith, William Cole, Theodore McIner, Layman Welch, Quentin Jackson, E. E. Glenn, Lester Collins, Frederic K. Johnson, Benjamin Payne, Milton Hinton, Daniel Barker, Gene Krupa, Remo Bondi, Millie Rankin, Sam Munkier, Mucky Ruffo, Sam Lichtenart, John Gross, James Kelly, Roy Edridge, Al Bees, all 802; Charles Frazier, 15; Albert Jordan, 1; Phil Washburn Nate Kazelien, both 47; Ed Mitchell, 19; Walter Bates, 77; James Millone, 83; Hahn Wagner, 73; Graham Young, 16; Norman Murphy, 515. Resigned: Russell P. F. In military service: Louis Albert, Harry E. Bogomaz, Maurice Bond, Joseph Bruno, Albert M. Cohen, Alfonso V. Crisafulli, Guido DeMarzo, George B. DeMatta, Walter F. Donnelly, John A. Eubank, Joseph Fred, Peter A. Gatti, John P. Giordano, Mervin Gold, Rudolph E. Huber, Thomas Hunter, Richard A. Kuth Gladwin E. Lamb, Dominic Magazza, Louis H. Mavatti, Robert D. Norio, Paul Norak, J. Leon O'Neil, Joseph J. Raimo, John Ross, Samuel Rubin, Camille Sordani, George Sordani, Arthur, Edward F. Sullivan, Leonard G. Sullivan, Martti Takki, Joseph M. Taylor, Jr., Lester H. Wallace.

LOCAL NO. 10, CHICAGO, ILL. New members: Glitta Oradova Cottle, Richard M. Hoffman, Edward Tammel, Richard Nosenk, George H. Walsh, Mrs. Lillian Bus, Evelyn Geta, Buddy Horrell, Max Rudolf, Eddie Lynn, Peter Talycaas (Tally), Piers Romano (Victor Craft), George G. Quinn, Virginia G. Gull Hall, Guy McComas, T. Earl English, Harry Mazza, Arthur D. Webster, Jr., Mrs. Ruth Humba (Cody), Sherwin Lichtenfeld, Otto H. Loerze, Jane Stevens Johnson, Bob Herman, Leon (Chico) Gaudier, Anna Ruth Cox, George Handzik, Jr., Robert W. York, Virginia (Gordon) Swiftell, Robert E. Brown, Herman Francis Coen, Adelaide Beckman, Ralph Hamre, Vito Mariani, Jr., Joseph J. Cichon, Enrique Oberart, Vincent H. Houde, Fred Laderman, James Grayson, Edw. F. Golden, Victor Busanadisa, Jay J. Guzman, Leonard (Lanny) Decreas, Stella E. Modine, Helen Doerze, Frank J. Uvar, Virginia Lucille Ovsytska. Transfer members: Thomas P. Martin, Nino Nanni, both 802; Wilbur O. Boardman, Jr., 421; Carl Dekarska, 2; Thos. Toddman, 137; Harry Weiss, Thomas Frank, Chester Blazewicz, all 802; Jas. G. Daly, 101; Harry Levinson, H. 802; Roger Bacon, 176; Carlo P. Person, 802; Cassius W. Bass, 693; I. M. Cohen (Howie Kline), Phil Melin, both 802; John Sullivan, Curly Austin, Leo Dostan, George F. Mitchell, all 65; Robert M. Snyder, 147; Harry Inman, 35; Nick Barille, 41; John Dever, Harold Kas-elbaum, both 47; Wm. F. Williamson, 27; A. J. Gabel, 257; T. Earl English, 510; Miss Amber Rosen, 802; Robert, 219; Ted Vargas, 196; Ken Switzer, 21; Victor Anselo, Joseph Esteves, Jr., Leonard Martinez, Celso Vera Perez, Henry Stone, all 802; Harold Smith, Jesse Hurley, Paul Bergeron, all 31; Zigmund Rosens, 12; Ladner (Eli) Cerrone, 60; Earl L. White, 137; Lois Smith, 182; Genevieve Winslow, 111; R. D. Wilber, Robert P. Sattler, both 802; George Abbott, 168; Howard Davis, 86; Richard Luther, Herm E. Statas, both 802; Raymond G. O'Brien, 30; Arthur Westercroft, 185; Maurice Houg, Charles H. Drury, both 802; Anthony Villanova, 16; Edward Sullivan, Buck Buchanan, both 65; Bob Henderson, 31; Albert Benson Mierow, Robert Sheehan, both 65; Almo Henable, 41; Arvon Worley (Marvin Dale), Bob Glenn, Don Tuttle, L. Wayne Wise, all 47; Norman Seville, Wilson John Fisher, both 8; Donald Saunders, 693; George W. Glorh, 328; Harry G. Barnes, 288; Wm. J. Brewer, 771; Pedro Marone, Lilia Puentes, Manuel G. Miralles, Alfonso Ryoos, all 802; James H. Rowen, 75; Harold (Hap) Miller, Paul Itzeng, both 34; James Kallu, 88, 1; Lambert Hartel, 70; James Kallu, Jr., 1; Elven Herrine, 11; Clinton Garlin, 237; Myron Wheeler, 99; Jimmy Kimmis, 117; Carl Pate, 209; A. J. (Johnny) Weber, 65; Bill Galkina, 380; Sam Kallu, 1; James C. Battistone, 275; Freddie Keller, 99; Paul Hohenstein, 196; Tony Antovelli, Paul Collins, Ernest Burkes, Art Moore, Samuel Anderson, Wm. L. Island, Lester Merkin, Jesse Rubin, Edw. H. Hefner, Thos. E. Stran Shulman, H. Friedland, Antal H. Hatal, Jack Teagarden, Joe Perrill, Joe Gutierrez, Dan Pato, Truman G. Quilley, Richard Humber, Gosloff M. Hirsch, Irving Krichman, Bernard Millifield, Sam Persoff, Milton Schatz, Dominick Rintsrach, William Hilderman, Joseph Viola, Louis Horvath, all 802.

Transfers issued: Morris Montis, A. Delpine L. Stout, James H. Hansen, Neil Hakala, George W. Ralton, Remond Goldie, James Havetta, Felix Hofmann, Ethel Broadst, C. B. Reed, Herman A. Bellius, J. R. Lima, Thos. Randall, M. T. Walker, Anna R. Cox, Steen Solak, Johnny Blount, Royd Babun Babun, Emmet A. Carls, Ray Thomas, H. A. Davis, 11, F. Kerzys, Thos. L. Parker, Randall L. Archer, Paula Harwood, Blake Schalk, Jullus Rirk, Joseph Perrillo, Bert Hill, Arthur Van Damme, Glen Hoffing, Ed. A. Koudan, Austin Mark McClure, Beale R. Housh, Douglas A. Ald, Walter Leckie, George J. Carlson-Bethan, Chas. D. Ellis, Chas. D. Ingleton, C. A. Fridmansch, Josephine Bergonia, Violetta Bourne, Eleanor Healy, Carl Hoenegarten, Joe Elson, Phil Riberg, Mort Crox, Lew L. Comis, Don Gordon, Sam Kucabanski, Jos. A. Nardy, Henri Kublich, Joseph Mar-Hetta, Donny Clark, John K. Katinana, Chas. Kinsky (Kucabanski), Michael Pitt, Alvin Granas, Chas. Kinsky, Joseph

2. Hart; sergeant-at-arms, A. Shaw. New members: Lawrence G. Pitt.

LOCAL NO. 452, PITTSBURGH, PA. Officers for 1942: Albert N. Sell, president; Eddie Ritzler, vice-president; Evaristo Mamoni, secretary; Jerome Dege, sergeant-at-arms.

LOCAL NO. 468, FREMONT, NEB. Officers for 1942: President, Lunt Urban; vice-president, Richard W. Wiseman; secretary, Ron Hayes; treasurer, Bob Hart; board of directors: Boyd James, Jack Holt, Bob Malm.

LOCAL NO. 472, YORK, PA. New members: Maurice C. Oberdick, Benson Fry, George Aboual, Emma H. K. U. L. E. Transfer issued: William E. Snyder.

LOCAL NO. 485, GRAND FORKS, N. D. New members: Ed Omerholt, Zorilla Hiett, W. Adair Mural, Charles Mural, Jack Mural, Beatrice Mural, George G. Erickson, Larry Hildebrecht, Ed. Ulieth.

LOCAL NO. 486, GRAND FORKS, N. D. New members: Ed Omerholt, Zorilla Hiett, W. Adair Mural, Charles Mural, Jack Mural, Beatrice Mural, George G. Erickson, Larry Hildebrecht, Ed. Ulieth.

LOCAL NO. 488, GRAND FORKS, N. D. New members: Ed Omerholt, Zorilla Hiett, W. Adair Mural, Charles Mural, Jack Mural, Beatrice Mural, George G. Erickson, Larry Hildebrecht, Ed. Ulieth.

LOCAL NO. 489, GRAND FORKS, N. D. New members: Ed Omerholt, Zorilla Hiett, W. Adair Mural, Charles Mural, Jack Mural, Beatrice Mural, George G. Erickson, Larry Hildebrecht, Ed. Ulieth.

LOCAL NO. 490, GRAND FORKS, N. D. New members: Ed Omerholt, Zorilla Hiett, W. Adair Mural, Charles Mural, Jack Mural, Beatrice Mural, George G. Erickson, Larry Hildebrecht, Ed. Ulieth.

LOCAL NO. 491, GRAND FORKS, N. D. New members: Ed Omerholt, Zorilla Hiett, W. Adair Mural, Charles Mural, Jack Mural, Beatrice Mural, George G. Erickson, Larry Hildebrecht, Ed. Ulieth.

LOCAL NO. 492, GRAND FORKS, N. D. New members: Ed Omerholt, Zorilla Hiett, W. Adair Mural, Charles Mural, Jack Mural, Beatrice Mural, George G. Erickson, Larry Hildebrecht, Ed. Ulieth.

LOCAL NO. 493, GRAND FORKS, N. D. New members: Ed Omerholt, Zorilla Hiett, W. Adair Mural, Charles Mural, Jack Mural, Beatrice Mural, George G. Erickson, Larry Hildebrecht, Ed. Ulieth.

LOCAL NO. 494, GRAND FORKS, N. D. New members: Ed Omerholt, Zorilla Hiett, W. Adair Mural, Charles Mural, Jack Mural, Beatrice Mural, George G. Erickson, Larry Hildebrecht, Ed. Ulieth.

LOCAL NO. 495, GRAND FORKS, N. D. New members: Ed Omerholt, Zorilla Hiett, W. Adair Mural, Charles Mural, Jack Mural, Beatrice Mural, George G. Erickson, Larry Hildebrecht, Ed. Ulieth.

LOCAL NO. 496, GRAND FORKS, N. D. New members: Ed Omerholt, Zorilla Hiett, W. Adair Mural, Charles Mural, Jack Mural, Beatrice Mural, George G. Erickson, Larry Hildebrecht, Ed. Ulieth.

LOCAL NO. 497, GRAND FORKS, N. D. New members: Ed Omerholt, Zorilla Hiett, W. Adair Mural, Charles Mural, Jack Mural, Beatrice Mural, George G. Erickson, Larry Hildebrecht, Ed. Ulieth.

LOCAL NO. 498, GRAND FORKS, N. D. New members: Ed Omerholt, Zorilla Hiett, W. Adair Mural, Charles Mural, Jack Mural, Beatrice Mural, George G. Erickson, Larry Hildebrecht, Ed. Ulieth.

LOCAL NO. 499, GRAND FORKS, N. D. New members: Ed Omerholt, Zorilla Hiett, W. Adair Mural, Charles Mural, Jack Mural, Beatrice Mural, George G. Erickson, Larry Hildebrecht, Ed. Ulieth.

LOCAL NO. 500, GRAND FORKS, N. D. New members: Ed Omerholt, Zorilla Hiett, W. Adair Mural, Charles Mural, Jack Mural, Beatrice Mural, George G. Erickson, Larry Hildebrecht, Ed. Ulieth.

LOCAL NO. 501, GRAND FORKS, N. D. New members: Ed Omerholt, Zorilla Hiett, W. Adair Mural, Charles Mural, Jack Mural, Beatrice Mural, George G. Erickson, Larry Hildebrecht, Ed. Ulieth.

LOCAL NO. 502, GRAND FORKS, N. D. New members: Ed Omerholt, Zorilla Hiett, W. Adair Mural, Charles Mural, Jack Mural, Beatrice Mural, George G. Erickson, Larry Hildebrecht, Ed. Ulieth.

LOCAL NO. 503, GRAND FORKS, N. D. New members: Ed Omerholt, Zorilla Hiett, W. Adair Mural, Charles Mural, Jack Mural, Beatrice Mural, George G. Erickson, Larry Hildebrecht, Ed. Ulieth.

LOCAL NO. 504, GRAND FORKS, N. D. New members: Ed Omerholt, Zorilla Hiett, W. Adair Mural, Charles Mural, Jack Mural, Beatrice Mural, George G. Erickson, Larry Hildebrecht, Ed. Ulieth.

LOCAL NO. 505, GRAND FORKS, N. D. New members: Ed Omerholt, Zorilla Hiett, W. Adair Mural, Charles Mural, Jack Mural, Beatrice Mural, George G. Erickson, Larry Hildebrecht, Ed. Ulieth.

LOCAL NO. 506, GRAND FORKS, N. D. New members: Ed Omerholt, Zorilla Hiett, W. Adair Mural, Charles Mural, Jack Mural, Beatrice Mural, George G. Erickson, Larry Hildebrecht, Ed. Ulieth.

LOCAL NO. 507, GRAND FORKS, N. D. New members: Ed Omerholt, Zorilla Hiett, W. Adair Mural, Charles Mural, Jack Mural, Beatrice Mural, George G. Erickson, Larry Hildebrecht, Ed. Ulieth.

LOCAL NO. 508, GRAND FORKS, N. D. New members: Ed Omerholt, Zorilla Hiett, W. Adair Mural, Charles Mural, Jack Mural, Beatrice Mural, George G. Erickson, Larry Hildebrecht, Ed. Ulieth.

LOCAL NO. 509, GRAND FORKS, N. D. New members: Ed Omerholt, Zorilla Hiett, W. Adair Mural, Charles Mural, Jack Mural, Beatrice Mural, George G. Erickson, Larry Hildebrecht, Ed. Ulieth.

LOCAL NO. 510, GRAND FORKS, N. D. New members: Ed Omerholt, Zorilla Hiett, W. Adair Mural, Charles Mural, Jack Mural, Beatrice Mural, George G. Erickson, Larry Hildebrecht, Ed. Ulieth.

LOCAL NO. 511, GRAND FORKS, N. D. New members: Ed Omerholt, Zorilla Hiett, W. Adair Mural, Charles Mural, Jack Mural, Beatrice Mural, George G. Erickson, Larry Hildebrecht, Ed. Ulieth.

LOCAL NO. 512, GRAND FORKS, N. D. New members: Ed Omerholt, Zorilla Hiett, W. Adair Mural, Charles Mural, Jack Mural, Beatrice Mural, George G. Erickson, Larry Hildebrecht, Ed. Ulieth.

LOCAL NO. 513, GRAND FORKS, N. D. New members: Ed Omerholt, Zorilla Hiett, W. Adair Mural, Charles Mural, Jack Mural, Beatrice Mural, George G. Erickson, Larry Hildebrecht, Ed. Ulieth.

LOCAL NO. 514, GRAND FORKS, N. D. New members: Ed Omerholt, Zorilla Hiett, W. Adair Mural, Charles Mural, Jack Mural, Beatrice Mural, George G. Erickson, Larry Hildebrecht, Ed. Ulieth.

LOCAL NO. 515, GRAND FORKS, N. D. New members: Ed Omerholt, Zorilla Hiett, W. Adair Mural, Charles Mural, Jack Mural, Beatrice Mural, George G. Erickson, Larry Hildebrecht, Ed. Ulieth.

LOCAL NO. 516, GRAND FORKS, N. D. New members: Ed Omerholt, Zorilla Hiett, W. Adair Mural, Charles Mural, Jack Mural, Beatrice Mural, George G. Erickson, Larry Hildebrecht, Ed. Ulieth.

LOCAL NO. 517, GRAND FORKS, N. D. New members: Ed Omerholt, Zorilla Hiett, W. Adair Mural, Charles Mural, Jack Mural, Beatrice Mural, George G. Erickson, Larry Hildebrecht, Ed. Ulieth.

LOCAL NO. 518, GRAND FORKS, N. D. New members: Ed Omerholt, Zorilla Hiett, W. Adair Mural, Charles Mural, Jack Mural, Beatrice Mural, George G. Erickson, Larry Hildebrecht, Ed. Ulieth.

LOCAL NO. 519, GRAND FORKS, N. D. New members: Ed Omerholt, Zorilla Hiett, W. Adair Mural, Charles Mural, Jack Mural, Beatrice Mural, George G. Erickson, Larry Hildebrecht, Ed. Ulieth.

LOCAL NO. 520, GRAND FORKS, N. D. New members: Ed Omerholt, Zorilla Hiett, W. Adair Mural, Charles Mural, Jack Mural, Beatrice Mural, George G. Erickson, Larry Hildebrecht, Ed. Ulieth.

LOCAL NO. 521, GRAND FORKS, N. D. New members: Ed Omerholt, Zorilla Hiett, W. Adair Mural, Charles Mural, Jack Mural, Beatrice Mural, George G. Erickson, Larry Hildebrecht, Ed. Ulieth.

LOCAL NO. 522, GRAND FORKS, N. D. New members: Ed Omerholt, Zorilla Hiett, W. Adair Mural, Charles Mural, Jack Mural, Beatrice Mural, George G. Erickson, Larry Hildebrecht, Ed. Ulieth.

LOCAL NO. 523, GRAND FORKS, N. D. New members: Ed Omerholt, Zorilla Hiett, W. Adair Mural, Charles Mural, Jack Mural, Beatrice Mural, George G. Erickson, Larry Hildebrecht, Ed. Ulieth.

LOCAL NO. 524, GRAND FORKS, N. D. New members: Ed Omerholt, Zorilla Hiett, W. Adair Mural, Charles Mural, Jack Mural, Beatrice Mural, George G. Erickson, Larry Hildebrecht, Ed. Ulieth.

LOCAL NO. 525, GRAND FORKS, N. D. New members: Ed Omerholt, Zorilla Hiett, W. Adair Mural, Charles Mural, Jack Mural, Beatrice Mural, George G. Erickson, Larry Hildebrecht, Ed. Ulieth.

LOCAL NO. 526, GRAND FORKS, N. D. New members: Ed Omerholt, Zorilla Hiett, W. Adair Mural, Charles Mural, Jack Mural, Beatrice Mural, George G. Erickson, Larry Hildebrecht, Ed. Ulieth.

LOCAL NO. 527, GRAND FORKS, N. D. New members: Ed Omerholt, Zorilla Hiett, W. Adair Mural, Charles Mural, Jack Mural, Beatrice Mural, George G. Erickson, Larry Hildebrecht, Ed. Ulieth.

Transfer issued: Charles Staras. Transfer returned: Sherman Yamanan.

LOCAL NO. 561, ALLENTOWN, PA. New members: Lloyd W. Chastain (Tommy L. Watson). In military service: Robert J. Snyder, Jr., Harold E. W. Schwyzer.

LOCAL NO. 563, CAIRO, ILL. New members: William Louis Shynebine, Brandon Russell, Robert Louis Schuff, James Morton Thompson, Jr., Charles Leslie McKimlin, Jr., Milburn Lawrence Bess, Dan Barrett Cotner, Mirrie Jean Hampton, Joe Hines Walters, Ben Carroll Blair.

LOCAL NO. 571, HALIFAX, N. S., CANADA. New member: Mrs. Claire Pope. Transfers issued: Constance Hubley, Tom E. Covey.

LOCAL NO. 586, PHOENIX, ARIZ. Application for membership: Bernell E. Roush. Discharged from military service: Murray Rupp, Herbert Hodgkins.

LOCAL NO. 590, CHEYENNE, WYO. Officers for 1942: President, Harry Stringfellow; vice-president, Cleo Wheeler; secretary-business agent, E. C. Kidali; treasurer, Clyde M. Snow; sergeant-at-arms, John M. Hunter, Jr.; executive board: Thomas Restivo, Sr., Jerry Berger, Henry Montgomery, Harry Helzer; delegates to convention: E. C. Kidali, Thomas C. Anderson (alternate).

LOCAL NO. 596, UNIONTOWN, PA. Officers for 1942: Group Silver, president; Joseph Paxson, vice-president; Joseph Viseck, treasurer; Dr. Wm. S. Mason, secretary; executive board: Joseph Stefan, Paul Carson, Robert Viseck; delegates to Trades Council: Frank Bosak, Charles Morgan; Tony Santie, sergeant-at-arms; Wm. Viseck, business agent; delegates to convention: Joseph Viseck, Dr. Wm. Mason.

LOCAL NO. 609, NORTH PLATTE, NEB. Change in officers: President, Elmer G. Pease; vice-president, LeRoy Peterson; secretary, Harry Hart; Harry Cushing, Mary Ellen Othel.

LOCAL NO. 622, GARY, IND. Officers for 1942: Robert Rhymes, president; Frank Al Jenkins, secretary-treasurer. New members: Joseph (Pee Wee) Jernigan, Jimmie Taylor, Lionel Hamer, Charles Ferguson, John Evans, Leon Evans, Eugene Evans, William Cook, C. D. Anderson, James Golden.

LOCAL NO. 627, KANSAS CITY, MO. Officers for 1942: William Shaw, president; Richard Smith, vice-president; Earl M. Jefferson, secretary; Ben A. Jackson, treasurer; executive board: Harry Carson, Harold Leonard, Fred Mott, Herman Walter, Robert Moody; Clarence Davis, sergeant-at-arms.

LOCAL NO. 636, ANTIGO, WIS. Officers for 1942: President, Frank Pinkner; vice-president, Bruno Meyer; secretary-treasurer-business agent, Lee E. Herman; conductor, Edward Hahnke; sergeant-at-arms, Joe Kuehn; directors: Alfred Hahnke, George Orndorf, George Albrecht.

LOCAL NO. 641, WILMINGTON, DEL. New members: Robert Kelley, Richard H. Hardy, John M. Hirschfeld, Earl C. Robinson, John W. Brown, Leroy Vincent, Vernon H. Huddell, Wm. Kuehl, Phillip Hutchins, Milton Dade, William E. Swendell, John A. Penny John Newton, Henry M. Gibson, Joseph Matthews, Jimmie Greene, Helen E. Ward.

LOCAL NO. 644, CORPUS CHRISTI, TEXAS. New member: Ladik Kubick. Transfers issued: Robert D. Williamson, Oscar J. Guerra. Transfers deposited: Jack Crawford, 10; Russell Holer, 399; Gene Keenan, Archie Murray, Edward Wydall, all 4; Ray J. Meadows, Freddie Woodruff, both 147; Jack McGee, 512; Johnny Luck, George Gross, Everette Hanes, Gordon Genich, Wilbert (Buddy) Ewig, all 8; Jack Hull, 582; Keith Horton, 26.

LOCAL NO. 655, MIAMI, FLA. Transfers deposited: Sunny Brooks, 4; Carl Payne, 5; Curdado Lott, 802; Ross Darling, Grace Payne, both 284; Pat Sullivan, 46; Ed. Palfrey, Frank Wankety, 548; Ray J. Meadows, 512; Jack McGee, 512; Johnny Luck, George Gross, Everette Hanes, Gordon Genich, Wilbert (Buddy) Ewig, all 8; Jack Hull, 582; Keith Horton, 26.

LOCAL NO. 658, ATLANTIC CITY, N. J. Officers for 1942: Alfonso Porelli president; F. G. Russo, vice-president; William Rinaldi, secretary-treasurer; Anthony Braglia, assistant secretary; board of officers: Michele Rinaldi, Joseph Capri, Frank Costello, Michael Leonardo, Luther Nelson; auditing committee: Joseph Portale, Salvatore Cerminara.

LOCAL NO. 661, ATLANTIC CITY, N. J. Officers for 1942: Alfonso Porelli president; F. G. Russo, vice-president; William Rinaldi, secretary-treasurer; Anthony Braglia, assistant secretary; board of officers: Michele Rinaldi, Joseph Capri, Frank Costello, Michael Leonardo, Luther Nelson; auditing committee: Joseph Portale, Salvatore Cerminara.

LOCAL NO. 664, CORPUS CHRISTI, TEXAS. New member: Ladik Kubick. Transfers issued: Robert D. Williamson, Oscar J. Guerra. Transfers deposited: Jack Crawford, 10; Russell Holer, 399; Gene Keenan, Archie Murray, Edward Wydall, all 4; Ray J. Meadows, 512; Jack McGee, 512; Johnny Luck, George Gross, Everette Hanes, Gordon Genich, Wilbert (Buddy) Ewig, all 8; Jack Hull, 582; Keith Horton, 26.

LOCAL NO. 665, MIAMI, FLA. Transfers deposited: Sunny Brooks, 4; Carl Payne, 5; Curdado Lott, 802; Ross Darling, Grace Payne, both 284; Pat Sullivan, 46; Ed. Palfrey, Frank Wankety, 548; Ray J. Meadows, 512; Jack McGee, 512; Johnny Luck, George Gross, Everette Hanes, Gordon Genich, Wilbert (Buddy) Ewig, all 8; Jack Hull, 582; Keith Horton, 26.

LOCAL NO. 668, ATLANTIC CITY, N. J. Officers for 1942: Alfonso Porelli president; F. G. Russo, vice-president; William Rinaldi, secretary-treasurer; Anthony Braglia, assistant secretary; board of officers: Michele Rinaldi, Joseph Capri, Frank Costello, Michael Leonardo, Luther Nelson; auditing committee: Joseph Portale, Salvatore Cerminara.

LOCAL NO. 671, ATLANTIC CITY, N. J. Officers for 1942: Alfonso Porelli president; F. G. Russo, vice-president; William Rinaldi, secretary-treasurer; Anthony Braglia, assistant secretary; board of officers: Michele Rinaldi, Joseph Capri, Frank Costello, Michael Leonardo, Luther Nelson; auditing committee: Joseph Portale, Salvatore Cerminara.

LOCAL NO. 674, ATLANTIC CITY, N. J. Officers for 1942: Alfonso Porelli president; F. G. Russo, vice-president; William Rinaldi, secretary-treasurer; Anthony Braglia, assistant secretary; board of officers: Michele Rinaldi, Joseph Capri, Frank Costello, Michael Leonardo, Luther Nelson; auditing committee: Joseph Portale, Salvatore Cerminara.

LOCAL NO. 677, ATLANTIC CITY, N. J. Officers for 1942: Alfonso Porelli president; F. G. Russo, vice-president; William Rinaldi, secretary-treasurer; Anthony Braglia, assistant secretary; board of officers: Michele Rinaldi, Joseph Capri, Frank Costello, Michael Leonardo, Luther Nelson; auditing committee: Joseph Portale, Salvatore Cerminara.

LOCAL NO. 680, ATLANTIC CITY, N. J. Officers for 1942: Alfonso Porelli president; F. G. Russo, vice-president; William Rinaldi, secretary-treasurer; Anthony Braglia, assistant secretary; board of officers: Michele Rinaldi, Joseph Capri, Frank Costello, Michael Leonardo, Luther Nelson; auditing committee: Joseph Portale, Salvatore Cerminara.

LOCAL NO. 683, ATLANTIC CITY, N. J. Officers for 1942: Alfonso Porelli president; F. G. Russo, vice-president; William Rinaldi, secretary-treasurer; Anthony Braglia, assistant secretary; board of officers: Michele Rinaldi, Joseph Capri, Frank Costello, Michael Leonardo, Luther Nelson; auditing committee: Joseph Portale, Salvatore Cerminara.

LOCAL NO. 686, ATLANTIC CITY, N. J. Officers for 1942: Alfonso Porelli president; F. G. Russo, vice-president; William Rinaldi, secretary-treasurer; Anthony Braglia, assistant secretary; board of officers: Michele Rinaldi, Joseph Capri, Frank Costello, Michael Leonardo, Luther Nelson; auditing committee: Joseph Portale, Salvatore Cerminara.

LOCAL NO. 689, ATLANTIC CITY, N. J. Officers for 1942: Alfonso Porelli president; F. G. Russo, vice-president; William Rinaldi, secretary-treasurer; Anthony Braglia, assistant secretary; board of officers: Michele Rinaldi, Joseph Capri, Frank Costello, Michael Leonardo, Luther Nelson; auditing committee: Joseph Portale, Salvatore Cerminara.

LOCAL NO. 692, ATLANTIC CITY, N. J. Officers for 1942: Alfonso Porelli president; F. G. Russo, vice-president; William Rinaldi, secretary-treasurer; Anthony Braglia, assistant secretary; board of officers: Michele Rinaldi, Joseph Capri, Frank Costello, Michael Leonardo, Luther Nelson; auditing committee: Joseph Portale, Salvatore Cerminara.

LOCAL NO. 695, ATLANTIC CITY, N. J. Officers for 1942: Alfonso Porelli president; F. G. Russo, vice-president; William Rinaldi, secretary-treasurer; Anthony Braglia, assistant secretary; board of officers: Michele Rinaldi, Joseph Capri, Frank Costello, Michael Leonardo, Luther Nelson; auditing committee: Joseph Portale, Salvatore Cerminara.

LOCAL NO. 698, ATLANTIC CITY, N. J. Officers for 1942: Alfonso Porelli president; F. G. Russo, vice-president; William Rinaldi, secretary-treasurer; Anthony Braglia, assistant secretary; board of officers: Michele Rinaldi, Joseph Capri, Frank Costello, Michael Leonardo, Luther Nelson; auditing committee: Joseph Portale, Salvatore Cerminara.

LOCAL NO. 701, ATLANTIC CITY, N. J. Officers for 1942: Alfonso Porelli president; F. G. Russo, vice-president; William Rinaldi, secretary-treasurer; Anthony Braglia, assistant secretary; board of officers: Michele Rinaldi, Joseph Capri, Frank Costello, Michael Leonardo, Luther Nelson; auditing committee: Joseph Portale, Salvatore Cerminara.

LOCAL NO. 704, ATLANTIC CITY, N. J. Officers for 1942: Alfonso Porelli president; F. G. Russo, vice-president; William Rinaldi, secretary-treasurer; Anthony Braglia, assistant secretary; board of officers: Michele Rinaldi, Joseph Capri, Frank Costello, Michael Leonardo, Luther Nelson; auditing committee: Joseph Portale, Salvatore Cerminara.

LOCAL NO. 707, ATLANTIC CITY, N. J. Officers for 1942: Alfonso Porelli president; F. G. Russo, vice-president; William Rinaldi, secretary-treasurer; Anthony Braglia, assistant secretary; board of officers: Michele Rinaldi, Joseph Capri, Frank Costello, Michael Leonardo, Luther Nelson; auditing committee: Joseph Portale, Salvatore Cerminara.

LOCAL NO. 710, ATLANTIC CITY, N. J. Officers for 1942: Alfonso Porelli president; F. G. Russo, vice-president; William Rinaldi, secretary-treasurer; Anthony Braglia, assistant secretary; board of officers: Michele Rinaldi, Joseph Capri, Frank Costello, Michael Leonardo, Luther Nelson; auditing committee: Joseph Portale, Salvatore Cerminara.

LOCAL NO. 713, ATLANTIC CITY, N. J. Officers for 1942: Alfonso Porelli president; F. G. Russo, vice-president; William Rinaldi, secretary-treasurer; Anthony Braglia, assistant secretary; board of officers: Michele Rinaldi, Joseph Capri, Frank Costello, Michael Leonardo, Luther Nelson; auditing committee: Joseph Portale, Salvatore Cerminara.

LOCAL NO. 716, ATLANTIC CITY, N. J. Officers for 1942: Alfonso Porelli president; F. G. Russo, vice-president; William Rinaldi, secretary-treasurer; Anthony Braglia, assistant secretary; board of officers: Michele Rinaldi, Joseph Capri, Frank Costello, Michael Leonardo, Luther Nelson; auditing committee: Joseph Portale, Salvatore Cerminara.

LOCAL NO. 719, ATLANTIC CITY, N. J. Officers for 1942: Alfonso Porelli president; F. G. Russo, vice-president; William Rinaldi, secretary-treasurer; Anthony Braglia, assistant secretary; board of officers: Michele Rinaldi, Joseph Capri, Frank Costello, Michael Leonardo, Luther Nelson; auditing committee: Joseph Portale, Salvatore Cerminara.

LOCAL NO. 722, ATLANTIC CITY, N. J. Officers for 1942: Alfonso Porelli president; F. G. Russo, vice-president; William Rinaldi, secretary-treasurer; Anthony Braglia, assistant secretary; board of officers: Michele Rinaldi, Joseph Capri, Frank Costello, Michael Leonardo, Luther Nelson; auditing committee: Joseph Portale, Salvatore Cerminara.

LOCAL NO. 725, ATLANTIC CITY, N. J. Officers for 1942: Alfonso Porelli president; F. G. Russo, vice-president; William Rinaldi, secretary-treasurer; Anthony Braglia, assistant secretary; board of officers: Michele Rinaldi, Joseph Capri, Frank Costello, Michael Leonardo, Luther Nelson; auditing committee: Joseph Portale, Salvatore Cerminara.

LOCAL NO. 728, ATLANTIC CITY, N. J. Officers for 1942: Alfonso Porelli president; F. G. Russo, vice-president; William Rinaldi, secretary-treasurer; Anthony Braglia, assistant secretary; board of officers: Michele Rinaldi, Joseph Capri, Frank Costello, Michael Leonardo, Luther Nelson; auditing committee: Joseph Portale, Salvatore Cerminara.

LOCAL NO. 731, ATLANTIC CITY, N. J. Officers for 1942: Alfonso Porelli president; F. G. Russo, vice-president; William Rinaldi, secretary-treasurer; Anthony Braglia, assistant secretary; board of officers: Michele Rinaldi, Joseph Capri, Frank Costello, Michael Leonardo, Luther Nelson; auditing committee: Joseph Portale, Salvatore Cerminara.

LOCAL NO. 734, ATLANTIC CITY, N. J. Officers for 1942: Alfonso Porelli president; F. G. Russo, vice-president; William Rinaldi, secretary-treasurer; Anthony Braglia, assistant secretary; board of officers: Michele Rinaldi, Joseph Capri, Frank Costello, Michael Leonardo, Luther Nelson; auditing committee: Joseph Portale, Salvatore Cerminara.

LOCAL NO. 737, ATLANTIC CITY, N. J. Officers for 1942: Alfonso Porelli president; F. G. Russo, vice-president; William Rinaldi, secretary-treasurer; Anthony Braglia, assistant secretary; board of officers: Michele Rinaldi, Joseph Capri, Frank Costello, Michael Leonardo, Luther Nelson; auditing committee: Joseph Portale, Salvatore Cerminara.

LOCAL NO. 740, ATLANTIC CITY, N. J. Officers for 1942: Alfonso Porelli president; F. G. Russo, vice-president; William Rinaldi, secretary-treasurer; Anthony Braglia, assistant secretary; board of officers: Michele Rinaldi, Joseph Capri, Frank Costello, Michael Leonardo, Luther Nelson; auditing committee: Joseph Portale, Salvatore Cerminara.

LOCAL NO. 743, ATLANTIC CITY, N. J. Officers for 1942: Alfonso Porelli president; F. G. Russo, vice-president; William Rinaldi, secretary-treasurer; Anthony Braglia, assistant secretary; board of officers: Michele Rinaldi, Joseph Capri, Frank Costello, Michael Leonardo, Luther Nelson; auditing committee: Joseph Portale, Salvatore Cerminara.

LOCAL NO. 746, ATLANTIC CITY, N. J. Officers for 1942: Alfonso Porelli president; F. G. Russo, vice-president; William Rinaldi, secretary-treasurer; Anthony Braglia, assistant secretary; board of officers: Michele Rinaldi, Joseph Capri, Frank Costello, Michael Leonardo, Luther Nelson; auditing committee: Joseph Portale, Salvatore Cerminara.

Erased: William Bullock, Henry Cahen, Robert Elliott, Irwin Le Wite, Charles McGeary, John J. McHenry, Jr., James Reynolds, Pinus Rosenberg, Lawrence Shelly, Vincent Travacola (Travers), Melvin Welberger.

LOCAL NO. 663, ESCANABA, MICH. Officers for 1942: President, M. S. Kitcher; vice-president, Carroll Decker; secretary-treasurer, W. D. Ladouceur; investigator, Ray Richards; sergeant-at-arms, Axel Schenberger. Resigned: Vernon Bonno, William Beyeradorf.

LOCAL NO. 665, MT. VERNON, N. Y. Transfers deposited: George D. Stierney Florentino Olivero, Lester Vidoms, Irving Albert, Ben Feldman, Edward Perrelli, Donald Rye, all 802.

LOCAL NO. 672, JUNEAU, ALASKA. New members: Carl Lind, Oscar Osburn, Shirley Davis. Dropped: Wesley Harret, Paul Rudolph.

LOCAL NO. 676, HUDSON, N. Y. Officers for 1942: President, Matthew LeGyler; vice-president, Loren Whittaker; secretary, Mark A. Dunst; treasurer, E. Scullio; trustees: Carl Mayo, Steve Kardos.

LOCAL NO. 677, HONOLULU, HAWAII. Officers: Don George, president; John A. Noble, vice-president; C. K. Kibben, secretary-treasurer; Leonard Harnes, business representative; directors: Milton D. Heamer, Chas. Mantia, A. Medeiros, R. McQueston, Ernest Kaul, A. Perry, Giglio Rose.

LOCAL NO. 678, HUDSON, N. Y. Officers for 1942: President, Matthew LeGyler; vice-president, Loren Whittaker; secretary, Mark A. Dunst; treasurer, E. Scullio; trustees: Carl Mayo, Steve Kardos.

LOCAL NO. 679, HUDSON, N. Y. Officers for 1942: President, Matthew LeGyler; vice-president, Loren Whittaker; secretary, Mark A. Dunst; treasurer, E. Scullio; trustees: Carl Mayo, Steve Kardos.

LOCAL NO. 680, HUDSON, N. Y. Officers for 1942: President, Matthew LeGyler; vice-president, Loren Whittaker; secretary, Mark A. Dunst; treasurer, E. Scullio; trustees: Carl Mayo, Steve Kardos.

LOCAL NO. 681, HUDSON, N. Y. Officers for 1942: President, Matthew LeGyler; vice-president, Loren Whittaker; secretary, Mark A. Dunst; treasurer, E. Scullio; trustees: Carl Mayo, Steve Kardos.

LOCAL NO. 682, HUDSON, N. Y. Officers for 1942: President, Matthew LeGyler; vice-president, Loren Whittaker; secretary, Mark A. Dunst; treasurer, E. Scullio; trustees: Carl Mayo, Steve Kardos.

LOCAL NO. 683, HUDSON, N. Y. Officers for 1942: President, Matthew LeGyler; vice-president, Loren Whittaker; secretary, Mark A. Dunst; treasurer, E. Scullio; trustees: Carl Mayo, Steve Kardos.

LOCAL NO. 684, HUDSON, N. Y. Officers for 1942: President, Matthew LeGyler; vice-president, Loren Whittaker; secretary, Mark A. Dunst; treasurer, E. Scullio; trustees: Carl Mayo, Steve Kardos.

LOCAL NO. 685, HUDSON, N. Y. Officers for 1942: President, Matthew LeGyler; vice-president, Loren Whittaker; secretary, Mark A. Dunst; treasurer, E. Scullio; trustees: Carl Mayo, Steve Kardos.

LOCAL NO. 686, HUDSON, N. Y. Officers for 1942: President, Matthew LeGyler; vice-president, Loren Whittaker; secretary, Mark A. Dunst; treasurer, E. Scullio; trustees: Carl Mayo, Steve Kardos.

LOCAL NO. 687, HUDSON, N. Y. Officers for 1942: President, Matthew LeGyler; vice-president, Loren Whittaker; secretary, Mark A. Dunst; treasurer, E. Scullio; trustees: Carl Mayo, Steve Kardos.

LOCAL NO. 688, HUDSON, N. Y. Officers for 1942: President, Matthew LeGyler; vice-president, Loren Whittaker; secretary, Mark A. Dunst; treasurer, E. Scullio; trustees: Carl Mayo, Steve Kardos.

LOCAL NO. 689, HUDSON, N. Y. Officers for 1942: President, Matthew LeGyler; vice-president, Loren Whittaker; secretary, Mark A. Dunst; treasurer, E. Scullio; trustees: Carl Mayo, Steve Kardos.

LOCAL NO. 690, HUDSON, N. Y. Officers for 1942: President, Matthew LeGyler; vice-president, Loren Whittaker; secretary, Mark A. Dunst; treasurer, E. Scullio; trustees: Carl Mayo, Steve Kardos.

LOCAL NO. 691, HUDSON, N. Y. Officers for 1942: President, Matthew LeGyler; vice-president, Loren Whittaker; secretary, Mark A. Dunst; treasurer, E. Scullio; trustees: Carl Mayo, Steve Kardos.

LOCAL NO. 692, HUDSON, N. Y. Officers for 1942: President, Matthew LeGyler; vice-president, Loren Whittaker; secretary, Mark A. Dunst; treasurer, E. Scullio; trustees: Carl Mayo, Steve Kardos.

LOCAL NO. 693, HUDSON, N. Y. Officers for 1942: President, Matthew LeGyler; vice-president, Loren Whittaker; secretary, Mark A. Dunst; treasurer, E. Scullio; trustees: Carl Mayo, Steve Kardos.

LOCAL NO. 694, HUDSON, N. Y. Officers for 1942: President, Matthew LeGyler; vice-president, Loren Whittaker; secretary, Mark A. Dun

DEFAULTERS LIST of the AMERICAN FEDERATION OF MUSICIANS

PARKS, BEACHES and GARDENS
Castle Gardens, Youth, Inc., Proprietors, Detroit, Mich. Madison Gardens, Flint, Mich. Midway Park, Joseph Finess, Niagara Falls, N. Y. Rainbow Gardens, A. J. Voss, Mgr., Bryant, Iowa. Sni-A-Bar Gardens, Kansas City, Mo. Sunset Park, Baumgart Sisters, Williamsport, Pa. Terrace Gardens, E. M. Carpenter, Mgr., Flint, Mich. Woodcliff Park, Poughkeepsie, N. Y.

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

ALABAMA
AUBURN: Frazier, Whack
BIRMINGHAM: Sellers, Stan.
ARIZONA
PHOENIX: Emile's Catering Co. Murphy, Dennis K., Owner, The Ship Cafe. Newberry, Woody, Mgr. and Owner, The Old Country Club. Ship Cafe, The, Dennis K. Murphy, Owner. Taggart, Jack, Mgr., Oriental Cafe and Night Club.

ARKANSAS
ELDRADO: Silvers, 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.
SALT: 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: Anderson, John Murray, and Silver Screen, Inc. Bonded Management, Inc. Brumbaugh, C. E., Prop., Lake Shore Cafe. Hanson, Fred. Maggard, Jack. Newcorn, Cecil, Promoter. Paonessa, Ralph Sharpe, Helen. Williams, Earl. Wilshire Bowl
MANTECA: Kaiser, Fred
OAKLAND: De Azevedo, Soares. Fauset, George.
PIEDMONT BEACH: Messara, Gallo and Maxner, Surfside Ballroom.
SACRAMENTO: Cole, Joe. Lee, Bert.
SAN FRANCISCO: Ayers, C. E. Brame, Al. Kahn, Ralph. Rogers & Chase Co. Tannery, Joe (Hennery). The Civic Light Opera Committee of San Francisco, Francis C. Moore, chairman.
STOCKTON: Sharon, C. Sparks, James B., Operator, Spanish Ballroom, residing in Stockton.
VALLEJO: Rendezvous Club, Adaline Cota, Owner, and James O'Neil, Manager.
YREKA: Legg, Archie.

COLORADO
DENVER: Oberfelder, Arthur M. Yohe, Al.
GRAND JUNCTION: Burns, L. L., and Partners, Operators, Harlequin Ballroom.
MONTROSE: Hellborn, Louis
CONNECTICUT
HARTFORD: Kantrovitz, Clarence (Kay). Kaplan, Yale Kay, Clarence (Kantrovitz). Russo, Joseph Shayne, Tony
NEW HAVEN: Nixon, E. C., Dance Promoter.
WATERBURY: Darwin, Wm. J. Fitzgerald, Jack.
DELAWARE
LEWES: Riley, J. Carson.

WILMINGTON: Chippey, Edward B. Crawford, Frank. Johnson, Thos. "Kid." Kaye, AL
FLORIDA
CORAL GABLES: Hirliman, George A., Hirliman Florida Productions, Inc.
MALLANDALE: Singapore Sadle's
JACKSONVILLE: Sellera, Stan.
MIAMI: Alexander, Chester Evans, Dorothy, Inc.
MIAMI BEACH: Hume, Jack. Galatis, Pete, Manager, International Restaurant. Slapsie Maxie's Frolics, Percy Hunter and Samuel Miller, Operators; Herman Stark, Manager. Nalil, Frank. Wil's End Club, R. R. Reid, Manager; Charles Levenson, Owner.
ORLANDO: Wells, Dr.
ST. PETERSBURG: Barse, Jack.
SARASOTA: Louden, G. S., Manager, Sarasota Cotton Club.
TAMPA: Junior Woman's Club. Pegram, Sandra.
WEST PALM BEACH: Walker, Clarence, Principal of Industrial High School.
GEORGIA
ATLANTA: Herren, Charles, Herran's Evergreen Farms Supper Club.
AUGUSTA: Garden City Promoters. Minnick, Joe., Jr., Minnick Attractions. Neely, J. W., Jr.
SAVANNAH: Hotel DeSoto Bellmen's Club.
VALDOSTA: Wilkes, Lamar.
ILLINOIS
CHICAGO: Birk's Superb Beer Co. Davis, Wayne Eden Building Corporation, Fine, Jack, Owner, "Play Girls of 1938." Fox, Albert. Gentry, James J. Gluckman, E. M., Broadway on Parade. Markee, Vince Novask, Sarge Quodbach, Al. Rose, Sam. Slipchen, R. J., Amusement Co. Sistare, Horace. Stanton, James B. Tafan, Mathew, Platinum Blond Revue. Tafan, Mathew, "Temptations of 1941." Thomas, Otis.
EFFINGHAM: Bell, Dan.
FOX LAKE: Meyer, Harold, Owner, Cedar Crest Pavilion.
FREEPORT: Hille, Kenneth & Fred. March, Art.
SALESBURG: Clark Horace G.
LOGANSBURG: Haeger, Robert Klean Club of LaGrange High School. Viner, Joseph W.
PEORIA: Betar, Alfred.
POC: Clem, Howard A.
QUINCY: Hammond, W. Vincent, Charles E.
SPRINGFIELD: Stewart, Leon H., Mgr., Club Congo.
STERLING: Flock, R. W.
INDIANA
EVANSVILLE: Fox, Ben.
FORT WAYNE: Fisher, Ralph L. Mitten, Harold R., Manager, Uptown Ballroom. Reeder, Jack.
GARY: Dunbar Club. Richard Bryant. Gentry, James J.
INDIANAPOLIS: Dickerson, Matthew. Dickerson Artists Bureau. Harding, Howard. Kane, Jack, Manager, Keith Theatre. Richardson, Vaughn, Pine Ridge Follies.
MARION: Horine, W. B.
IDAHO
BOISE: Recreation Club
MIDWAHA: McDonough, Jack. Rose Ballroom. Welty, Elwood.
ROME CITY: Kintzel, Stanley.
SOUTH BEND: DeLury-Reeder Advertising Agency.
VINCENNES: Vachet, Edward M.
IOWA
AUBURN: American Legion Auxiliary. Hollenback, Mrs. Mary.
BAYTOWN: Voss, A. J., Mgr., Rainbow Gardens.

CEAR RAPIDS: Alberta, Joe, Mgr., Thornwood Park Ballroom. Jurgenson, F. H. Watson, N. C.
DES MOINES: Hughes, R. E., Publisher, Iowa Unionist. LeMan, Art. Young, Eugene R.
EAGLE GROVE: Orr, Jesse.
IOWA CITY: Fowler, Steve.
MARIETTA: Jurgenson, F. H.
OTTUMWA: Baker, C. G.
WHEATLAND: Grubel, 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: Redinger, John. Lane, Rudolph
KENTUCKY
HOPKINSVILLE: Steele, Lester.
LEXINGTON: Hine, George H., Operator, Halcyon Hall. Montgomery, Garnett Wilson, Sylvester A.
LOUISVILLE: Greenwell, Allen V., Prop., Greenwell's Nite Club. Greyhound Club Norman, Tom. Offutt, L. A., Jr. Shelton, Fred Walker, Norval. Wilson, James H.
MIDDLESBORO: Green, Jimmie.
PADUCAH: Vickers, Jimmie, Booker's License 2611.
LOUISIANA
NEW ORLEANS: Hyland, Chauncey A. Mitchell, A. T.
SHREVEPORT: Adams, E. A. Farrell, Holland. Hooser, J. W. Heeves, 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. Brod Holding Corporation. Lipsy, J. C. Mason, Harold, Proprietor, Club Astoria. New Broadway Hotel
BETHESDA: Hodges, Edwin A.
MASSACHUSETTS
BOSTON: Demeter Zachareff Concert Management. Grace, Max L. Jenkins, Gordon Lossez, William. Paladino, Rocky. Sullivan, J. Arnold, Bookers' License No. 150.
CAMBRIDGE: Montgomery, A. Frank, Jr.
DANVERS: Batistini, 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: Magee, Milton.
BAY CITY: Alpha Omega Fraternity. Niedzelski, Harry
DETROIT: Advance Theatrical Operation Corp., Jack Broder, President. Ammor Record Company. Herzman, S. R. Bokogna, Bain, Imperial Club. Bommarito, Joe. Cavanaugh, J. J., Receiver, Downtown Theatre. Downtown Casino, The. 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. Thelen, Garry. Wilson, L. E.
MILLAN: 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
ALEXANDRIA: Crest Club, Frank Gasmer
BEMIDJI: Foster, Floyd, Owner, Merry Mixers Tavern
CALLEDONIA: Elton, Rudy.
FAIRMONT: Graham, H. R.
GARDEN CITY: Conkling, Harold C.
GAYLORD: Green, O. M.
GRAND RAPIDS: Watton, Ray, and Rainbow Club.
HIBBING: Pitmon, Earl.
LIVERNE: Bennett, J. W.
OWATONNA: Bendorf, Clarence R., Box 452. Smith, Ora T.
SPRINGFIELD: Green, O. M.
ST. CLOUD: Genz, Mike
ST. PAUL: Fox, S. M.
WINONA: Czaplowski, Harry J., Owner, Manhattan Night Club.
MISSISSIPPI
GREENVILLE: Pollard, Flenord
JACKSON: Perry, T. G.
MISSOURI
CAPE GIRARDEAU: Gilkison, Lorene. Noonglow Club.
CEDAR CITY: Jubilee Village
KANSAS CITY: Cox, Mrs. Evelyn Fox, S. M. Holm, Maynard G. Lucile Paradise Nite Club. Sam D. and Lucille Webb, Managers. Thudium, H. C., Asst. Mgr., Orpheum Theatre. Watson, Charles C.
LEBANON: Kay, Frank.
MEXICO: Gilbert, William.
NORTH KANSAS CITY: Cook, Bert, Manager, Bullroom, Winnwood Beach.
ROLLA: Shubert, J. S.
ST. JOSEPH: Thomas, Clarence H.
SIKESTON: Boyer, Hubert.
MONTANA
FORSYTH: Allison, J.
NEBRASKA
COLUMBUS: Moist, Don
GRAND ISLAND: Scott, S. F.
LINCOLN: Johnson, Max.
OMAHA: Davis, Clyde E. Omaha Credit Women's Breakfast Club.
NEVADA
ELY: Folsom, Mrs. Ruby, Chicken Shack.
NEW JERSEY
ARCOLA: Corriston, Eddie. White, Joseph.
ASBURY PARK: Katz, George, Theatrical Promoter. Koch, Fred G. Koren, Aaron Leigh, Stockton Leonard, John S. Levy, Al. and Nat. Former Owners of the Merry-Go-Round (Brooklyn). Lowe, Emil (Bookers' License No. 802). Lyon, Allen (also known as Arthur Lee) 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. Solomoff, Henry. South Seas, Inc., Abner J. Rublen "SO" Shampoo Company. Spencer, Lou Stein, Ben Steh, Norman

PRINCETON: Lawrence, Paul.
SOMERS POINT: Dean, Mrs. Jeannette Leigh, Stockton
TRENTON: Laramore, J. Dory.
UNION CITY: Head, John E., Owner, and Mr. Scott, Manager, Back Stage Club.
WANAMASSA: Maurice, Ralph, operator, Ross-Fenton Farms.
WEST COLLINGSWOOD HEIGHTS: Conway, Frank, Owner, Frankie Conway's Tavern, Black Horse Pike.
NEW MEXICO
ALBUQUERQUE: Macrts, Otis.
NEW YORK
ALBANY: Bradt, John. Flood, Gordon A. Kessler, Sam. Lang, Arthur. New Abbey Hotel. New Goblet, The. O'Meara, Jack, Booker's License 2816.
ARMONK: Embassy Associates.
BENUS POINT: Casino, The.
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. Watta, Charles J.
CAROGA LAKE: Christiano, Frank, Hollywood Cafe.
EASTCHESTER: Starlight Terrace, Carlo Del Tufo and Vincent Formicella, Props.
ELLENVILLE: Cohen, Mrs. A.
ELMIRA: Goodwin, Madalyn.
GLENS FALLS: Tiffany, Harry, Manager, Twin Tree Inn.
GREENE COUNTY: Bruggemann, H., Prop., Old Homestead on Green Lake.
JAMESTOWN: Lindstrom & Meyer
KIAMESHA LAKE: Mayfair, The.
LACKAWANNA: Chic's Tavern, Louis Cicarelli, Proprietor.
LARCHMONT: Morris, Donald. Theta Kappa Omega Fraternity.
LOCH SHELDRAKE: Club Riviera, Felix Amstel, Proprietor.
NEWBURGH: Matthews, Bernard H.
NEW LEBANON: Donlon, Eleanor
NEW YORK CITY: Baldwin, C. Paul. Booker, H. E., and All American Entertainment Bureau. Callicchio, Dominick. Campbell, Norman. Carestia, A. Chissarini & Co. Cotton Club. Currie, Robert W., formerly held Booker's License No. 2595. Davidson, Jules. Denton Boys. Diener & Dorakind, Inc. Dodge, Wendell F. Dyruff, Nicholas. Embree, Mrs. Mabel K. Evans & Leo. Fine Plays, Inc. Filashnik, Sam B. Foreman, Jean. Fotoshop, Inc. Fur Dressing & Dyeing Bureau. Salesmen's Union. Glyde Oil Products. Grant & Wadsworth and Casmir, Inc. Grisman, Sam. Herk, I. H., Theatrical Promoter. Hirliman, George A., Hirliman Florida Productions, Inc. Immerman, George. Jackson, Billy. Jackson, Wally. Joseph, Alfred. Katz, George, Theatrical Promoter. Koch, Fred G. Koren, Aaron Leigh, Stockton Leonard, John S. Levy, Al. and Nat. Former Owners of the Merry-Go-Round (Brooklyn). Lowe, Emil (Bookers' License No. 802). Lyon, Allen (also known as Arthur Lee) 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. Solomoff, Henry. South Seas, Inc., Abner J. Rublen "SO" Shampoo Company. Spencer, Lou Stein, Ben Steh, Norman

Superior 25 Club, Inc. Wade, Frank. Wee & Leventhal, Inc. Weinstein, Joe. Wilder Operating Co. Wisnoky, S.
NIAGARA FALLS: Panness, Joseph, connected with Midway Park
PORT KENT: Klages, Henry C., Owner, The Mountain View House.
ROCHESTER: Genesee Electric Products Co. Gorin, Arthur. Lloyd, George. Pulsifer, E. H. Valenti, Sam.
SARATOGA: Sullivan, Peter, Owner, Piping Rock Restaurant.
SCHENECTADY: Gibbons, John F.
SOUTH FALLSBURG: Laurel Park Hotel, M. Or-lansky, Manager.
BUFFERS: Armitage, Walter, President, County Theatre.
SYRACUSE: Feinglos, Norman. Horton, Don. Syracuse Musical Club.
TONAWANDA: Shuman, George, Operator, Hollywood Restaurant.
TROY: DeSina, Manuel.
TUCKAHOE: Birnbaum, Murray Roden, Walter.
UTICA: Molnoux, Alex.
WHITE PLAINS: Hechrls Corporation. Rels, Les.
WHITESBORO: Guido, Lawrence.
LONG ISLAND, N. Y.
HICKSVILLE: Seever, Mgr., Hicksville Theatre.
LINDENBURG: Fox, Frank W.
NORTH CAROLINA
ASHEVILLE: Pitmon, Earl.
CAROLINA BEACH: Palas Royal Restaurant. Chris Economides, Owner.
DURHAM: Alston, L. W. Ferrell, George. Mills, J. N. Pratt, Fred.
FAYETTEVILLE: Bethune, C. B.
HIGH POINT: Trumpeters' Club, The. J. W. Bennett, President.
KINSTON: Courie, E. F.
RALEIGH: Charles T. Norwood Post, American Legion.
WILLIAMSTON: Grey, A. J.
WINSTON-SALEM: Payne, Miss L.
NORTH DAKOTA
BISMARCK: Coman, L. R. Coman's Court.
OHIO
AKRON: Brady Lake Dance Pavilion. Pullman Cafe, George S. Brin, Owner and Manager. Millard, Jack, Manager and Lessee, Merry-Go-Round.
CANTON: Bender, Harvey. Holt, Jack.
CHILLICOTHE: Rutherford, C. E., Manager, Club Bavarian. Scott, Richard.
CINCINNATI: Anderson, Albert, Booker's License 2956. Black, Floyd. Carpenter, Richard. Elmhorn, Harry Jones, John. Kolb, Matt. Lantz, Myer (Blackie). Lee, Eugene. Overton, Harold. Reider, Lee. Reider, Sam. Williamson, Horace G., Manager, Williamson Entertainment Bureau.
CLEVELAND: Amata, Carl & Mary, Green Derby Cafe. Slovak Radio Club, John J. Weber, president; John J. Biro, secretary. Tutston, Velma. Webster, Nate, Mgr., Mayfair or Euclid Casino.
COLUMBUS: Atkins, Lane. Atkins, 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. 448, A. B. P. O. E. A. I.

TOLEDO: Cavender, E. S. Dutch Village, A. J. Hand, Operator. Frank, Steve and Mike, Owners and Managers, Frank Bros. Cafe. Euntley, Lucius. Johnson, Clem. WARREN: Windom, Chester. Young, Lin. YOUNGSTOWN: Einhorn, Harry. Lombard, Edward. Reider, Sam. ZANESVILLE: Verner, Pierre.

OKLAHOMA ADA: Hamilton, Herman. TULSA: Angel, Alfred. Continental Terrace. Golly, Charles. Horn, O. B. Mayfair Club, John Old, Manager. Melmont, Arthur. Moana Company, The. Randazzo, Jack. Tate, W. J.

OREGON Ashland: Halaas, Kermit, operator, The Chateau.

PENNSYLVANIA ALIQUIPPA: Cannon, Robert. Young Republican Club. ALLENTOWN: Conners, Earl. Sedley, Roy. BRADFORD: Fizzel, Francis A. BROWNVILLE: Hill, Clifford, President, Triangle Amusement.

BRYN MAWR: Foard, Mrs. H. J. M. CANONSBURG: Vlachos, Tom. CHESTER: CLARION: Biocco, J. E. Smith, Richard. Rending, Albert A. COLUMBIA: Hardy, Ed. CONNEAUT LAKE: McGuire, T. Yaras, Max. DRUMS: Green, Gables. EASTON: Brugler, Harold, operator of Lafayette Hotel Restaurant and Bar.

ELMHURST: Watro, John, Mgr., Showboat Grill. EMPORIUM: McNarney, W. S. ERIE: Oliver, Edward. FAIRMOUNT PARK: Riverside Inn, Inc., Samuel Ottenberg, President.

HARRISBURG: Reeves, William T. Waters, B. N. KELAYRES: Condors, Joseph. LANCASTER: Parker, A. R. Weinbrom, Joe. LATROBE: Yingling, Charles M. -LANON: Fishman, Harry K. MARSHALLTOWN: Willard, Weldon D. MT. CARMEL: Mayfair Club, John Pogesky and John Ballant, Mgrs.

NEW CASTLE: Bonitura, Harry. NEW KENBINGTON (Amnd): Morgan, Clyde, Prop., House of Morgan. PHILADELPHIA: Arcadia, The International Restaurant. Berg, Phil. Bryant, G. Hodges. Fabiani, Ray. Garcia, Lou, formerly held Booker's License 2620 Glass, Izzy. McShain, John. Philadelphia Federation of the Blind. Philadelphia Gardens, Inc. Rothe, Otto. Street, Benny. Willner, Mr. and Mrs. Max.

PITTSBURGH: Anania, Flores. Bland's Night Club. Matesic, Frank. Sala, Joseph M., owner, El Chico Cafe. READING: Nally, Bernard. RIDGEWAY: Benigni, Silvio. SHERMANSBURG: Edgewood Park Pavilion. George, H. Jones, manager; John Durdach, promoter.

SHARON: Marino & Cohn, former Operators, Clover Club. STRAFFORD: McClain, R. K., Spread Eagle Inn. Poinsett, Walter. UPPER DARTMOUTH: Abmeyer, Gustave K. WEST & ISABETH: Johnson, Edward. WILKES-BARRE: Cohen, Harry. Kozley, William. McKane, James.

WYOMISSING: Lamine, Samuel M. YATESVILLE: Blanco, Joseph, Operator, Club Mayfair. YORK: Weinbrom, Joe.

RHODE ISLAND NORWOOD: D'Antuono, Joe. D'Antuono, Mike. PROVIDENCE: Allen, George. Belanger, Lucian. Goldsmith, John, Promoter. Kronson, Charles, Promoter. Moore, Al. WARWICK: D'Antuono, Joe. D'Antuono, Mike.

SOUTH CAROLINA CHARLESTON: Hamilton, E. A. and James. GREENVILLE: Allen, E. W. Bryant, G. Hodges. Fields, Charles B. Goodman, H. E., Manager, The Pines. Jackson, Rufus. National Home Show. ROCK HILLS: Rolax, Kid. Wright, Wilford.

SOUTH DAKOTA BERESFORD: Muhlenkott, Mike. LEBANON: Schneider, Joseph M. TRIPPI: Maxwell, J. E. YANKTON: Kosta, Oscar, Manager, Red Rooster Club.

TENNESSEE BRISTOL: Pinehurst Country Club, J. C. Rates, Manager. CHATTANOOGA: Duddy, Nathan. Reeves, Harry A. JACKSON: Clark, Dave. JOHNSON CITY: Watkins, W. M., Mgr., The Lark Club. MEMPHIS: Atkinson Elmer. Hulbert, Maurice. NASHVILLE: Carter, Robert T. Eakie, J. C.

TEXAS ABILENE: Sphinx Club. AMARILLO: Cox, Milton. AUSTIN: Franks, Tony. Rowlett, Henry. CLARKSVILLE: Dickson, Robert G. DALLAS: Carnahan, R. H. Cawthon, Earl. Goldbers, 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: Griggs, J. B. Merritt, Morris John. Orchestra Service of America. Richards, O. K. Robinson, Paul. LONGVIEW: Iyan, A. L. PORT ARTHUR: Lighthouse, The, Jack Meyers, Manager. Silver Slipper Night Club. V. B. Berwick, Manager. TEXARKANA: Gant, Arthur. TYLER: Tyler Entertainment Co. Waco: Williams, J. R. WICHITA FALLS: Dibbles, C. 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. J. Thompson, Charles G. CHARLESTON: Brandon, William. Corey, LaBabe. Hargreave, Paul. White, R. L., Capitol Booking Agency. White, Ernest B. FAIRMONT: Carpenter, Samuel H. PARKERSBURG: Club Nightingale, Mrs. Ida McLaughlin, Manager; Edwin Miller, Proprietor. WHEELING: Lindelof, Mike, Proprietor, Old Heidelberg Inn.

WISCONSIN ALMOND: Bernatos, George, Two Lakes Pavilion. APPLETON: Konzelman, E. Miller, Earl. ARCADIA: Schade, Cyril. SARASOTA: Dunham, Paul L. DAKOTA: Passarelli, Arthur. EALE RIVER: Denver, A. J. HEAFORD JUNCTION: Killnaski, Phil., Prop., Phil's Lake Nakomis Resort.

JUMP RIVER: Erickson, John, Manager, Community Hall. KESHEA: American Legion Auxiliary. Long, Matilda. LA CROSSE: Mueller, Otto. MADISON: White, Edw. R. MALONE: Kramer, Gale. MERRILL: Battery "F," 120th Field Artillery. Goetsch's Nite Club, Ben Goetsch, Owner. MILWAUKEE: Cubie, Iva. Thomas, James. MT. CALVARY: Sijack, Steve. NEOPIT: American Legion, Sam Dickenson, vice-commander. RHINELANDER: Khoury, Tony. ROTHSCHILD: Rhyner, Lawrence. SHEBOYGAN: Bahr, August W. Sicilia, N., proprietor, Club Flamingo. SLINGER: Bue, Andy, alias Buege, Andy. SPLIT ROCK: Fabitz, Joe, Manager, Split Rock Ballroom. STRATFORD: Kraus, L. A., Manager, Rosellville Dance Hall. STURGEON BAY: DeFoe, F. G. Larned, Mrs. George. TIGERTON: Mechske, Ed., Manager, Tigerton Della Resort. TOMAH: Cramm, E. L. WAUSAU: Vogel, Charles. WAUTOMA: Passarelli, Arthur. WEWAUGA: Waupaca County Fair Association.

WYOMING CASPER: Schmitt, A. E. ORIN JUNCTION: Queen, W., Queen's Dance Hall.

DISTRICT OF COLUMBIA WASHINGTON: Berenguer, A. C. Burroughs, H. F., Jr. Dykes, John (Jim), Prop., Dykes' Stockade Flagnip, 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 Patee. Lynch, Buford. McDonald, Earl H. Melody Club. O'Brien, John T. Reich, Eddie. Rosa, Thomas N. Trans Lux Hour Glass. E. S. Furedy, Manager.

CANADA ALBERTA CALGARY: Dowseley, C. L.

ONTARIO CORUNNA: Pier, William Richardson, Proprietor. HAMILTON: Dumbells Amusement Co. NEW TORONTO: Leslie, George. 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 LaSalle Attractions. Stewart, W. J. (Bill) Urban, Mrs. Marie.

QUEBEC MONTREAL: Aeger, Henry. DeSautels, C. B. Sourkes, Irving. QUEBEC CITY: Sourkes, Irving. VERDUN: Senecal, Leo

MISCELLANEOUS American Negro Ballet. Azariki, Larry. Bert Smith Revue. Bigley, Mel. O. Blake, Milton (also known as Manuel Blanke and Tom Kent). Blanke, Manuel (also known as Milton Blake and Tom Kent). Blaifox, Paul, Manager, Pee Bee Gee Production Co., Inc. Brau, Dr. Max, Wagnerian Opera Co. Braunstein, B. Frank Bruce, Howard, Mgr., "Crazy Hollywood Co." Bruce, Howard, Hollywood Star Doubles. Carla & Fernando, Dance Team. Carr, June, and Her Parisienne Creations. Carroll, Sam. Currie, Mr. and Mrs. R. C., Promoters of Fashion Shows. Curry, R. C. Darragh, Don. DeShon, Mr. Edmonds, E. E., and His Enterprises. Farrance, R. F.

Ferris, Mickey, Owner and Manager, "American Beauties on Parade". Fitzkee, Darrel. Foley, W. R. Fox, Sam M. Freeman, Jack, Manager, Follies Gay Parade. Gardner, Ed., Owner, Uncle Ezra Smith's Barn Dance Frolica. Hanover, M. L., Promoter. Hendershott, G. B., Fair Promoter. Hyman, S. International Magicians, Promoters of "Magic in the Air". Kane, Lew, Theatrical Promoter. Katz, George. Kaunonga Operating Corp., F. A. Scheffel, Secretary. Kent, Tom (also known as Manuel Blanke and Milton Blake). Kessiar, Sam, Promoter. Keyes, Ray. Laaky, Andre, Owner and Manager, Andre Lasky's French Revue. Lawton, Miss Judith. Lester, Ann. London Intimate Opera Co. McFryer, William, Promoter. McKay, Gail B., Promoter. McKinley, N. M. Monmouth County Firemen's Association.

Monoff, Yvonne. Mosher, Woody (Paul Woody) Nash, L. J. Platinum Blond Revue. Plumley, L. D. Richardson, Vaughn, Pine Ridge Follies. Robinson, Paul. Ross, Hal J. Enterprises. Russell, Russ, Manager, "Shanghai Nights Revue." Shavitch, Vladimir. Singer, Leo, Singer's Midgets Snyder, Sam, Owner, International Water Follies. Sponser, Lea. Taffan, Mathew. Temptations of 1941. Thompson, J. Nelson, Promoter. Todd, Jack, Promoter. "Uncle Ezra Smith Barn Dance Frolica Co." Welesh, Finn and Jack Schenck, Theatrical Promoters. White, Jack, Promoter of Style Shows. Wiley, Walter C., Promoter of the "Jitterbug Jam-boree." Wolfe, Dr. J. A. Woody, Paul (Woody Mosher). Yokel, Alex, Theatrical Promoter. "Zorine and Her Nudists."

THEATRES AND PICTURE HOUSES Arranged alphabetically as to States and Canada

MICHIGAN DETROIT: Colonial Theatre, Raymond Schreiber, Owner and Operator. Downtown Theatre. NEW YORK NEW YORK CITY: Apollo Theatre (42nd St.). Jay Theatres, Inc. LONG ISLAND, N. Y. HICKSVILLE: Hicksville Theatre. PENNSYLVANIA HAZLETON: Capitol Theatre, Bud Irwin, Manager. PHILADELPHIA: Apollo Theatre. Bijou Theatre. Lincoln Theatre. DISTRICT OF COLUMBIA WASHINGTON: Universal Chain Theatrical Enterprises.

BANDS ON THE UNFAIR LIST Barrington Band, Camden, N. J. Carlinville Grade School Band, Carlinville, Ill. Cincinnati Gas and Electric Band, Cincinnati, Ohio. Convention City Band, Kingston, N. Y. Crowell Publishing Co. Band, Springfield, Ohio. East Syracuse Boys' Band, Syracuse, N. Y. Firemen's and Policemen's Band, Niagara Falls, N. Y. Gay, Jimmie, Band, Avenel, N. Y. German-American Musicians' Association Band, Buffalo, N. Y. Kryl, Bohumir, and his Band, Chicago, Ill. Liberty Band, Emmaus, Pa. Los Gatos Union High School Band and Orchestra, Chas. Hayward, Director, Los Gatos, Calif. Mackert, Frank, and His Loran City Band, Loran, O. Southern Pacific American Legion Post Band, San Francisco, Calif. Southern Pacific Club Band, San Francisco, Calif. Varel, Joseph, and His Juvenile Band, Brees, Ill.

PARKS, BEACHES and GARDENS Edgewood Park, Manager Howard, Bloomington, Ill. Forest Amusement Park, Memphis, Tenn. Grant Town Hall & Park, George Kuperank, Grant Town, W. Va. Greystone Roof Garden, R. Fergus, Mgr., Wilmington, N. C. Japanese Gardens, Salina, Kan. Jefferson Gardens, The, South Bend, Ind. Kerwin's Beach, Jim Kerwin, Owner, Modesto, Calif. Merryland 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. New Savoy Gardens, Pensacola, Fla. Ocean Beach Park, New London, Conn. Palm Gardens, Five Corners, Toledo, Ohio, 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, Manager, Woodland, Wash.

ORCHESTRAS Amick Orchestra, Bill, Stockton, Calif. Andrews, Mickey, Orchestra, Henderson, Ky. Army & Navy Veterans' Dance Orchestra, Stratford, Ont., Canada. Baer, Stephen S., Orchestra, Reading, Pa. Banks, Toug, and His Evening Stars Orchestra, Plainfield, N. J. Berkes, Bela, and His Royal Hungarian Gypsy Orchestra, New York, N. Y. Boston Symphony Orchestra, Boston, Mass. Cairns, Cy, and His Orchestra, Saskatoon, Sask., Canada. Canadian Cowboys' Dance Orchestra, London, Ont., Canada. Carone, Ty (Thomas Caramide), and his Orchestra, Utica, N. Y. Clark, Juanita Mountaineers Orchestra, Spokane, Wash.

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

ARIZONA TUCSON: Tucson Drive-In Theatre.

ARKANSAS LITTLE ROCK: Fair Grounds. TEXARKANA: Marshall, Eugene Municipal Auditorium. Texas High School Auditorium.

CALIFORNIA BERKELEY: Anger, Maurice. LOS ANGELES: Howard Orchestra Service, W. H. Howard, Manager.

Cragin, Noel, and his Iowa Ramblers Orchestra, Oelwein, Iowa. Downeasters Orchestra, Portland, Maine. Dunbar, Wayne, Orchestra, Poughkeepsie, N. Y. Fitzgerald, Jack, and his Orchestra, Madison, N. J. Fox River Valley Boys Orchestra, Phil Edwards, Manager, Pardeville, Wis. Gindu's International Orchestra, Kulpmont, Pa. Givens, Jimmie, Orchestra, Red Bluff, Calif. Goodner, Rene, Orchestra, Wichita, Kan. Griffith, Chet, and His Orchestra, Spokane, Wash. Hoffman, Monk, Orchestra, Quincy, Illinois. Holt's, Evelyn, Orchestra, Victoria, B. C., Canada. Hopkins Old-Time Orchestra, Calgary, Alta., Canada. Howard, James H. (Jimmy) Orchestra, Port Arthur, Texas. Hughes, Wm., "String Pickers" Orchestra, Stratford, Wis. Kepp, Karl, and his Orchestra, Edgerton, Wis. Kneeland, Jack, Orchestra. Leone, Bud, and Orchestra, Akron, Ohio. Los Gatos Union High School Band and Orchestra, Chas. Hayward, Director, Los Gatos, Calif. Ludwig, Zaza, Orchestra, Manchester, N. H. Merle, Marilyn, and Her Orchestra, Berkeley, Calif. Miloslavich, Charles, and Orchestra, Stockton, Calif. NBC Ambassadors Orchestra, Roanoke, Va. Oliver, Al., and His Hawaiian, Edmonton, Alta., Canada. Peddycord, John, Orchestra Leader, Winston - Salem, N. C. Porcella, George, Orchestra. Gilroy, Calif. Shank, Jimmy, Orchestra, Columbia, Pa. Shultise, Walter, and his Orchestra, Highland Park, N. J. Simmons, Sammy (Sestito), Orchestra, Stamford, Conn. Sterbens, Stan, Orchestra, Valparaiso, Ind. St. Onge Orchestra, West Davenport, N. Y. Stone, Leo N., Orchestra, Hartford, Conn. Strubel, Wm. "Bill", and his Orchestra, Berkeley, Calif. Swift Jewel Cowboys Orchestra, Little Rock, Ark. Tremble, Burnie, and his Orchestra, Morris, N. Y. Uncle Lem and His Mountain Boys' Orchestra, Portland, Maine. Warren, Shorty (Michael Warianka), and his Orchestra, Rahway, N. J. Williams' Orchestra, Mt. Pleasant, Iowa. Woodards, Jimmy, Orchestra, Wilson, N. C.

LOS GATOS: Hayward, Charles, Director, Los Gatos High School Band and Orchestra. MODESTO: Rendezvous Club, Ed. Davis, Owner. ORLAND: Veterans' Memorial Hall. SAN FRANCISCO: Century Club of California. Mrs. R. N. Lynch, Business Secretary. Mark Hopkins Hotel. St. Francis Hotel. SAN JOSE: Helvey, Kenneth. Triena, Philip. COLORADO DENVER: Hi-Hat Night Club, Mike Seganti, Prop.-Mgr. CONNECTICUT BRISTOL: LeBrun, Alfred J. HARTFORD: NEWINGTON: Red Quill Inn, Jack Rordand and Philip Silver-smith, Managers. Doyle, Dan. NEW LONDON: Palmer Auditorium, Connecticut College for Women. POMFRET: Pomfret School. SOUTHINGTON: Connecticut Inn, John Iannini, Prop. SOUTH NORWALK: Evans, Greek. FLORIDA PALM BEACH: Boyle, Douglas. MIAMI: Miami. WEST PALM BEACH: Palm Tavern, The, Al Van De, Operator. 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. CHICAGO: Amusement Service Co. Associated Radio Artists' Bureau, Al. A. Travers, Proprietor. Bernet, Sunny. Frear, Sunny. Century of Progress Exposition, Duke Mills, Proprietor. Kryl, Bohumir. Opera Club. Sherman, E. G. Zenith Radio Corporation. ELGIN: Abbott School and Auditorium and gymnasium. Elgin High School and Auditorium and Gymnasium. KANKAKEE: Devlyn, Frank, Booking Agent. MATTOON: Mattoon Golf & Country Club. U. S. Grant Hotel. NORTH CHICAGO: Dewey, James, Promoter of Expositions. PATON: Green Lantern. PRINCETON: Bureau County Fair. QUINCY: Eagles Alps. Eagles Hall (including upper and lower ballrooms). Korvis, William. Three Figs. M. Powers, Manager. Western Catholic Union Roof Garden and Ballroom. WOODSIN: Tri Angle Club.

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INDIANA
BICKNELL: Knox County Fair Assn.
EVANSVILLE: Adams, Frank, Fox, Ben
GARY: Young Women's Christian Association.
INDIANAPOLIS: Marott Hotel, Riviera Club.
KOKOMO: Kokomo Senior Hi-Y Club, Y. M. C. A.
MUNCIE: Muncie Central High School Southern Grill
SOUTH BEND: Green Lantern, The.
TERRE HAUTE: I. O. O. F. Ballroom

IOWA
CEDAR RAPIDS: Jurgensen, F. H.
DES MOINES: Reed, Harley, Mgr., Avon Lake
Rice Night Club, Al Rosenberg, Manager
YOUNG, Eugene R.
DUBUQUE: Julien Dubuque Hotel.
IOWA CITY: Burkley Ballroom.
OSWEGO: Moonlite Pavilion.
ROCHESTER: Casey, Eugene, Casey, Wm. E.

KANSAS
JUNCTION CITY: Geary County Labor Union
SALINA: Cottage Inn Dance Pavilion, Dreamland Dance Pavilion, Eagles Hall, Twin Gables Night Club.
TOPEKA: Egyptian Dance Hall, Henry, M. A., Kellams Hall, Washburn Field House, White Lakes Clubhouse and Breezy Terrace Women's Club Auditorium.

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

LOUISIANA
NEW ORLEANS: Chez Paree, Coconut Grove, Happy Landing Club.

MAINE
NORTH KENNEDUNSPORT: Log Cabin Ballroom, Roy Tibbetts, Proprietor.
OLD ORCHARD: Palace Ballroom, Charles Usen, Proprietor.

MARYLAND
ANNAPOLIS: Washington Hotel, The, Edward & M. Legum, Operators
FROSTBURG: Shields, Jim, Promoter.

MASSACHUSETTS
BOSTON: Fisher, Samuel.
FITCHBURG: Hanks Spa, Richard Hanks, Prop.
NEW BEDFORD: Cook School, New Bedford High School Auditorium.
SHREWSBURY: Frollica, The, Lawrence Rissi, Owner and Mgr.
WALTHAM: Eaton, Frank, Booking Agent
WESTFIELD: White Horse Inn.

MICHIGAN
BATTLE CREEK: Battle Creek College Library Auditorium.
BAY CITY: Nieszielski, Harry.
DETROIT: Collins, Charles T., WJ Detroit News Auditorium.
ESSEXVILLE: LaLonde Ballroom.
IRON MOUNTAIN: Kettler Building
IRON RIVER: Jack O'Lantern Club, James Silverthorn, owner.
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.
MUSKOGEE: Curvcrest
NILES: Four Flags Hotel, The, Powell's Cafe.
CASINAW: Phi Sigma Phi Fraternity.
WAMPLERS LAKE: Niles Resort

MINNESOTA
MINNEAPOLIS: Borchardt, Charles.
NEW ULM: Becker, Jess, Prop., Nightingale Night Club.
WITOKA: Witoka Hall

MISSISSIPPI
BERIDIAN: D. D. D. Sorority, 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: Dianthian Sorority, Fiesta Bar, Fred Mettlymeyer, Manager.

MONTANA
ARLEE: Arlee High School Gymnasium.
BILLINGS: Billings High School Auditorium, Tavern Beer Hall, Itay Hamilton, Manager.
MISSOULA: Post Creek Pavilion, John & Chas. Dihman, Proprs.

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, Dude Ranch, Hellig's Restaurant, Imhof, Frank, Knickerbocker Hotel, Morton Hotel, Radio Station WFPG, Savoy Bar.
BUDD LAKE: Club Fordham, Morris Iteldy, Prop.
IRVINGTON: Montgomery Park and Hall
MOUNTAINSIDE: Chi-Am Chateau, George Chong, president.
NEWARK: Blue Bird Dance Hall, Club Miami, Liberty Hall, Pat & Don's.
TRENTON: Stacy Trent Hotel.
WILWOOD: Bernard's Hofbrau, Club Avalon, Joseph Totarella, Manager.

NEW YORK
ALLEGANY: Park Hotel.
BEACON: The Mt. Beacon, L. D. Lodge, Prop., The Casino, The Mt. Beacon, L. B. Lodge, Prop.
BUFFALO: German - American Musicians Association, McVan's, Mrs. Lillian McVan, Proprietor, Miller, Robert, Nelson, Art.
CANTON: St. Lawrence University, Dr. Willard H. Jencks, president.
CARTHAGE: Gaffney, Anna.
FALLSBURG: Flagler Hotel
GREENFIELD PARK: Grand Mountain Hotel and Camp, Abe and M. Steinhorn, Mgrs.
LIBERTY: Young's Gap Hotel
MAMARONECK: Lawrences' Inn
MOUNT VERNON: Emil Hubsch Post 596, Y. F. W.
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 Collegium, Palais Royale Cabaret, Royal Tours of Mexico Agency, Sonkin, James.
OLEANS: Young Ladies' Sodality of the Church of the Transfiguration
ONEONTA: Goodyear Lake Pavilion, Earl Walsh, Proprietor.
OWEGO: Woodland Palace, Joe Cinnotti, Prop.
POTSDAM: Clarkson College of Technology, Potsdam State Normal School
POUGHKEEPSIE: Poughkeepsie High School Auditorium.
PURLING: Clover Club.
ROCHESTER: Medwin, Barney.
RYE: Covelegh Club.
STEVENSVILLE: President Hotel
TROY: Circle Inn, Latham's Corner, in jurisdiction of Troy.
WINDSOR BEACH: Windsor Dance Hall.

PENNSYLVANIA
AMBRIDGE: Klemick, Vaclav (Victor), Director, Community Band
BERNVILLE: Snyder, C. L.
BEHLEHEM: Reagan, Thomas.
BOVETOWN: Hartman, Robert R.
BRADFORD: Bradford Senior High School
BROWNVILLE: Hill, Clifford, President, Triangle Amusement Co.
CHESTER: Reading, Albert A.
FRACKVILLE: Casa Loma Hall, Rev. Father Gartska, St. Ann's Church.
GIRARDVILLE: Girardville Hose Co.
GREENSBURG: Westmoreland County Democratic Committee
GREENSBURG: Island View Inn, Joe Benci and Ralph Iori, Proprs., Lake Wallenpaupak.
HAMBURG: Schlenker's Ballroom.
HAZLETON: Smith, Stuart Andy.
IRWIN: Jacktown Hotel, The.
KULPSBORO: Liberty Hall, Midway Ballroom
LANCASTER: Wheatland Tavern Palm-room, located in the Miller Hotel; Paul Heine, Sr., Operator.
LEHIGHTON: Reiss, A. Henry.
MANTON: St. Mary's Dance Hall.
MEADVILLE: Italian Civic Club.
OIL CITY: Belles Lettres Club.
PHILADELPHIA: Benny-the-Bum's, Benj. Fogelman, Owner, Deauville Casino, Kappa Alpha Fraternity of the University of Penna., Malrose Country Club, Nixon Ballroom, Simms Paradise Cafe, Elijah Simms, Prop., Temple Ballroom.
PITTSBURGH: New Penn Inn, Louis, Alex and Jim Passarella, Proprietors.
POTTSVILLE: Wojcik's Cafe
READING: Andy's Night Club, Andrew Ernesto, Proprietor, Park Cafe, The, George Stephens, Manager, Spartaco Society, The.
SHAMOKIN: Boback, John, St. Stanislaus Hall, St. Stephen's Ballroom, Shamokin Moose Lodge Grill.
SHARON: Williams' Place, George.
SIMPSON: Albert Doctanald Post, The, Slovak Hall

NORTH CAROLINA
CAROLINA BEACH: Carolina Club and Management
CHARLOTTE: Associated Orchestras Corporation, Al A. Travers, Proprietor.

DURHAM: Duke Gymnasium, Duke University.
WILMINGTON: Greystone Inn, A. W. Pate, Manager and Owner.
WINSTON-SALEM: Piedmont Park Association Fair.

NORTH DAKOTA
GRAND FORKS: Point Pavilion.

OHIO
ALLIANCE: Curtis, Warren.
AKRON: Mallo's Club
AVON: North Ridge Tavern, Pater, Bill, Mgr., North Ridge Tavern.
CAMBRIDGE: Lash, Frankie (Frank Iashinsky).
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, Lawdale Country Club, Hutch Ross, Owner, Maketawah Country Club, Worburtor, Manager, Queen City Club, Clemens, Manager, Spat and Slipper Club, Western Hills Country Club, Waxman, Manager.
COLUMBUS: Veterans of Foreign Wars and all its Auxiliaries.
DAYTON: Dayton Art Institute.
LEAVITTSPURGE: Canoe City Dance Hall.
LOGAN: Eagle Hall.
NILES: Mullen, James, Mgr., Canoe City Dance Hall in Leavittsburg, Ohio.
STUEBENVILLE: St. Stanislaus New Polish Hall.
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: Beau Brummel Club, W. D. Williams, President, Rainbow Inn.

TEXAS
AUSTIN: Gregory Auditorium, Hogg Memorial Auditorium.
DENTON: North Texas State Teachers' Auditorium, Texas Women's College Auditorium.
FORT WORTH: Plantation Club.
FREDERICKSBURG: Hilton Night Club.
HARLINGEN: Municipal Auditorium.
HOUSTON: Merritt, Morris John.
TEXARKANA: Marshall, Eugene, Texarkana, Texas, High School Auditorium.
WICHITA FALLS: Malone, Eddie, Operator, Klub Trocadero.

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

VIRGINIA
ALEXANDRIA: Boulevard Farms, R. K. Richards, Manager, Nightingale Nite Club.
HOPEWELL: Hopewell Cotillion Club.
RICHMOND: Capitol City Elks Social and Beneficial Club Ballroom, Jullian's Ballroom.
VIRGINIA BEACH: Gardner Hotel, Links Club.

WASHINGTON
SEATTLE: Neany Hall.
WOODLAND: Martin, Mrs. Edith, Woodland Amusement Park.
WEST VIRGINIA
DUNBAR: West Virginia Free Fair
GRANT TOWN: Grant Town Park & Hall, George Kuperanik
HUNTINGTON: Epperson, Tiny, and Hewett, Tiny, Promoters, Marathon Dances.
RICHWOOD: Smith, Stuart Andy.

WISCONSIN
BATAVIA: Batavia Firemen's Hall.
GENOA CITY: Nippersink Lodge, Mr. Shinner, Pres. and Owner; Mr. Ackerman Mgr.
GLEASON: Gleason Pavilion, Henry R. Ratzburg, Operator.
KENOSHA: Emerald Tavern, Shangri-La Nite Club, Spitzman's Cafe.
MORTONVILLE: Hortonville Community Hall or Opera House.
LANCASTER: Roller Rink.
MARAWA: Tessen, Arthur H., Tessen Dance Hall
MARSHFIELD: Country Ballroom, Louis Mielke, Operator; John Held, Prop.
MILWAUKEE: Caldwell, James, Mount Mary College
NORTH FREEDOM: Julge's Hall
RANDOLPH LAKE: Random Lake Auditorium.
SHEBOYGAN: Kohler Recreation Hall.
SPREAD EAGLE: Spread Eagle Club, Dominic Spers, Owner.
SUPERIOR: Willett, John.
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. L., Booking Agent.
CHEYENNE: Wyoming Consistory.

BUNBURY: Sober, Melvin A.
YANBURY: Camp Tainment.
WILKES-BARRE: Flat Iron Hotel, Sam Salvi, Proprietor
WILLIAMSPORT: Park Ballroom
YORK: Smith, Stuart Andy.

RHODE ISLAND
BRISTOL: Bristol Casino, Wm. Viena, Manager.
PROVIDENCE: Bangor, Rubes.

SOUTH CAROLINA
SPARTANBURG: Spartanburg County Fair Association.

SOUTH DAKOTA
BLACK HILLS: Josef Meier's Passion Play of the Black Hills
SIoux FALLS: Odd Fellows Temple.

TEXAS
AUSTIN: Gregory Auditorium, Hogg Memorial Auditorium.
DENTON: North Texas State Teachers' Auditorium, Texas Women's College Auditorium.
FORT WORTH: Plantation Club.
FREDERICKSBURG: Hilton Night Club.
HARLINGEN: Municipal Auditorium.
HOUSTON: Merritt, Morris John.
TEXARKANA: Marshall, Eugene, Texarkana, Texas, High School Auditorium.
WICHITA FALLS: Malone, Eddie, Operator, Klub Trocadero.

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

VIRGINIA
ALEXANDRIA: Boulevard Farms, R. K. Richards, Manager, Nightingale Nite Club.
HOPEWELL: Hopewell Cotillion Club.
RICHMOND: Capitol City Elks Social and Beneficial Club Ballroom, Jullian's Ballroom.
VIRGINIA BEACH: Gardner Hotel, Links Club.

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WHITEWATER: Whitewater State Teachers College, Hamilton Gymnasium and the Women's Gymnasium
WISCONSIN VETERANS' HOME: Grand Army Home for Veterans.

WYOMING
CASPER: Whinnery, C. L., Booking Agent.
CHEYENNE: Wyoming Consistory.

DISTRICT OF COLUMBIA
WASHINGTON: Ambassador Hotel, Columbian Musicians' Guild, W. M. Lynch, Manager, Constitution Hall, D. A. R. Building, Dude Ranch, Hi-Hat Club, Kavakos Cafe, Wm. Kavakos, Manager, Kipnis, Benjamin, Booker.

CANADA
BRITISH COLUMBIA
VICTORIA: Shrine Temple.

MANITOBA
WINNIPEG: Dance Pavilion at Winnipeg Beach.

ONTARIO
LONDON: Palm Grove.
PETERBOROUGH: Peterborough Exhibition.
TORONTO: Broder, B., Holden, Waldo, O'Byrne, Margaret, Savarin Hotel.

QUEBEC
SHERBROOKE: Eastern Township Agriculture Association.

SASKATCHEWAN
SASKATOON: Cuthbert, H. G.

MISCELLANEOUS
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, Hot Cha Revue (known as Moonlight Revue), Prather & Maley, Owners, Hoxie Circus, Jack Jazmania Co., 1934, Kinsey Players Co. (Kinsey Comedy Co.), Kirby Memorial, The Kryl, Bohumir Miller's Rodeo, National Speedation Co., N. K. Antism, Manager, New Arizons Wranglers, Jack Bell and Joe Marcun, Managers, Opera-on-Tour, Inc. Rudnick, Max, Burlesque Promoter.
Russell Bros. Circus, Mr. and Mrs. Webb, Managers.
Scottish Musical Players (traveling), Stebrand Brothers' 3-Ring Circus.
Smith, Stuart Andy, also known as Andy Smith, S. A. Smith, S. Andy Smith, Al Swartz, Al Schwartz, Steamship Lines: American Export Line, Savannah Line, Walkathon, "Moon" Mullins, Proprietor, Watson's Hill-Billies.

THEATRES AND PICTURE HOUSES
 Arranged alphabetically as to States and Canada

ARIZONA
YUMA: Lyric Theatre, Yuma Theatre.

ARKANSAS
BLTNEYVILLE: Ritz Theatre.
ROXY THEATRE: Ritz Theatre.
PARIS: Wiggins Theatre.

CALIFORNIA
BALBOA PARK: Globe Theatre
BRAWLEY: Brawley Theatre.
CARMEL: Filmart Theatre.
CROMA: Crona Theatre.
DINUBA: Strand Theatre.
GILROY: Strand Theatre.
GRIDLEY: Butte Theatre.
LOS ANGELES: Ambassador Theatre, Follies Theatre.
LOVELAND: Rialto Theatre.
MODESTO: 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.
STANFORD: Palace Theatre.
WINSTED: Strand Theatre.

DELAWARE
MIDDLETOWN: Everett Theatre.

ILLINOIS
LINCOLN: Grand Theatre, Lincoln Theatre.
ROCK ISLAND: Riviera Theatre.
STREATOR: Granada Theatre.

INDIANA
INDIANAPOLIS: Mutual Theatre.
TERRE HAUTE: Ixex Theatre.

IOWA
DES MOINES: Casino Theatre

KANSAS
INDEPENDENCE: Beldorf Theatre.
PARSONS: Ritz Theatre.
WINFIELD: Ritz Theatre.

LOUISIANA
NEW ORLEANS: Palace Theatre

MARYLAND
BALTIMORE: Regent Theatre, State Theatre, Temple Amusement Co.
ELKTON: New Theatre.

MASSACHUSETTS
ATTLEBORO: Bates Theatre, Union Theatre.
BOSTON: Casino Theatre, Park Theatre, Tremont Theatre.
BROCKTON: Majestic Theatre, Modern Theatre.
FITCHBURG: Majestic Theatre, Strand Theatre.
HAVERHILL: Lafayette Theatre.
HYLYOKE: Inca Theatre.
LOWELL: Capitol Theatre, Gates Theatre.
MEDFORD: Medford Theatre, Riverside Theatre.
NEW BEDFORD: Bayville Square Theatre.
ROXBURY: Liberty Theatre.
SOMERVILLE: Somerville Theatre.

MICHIGAN
BAY CITY: Washington Theatre.
DOWAGIAC: DeLuz Theatre.
GRAND HAVEN: Crescent Theatre.
LANSING: Garden Theatre, Orpheum Theatre, Plaza Theatre.
MIDLAND: Frolic Theatre
NILES: Riviera Theatre.

MISSISSIPPI
LAUREL: Arabian Theatre, Jean Theatre, Strand Theatre.
PASS CHRISTIAN: Avalon Theatre.
YAZOO: Yazoo Theatre.

MISSOURI
CHARLESTON: American Theatre.
ST. LOUIS: Ambassador Theatre, Fox Theatre, Louis's State Theatre, Mission Theatre, St. Louis Theatre.
SIKESTON: Malone Theatre, Rox Theatre.
WEBB CITY: Civic Theatre.
WEBSTER GROVES: Ozark Theatre.

NEBRASKA
KEARNEY: Kearney Opera House.

NEW HAMPSHIRE
NASHUA: Colonial Theatre.

NEW JERSEY
ATLANTIC CITY: Royal Theatre.
BOGOTA: Queen Ann Theatre, Lyric Theatre.
BUTLER: New Butler Theatre.
CARTERT: Ritz Theatre.
FRENCHTOWN: Gem Theatre.
JERSEY CITY: Palace Theatre.
LAKEWOOD: Palace Theatre, Strand Theatre.
LITTLE FALLS: Oxford Theatre.
LYNDHURST: Ritz Theatre.
NETCONG: Palace Theatre, Essex Theatre.
PATERSON: Capitol Theatre, Plaza Theatre, State Theatre.
POMPTON LAKES: Pompton Lakes Theatre.
TOMS RIVER: Traco Theatre.
WESTWOOD: Westwood Theatre.

BEACON: Beacon
RODGEEV: Rodgeev
BROOKLYN: Brooklyn
BOROUGH: Borough
CLASSIC: Classic
LIBERTY: Liberty
MAPLET: Maplet
STAR T: Star T
WERTH: Werth
BUFFALO: Buffalo
CATSKILL: Catskill
COMM: Comm
DOBBS FI: Dobbs Fi
EMBA: Emba
DOLBEVI: Dolbevi
STRAND: Strand
FALCONE: Falcone
STATE: State
GLENS F: Glens F
STATE: State
GOSHE: Goshe
JOHNSTO: Johnsto
ELECTR: Electr
NEW YOR: New Yor
ARCAD: Arcad
IRVING: Irving
LOCON: Locon
OLYMPI: Olympi
PEOPLE: People
SCHWA: Schwa
CIRCI: Circi
WEST: West
PAWLING: Pawling
STARLIK: Starlik
POUGHKI: Poughki
RIALTO: Rialto
SAUBERT: Saubert
ORPHE: Orphe
TROY: Troy
BIJOU: Bijou
LON: Lon
FREEPOR: Freepor
FREPP: Frepp
HUNTING: Hunting
HUNTI: Hunti
LOCUST: Locust
RED B: Red B
MINEOLA: Mineola
MINEOL: Mineol
NO: No
DAVIDSO: Davidso
DAVID: David
DURHAM: Durham
NEW I: New I
OLD D: Old D
HENDER: Hender
MOON: Moon
LENOIR: Lenoir
AVON: Avon
NEWTON: Newton
CATAW: Cataw
WINSTON: Winston
COLONY: Colony
HOLLY: Holly
NI: Ni
FARGO: Fargo
PRINCE: Prince
AKRON: Akron
DELUZ: DeLuz
FREMONT: Fremont
PARAN: Paran
LIMA: Lima
LYRIC: Lyric
MARJES: Marjes
MARLEY: Marley
HIPPO: Hippo
PATNA: Patna
MARION: Marion
OHIO: Ohio
MARTIN: Martin
FENRA: Fenra
SPRINGI: Springi
LIBERT: Libert
AKRON: Akron, J. Taylor, J. Coffman, Emanuel Tour, Roy A. Naylor, Voorhees, Altsatt, Herbert, Angelo, C. Nigle, W. Altmate, John J. Harrison, Boston, Beucher, Brennan, Bugmann, Carpenter, F. Child, Culbert, Arthur, Olliver II, P. Paul, P. Foley, man, Dir. Robert J. Joseph I, John J. V. Kelly, Koster, LaSalle, M. Mary, Zucca, Pi. Alfred J. George J. Louis N. John J. Pasquer, Richards, cent J. Walter J. Sherman, Lawrence, Kavis, Tullie, C. Joseph I, Harry V. Boltin, D. Arcati, Walter, B. Bakan, Morris, George, George, nie (Cap, Canning, Wm. H. Ralph I, Hilberg, wica, T. Robert, Powell, Robinson, Paul, D. Eberle, Clark, Wm. H. Callie, Eliaz, Doyle.

Report of the Treasurer ..

FINES PAID DURING JANUARY, 1942

Agazzi, Bonnie	\$ 10.00
Beall, Frank	5.00
Berry, Jos. A.	25.00
Booker, Glen	25.00
Brady, Jos. T.	7.50
Hordeaux, Victor	10.00
Brown, Albert (Pud)	7.50
Blgeleisen, Abe	10.00
Burt, A. H.	10.00
Blaisdell, Johnny	10.00
Brown, Malcolm	10.00
Bartok, William	25.00
Benson, H. C.	5.00
Briggs, Harold E.	5.00
Brown, Joseph	10.00
Carter, Wm. H.	25.00
Clemmens, Glenn	5.00
Cutler, Richard	10.00
Carson, Eddie	5.75
Colln, Victor	10.00
Cahn, Meyer	25.00
Crawford, Raymond	.85
Daugherty, Robert	50.00
Davis, Henry (Hud)	20.00
Davis, Theo.	10.00
Finch, Otis C.	25.00
Gwyn, Robert O.	25.00
Gardner, Wm. K.	5.00
George, Alphonso	5.00
Glenn, Warren	15.00
Greenberg, Felix	10.00
Grant, Jewell	10.00
Griggs, Bobby	5.00
Goss, Roman	10.00
Gunsber, Allen	10.00
Gussin, Dave	10.00
Garcia, Andreas	10.00
Hadden, Walter E.	15.00
Hendricks, Dave	10.00
Hill, Donald	4.95
Hamilton, Ralph	10.00
Haines, Roy	25.00
Hudson, Glenn	5.00
Johnson, Geo.	10.00
Kessler, Joe	25.00
Kinman, Louis	10.00
Kaap, Roland	25.00
Keys, Van	50.00
Kirsch, Arnold	10.00
King, Don	6.35
Leaman, Robert S.	25.00
Lundholm, Wendell	14.34
Lilly, Jos. S.	50.00
Lielmann, Oscar	5.00
Litwin, Chet	5.00
Lucas, Jos.	5.00
Lee, Elroy	1.05
Local 220	
Peekakill, N. Y.	5.00
Murray, Geno	12.50
Marciano, Pedro	25.00
Meintzer, Johnny	50.00
Murray, Jimmie	1.18
McLaughlin, Edward	5.00
McMahon, William	.85
Olson, Harry	15.00
Olin, Jessie Waite	15.00
Oehmler, Jos. C.	4.45
Patt, Danny	25.00
Pierce, Richard H.	25.00
Paulin, Larry	5.00
Pytkapen, Arne	20.00
Pollkoff, Herman	10.00
Perry, King	7.50
Powell, Louis	10.00
Potts, Hall B.	1.00
Richey, James	10.00
Ray, Floyd	10.00
Rosenthal, Dave	5.00
Rice, Paul	15.00
Robinson, Al	25.00
Rakness, James	5.00
Roberts, L. C.	4.13
Raumitschke, Alfred	5.00
Rogers, Clovis	5.30
Rovito, Jos.	5.00
Riggins, Fred	.41
Restivo, Carlo	100.00
Raths, Jos. A.	25.00
Robbins, Murray	10.00
Samma, Marshall	25.00
Shevak, Robert	3.71
Simms, George	25.00
St. Pierre, Henry	20.00
Swift, Ada	5.00
Sallea, Jesse	10.00
Schmidt, Melvin T.	5.00
Stith, John	15.00
Shirley, Arthur	3.50
Shevak, John	10.00
Smalls, William	.85
Specht, Howard	5.95
Tagliavoro, Nicholas	25.00
Thompson, Charles	10.00
Taylor, Gertrude	25.00
Tuscher, Sydney	5.00
Thomas, Geo.	.85
Vitale, William	5.00
Viral, Dean	25.00
White, John S.	25.00
Wicken, Ronald	6.00
Walker, Joe	5.00
Weintraub, Jules	5.00
Woodman, William	2.50
Wood, Walter J.	7.00
Willinger, Henry C.	5.00
White, Baxter	30.94
Zinger, Leonard	5.00
Zummo, James	25.00

\$1,607.24

CLAIMS PAID DURING JANUARY, 1942

Allea, Stuart	\$ 10.00
Akdar Temple Bodies	15.70
Appel, Eddie	5.00
Barnet, Charlie	50.00
Becker, Bubbles	46.06
Berry, Howard E.	10.00
Berigan, Hunny	54.99
Baker, Ken	15.40
Bundy, Rudy	20.00
Bobbin, A. E.	10.00
Chester, Bob	311.40
Cooks and Walters, Local 726	40.00
Coy, Gene	5.00
Codolban, Cornelius	40.00
Camden, Eddie	8.37
Candulla, Joe	9.97
Casham, William S.	8.06
Casey, Robert	15.00
Contreras, Manuel	10.00
DeLange, Eddie	.95
Escamilla, R.	532.25
Fitzgerald, Harry	1.50
Flashnick, Sam	20.00
Griggs, Bobby	7.40
Grumbles, Henry	13.25
Gordon, Gray	50.00
Henderson, Fletcher	4.76
Hinea, Earl	108.20
Hopkins, Claude	57.14
Herman, Dave	20.00
Hudson, Will	20.00
Haines, Roy	14.25
Henderson, Horace	50.00
Hutto, E. T. and Dan Ladin	60.00

Hawkins, Coleman	38.50
Jarrett, Art	101.25
Johnson, William C.	15.00
Kriche, Harry	15.00
Kolax, King	18.00
Kavelin, Al	4.58
Keys, Van	7.00
Kibbler, Gordon	15.00
Lyman, Abe	14.46
Lunceford, Jimmie	500.00
Laylan, Rollo	15.00
Marshall, Mary	67.50
Mooney, Art	20.00
Mitchell, Albon	10.00
McCormack, George	25.00
Palazini, Peter	10.00
Ravazza, Carl	110.92
Sisele, Nolde	75.00
Sisell, Rollo	2.00
Tomlin, Pinky	2.15
Tafarella, Santl	1.00
Teagarden, Charles	33.43
Van Fechtmann, William	20.00
White, George	112.00
Walker, Robert G.	10.00

\$2,688.54

Respectfully submitted,
HARRY E. BRENTON,
Financial Secretary-Treasurer.

"PEE WEE" ERWIN Launches own Name IN THE BIG TIME!



FOUR FAMOUS LEADERS—recorded on film way-back-when. The noted all-Conn brass section of Ray Noble's orchestra, in 1935. All now have their own popular bands in the big time. Left to right, Will Bradley, Glenn Miller, Charlie Spivak and Pee Wee.



JOHNNY GREEN—of Philip Morris Orchestra fame—and little "Johnny"—pose with the popular trumpeter.

● After eight years as a celebrated sideman in the big time—using Conn all the way—George "Pee Wee" Erwin now heads his own top-flight orchestra. Pee Wee has played lead and featured trumpet in five of America's most famous "name" bands... For nearly a year he played with both Ray Noble's and Benny Goodman's orchestras. ● Conn joins the hundreds of Pee Wee's fellow musicians and friends in wishing him great success. ● Easy-playing Conn band instruments help hundreds of talented musicians to the top. See the latest Conns at your dealers or write to us for information, mentioning instrument.

C. G. CONN, Ltd., CONN BLDG., ELKHART, INDIANA



TOMMY DORSEY (right) shares a passage with Pee Wee and Andy Ferrette—who plays a Conn trumpet.



ISHAM JONES poses with Pee Wee and Joe Bishop in the shadow of Bishop's Conn bass tubs. This picture was taken at Atlantic City, N.J., when the Isham Jones orchestra was playing there.



BENNY GOODMAN's all-Conn brass section talks it over during an intermission at the Congress Hotel, Chicago, in 1936. Left to right, Harry Geller, "Red" Ballard, Pee Wee, Joe Harris, and Nate Kazebier.



PEE WEE takes a chorus with Tommy Dorsey's orchestra, playing for Kool and Raleigh cigarettes. In the background—Glenn Miller.

WORLD'S LARGEST MANUFACTURERS OF BAND INSTRUMENTS

Top-Flight Bands

(Continued from Page Eighteen)

are, will tour the country. Dressed in his nondescript costume he will tickle the ivories in this new ensemble which, incidentally, will be without benefit of Harpo and Groucho. "I like to work", he says. "So I decided on the band, and I'm just where I started thirty years ago, pounding the piano keys."

WAYNE KING is off on a theatre tour this month.

Pacific Pastime

CHARLIE AGNEW'S third four-week holdover at Sherman's Cafe, San Diego, California, kept him there through February 11th.

TOMMY DORSEY is making things hum at the Hollywood Palladium. He set an attendance record there on the evening of January 13th.

SKINNAY ENNIS opened at the Cosmo-

nut Grove of the Ambassador Hotel, Hollywood, early in February.

HORACE HEIDT at this writing is at Casa Manana on the Coast.

PHIL HARRIS continues strong at the Biltmore Bowl, Hollywood.

TED FIO RITO was still playing at Pacific Square in San Diego the last of January.

Camp Capers

VINCENT LOPEZ, BOB CHESTER, FRANKIE MASTERS and JOHNNY MESSNER gave the boys at the military encampments in the Atlantic area a chance to hear their favorite bands in person the week of January 18th.

COUNT BASIE did his big bit for Uncle Sam when on January 19th he maestroed at a dance for enlisted men at Fort Monmouth, New Jersey.

BILL CARLSEN, former maestro, is now giving aviation instruction near Milwaukee.