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SYMPHONY ORCHESTRAS A GAUGE OF CULTURAL DEVELOPMENT

Our Country's Musical Development Marked by Rapid Increase in Number of Symphony Orchestras

In this day of international surveys, it is very likely that an estimate will be made by some united nations organization of the relative musicality of the nations of the world. This process would be more than difficult—that with the chauvinistic bent of statesmen and the vagueness of statistics—if some criterion is not adopted as a true measure of each country's musical attainments.

Such a gauge has been variously suggested as:

1. The number of famous composers the country has produced.
2. The number of virtuosi native to the country.
3. The number of a country's citizens who are musically literate, can "read music" and play after a fashion on some instrument.
4. The number of a country's citizens who play professionally.
5. The amount paid by civic and national administrations in support of musical activity.

To be considered seriously in this list as a mode of measurement is the number of orchestras of symphonic proportions and standards giving regular concerts throughout the country. This would be a true measure since orchestras of this size and standard not only gauge individual appreciation of music but also indicate the amount of effort and money the average citizen is ready to contribute to the furtherance of good music in his community.

Of course, lavish expenditures for scattered musical productions do not necessarily denote a high standard of music appreciation in a nation's citizenry. In Nineteenth Century America, though musical expenditure in certain directions was high, musical standards were low. Being attracted by musical quality, the public was in fact being led on sensationalism. In the 1850's villagers in the hinterland turned out to hear Jenny Lind much as they turned out to gape at the fabulous Barnum's other highly publicized attractions: Tom Thumb and the elephant. Sighs breathed by audiences listening to Louis Moreau Gottschalk were caused as much by his extreme anavity—he lived up exactly to the "artist" type of the day—as by his immaculate dressing, and the "oh's" and "ah's".

(Continued on Page Fourteen)

The Strength of Union

The Forty-ninth Convention of the American Federation of Musicians, that just concluded, has been one of the most significant, one of the most purposeful, in the entire history of the Federation. The reason for this is easily understood. Our organization, together with the entire labor movement, is at present passing through one of the crucial stages in its development, and the Convention has of necessity dealt both with the difficulties it has had to meet in the past year and those it must face in the year to come. To the honor of the Federation be it said that in this critical period our members have stood together as one man, resolved to keep through the months to come the unbroken front that has made possible the gains of the past year. Again the truth has been brought home, "In union there is strength".

DAVID FRISINA

(Seventh in the Series of Articles on the Concert Masters of our Great Symphony Orchestras.)

ALFRED WALLENSTEIN, musical director and permanent conductor of the Philharmonic Orchestra of Los Angeles, appointed David Frisina to the first chair of the violin section of that orchestra in 1943. But Frisina's career began at the age of six when his Italian Presbyterian minister father gave him a violin to while away the hours in his wheel chair, the child having suffered from birth from a serious foot malady. Watching the other children playing outside his window as he practiced on his new violin, the young boy resolved to develop himself both physically and musically. After many major operations he began to use his feet and, in his tenth year, learned to walk.

Upon the death of the father, the Frisina family moved from Norristown, Pennsylvania, where the child had been born on August 28, 1914, to Philadelphia. Here David's studies were continued with Emmanuel Zetlin. From then on his musical growth was rapid.

Auditioning when he was sixteen for enrollment in the Curtis Institute of Music Frisina won a scholarship to study with Alexander Hillsberg, the concert master of the Philadelphia Orchestra. While still a pupil he became concert master of the Curtis Symphony Orchestra under Fritz Reiner, and appeared many times as soloist with that group. During this period he taught and concertized extensively in the East.

CALIFORNIA CALLS

Vacationing in Los Angeles in the Summer of 1937, Frisina decided to make the Southern California city his permanent home and was accepted by Otto Klemperer, the conductor of the Los Angeles Philharmonic Orchestra, as a member of the first violin section. During the 1942 season, when Wallenstein was guest conductor of the orchestra and Albert Spalding was scheduled as soloist, in the Sibelius Violin Concerto, Frisina, at the call for a volunteer to take the solo part during rehearsal, stepped forward and gave an capable performance of the entire concerto that Wallenstein was deeply impressed. The upshot was that when this conductor became the orchestra's regular director in 1943 he assigned Frisina to the first chair. In 1944, Frisina made his debut as soloist,

performing, together with the cellist, Kurt Reher, the Brahms Double Concerto for Violin and Cello. Incidentally, he was first to introduce the Prokofiev Violin Concerto No. 2 to Los Angeles audiences in 1942, as well as other modern works including Kodaly and Villa Lobos.

In addition to his work in the Los Angeles Philharmonic, Frisina is concert master of the Nelson Eddy Radio Program, and, between Philharmonic seasons, participates actively in motion picture studio recordings and radio broadcasting programs. Also he devotes himself, in such time as his crowded schedule permits, to serious chamber music. The chamber music group, "Evenings on the Roof", provides an excellent opportunity for professional musicians in Los Angeles to engage in this satisfying form of music making.

Athletics and music are complementary activities to David Frisina. The sedentary life of a musician, to his way of thinking, compels one to exercise as the only means of attaining to physical fitness. Thus he combines fine violin playing with such active and sometimes violent exercises as

(Continued on Page Thirty-two)



David Frisina, Concert Master of the Philharmonic Orchestra of Los Angeles

All Network Broadcasting Contracts for Our Members, Other Than Staff Orchestras and Staff Leaders, Must Be Approved by the Federation.

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(Quote)

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

(Unquote)

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It Is Our Hope

The best-laid schemes o' mice and men
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For promised joy.

In the March issue of the INTERNATIONAL MUSICIAN, we announced a further delay in the delivery of the new press. But now we must ask our readers to be patient a bit longer.

The press that was to be delivered in February still awaits the final send-off equipment withheld due to strike-bound supplies. Though radiators, lights, folding equipment, stitchers, cutters are all on order, another month or maybe two may elapse before the train can roll our press eastward.

All this—*if*—the desperate situation in paper is eased. Paper manufacturers are so far behind in their orders now that the situation is all but catastrophic. Today, more than ever before, the printing industry must conserve every sheet, every foot, every inch of paper. It's our hope—and yours—that the situation will improve tomorrow, next week, next month.

In any case we can at least state with a reasonable degree of certainty that the new press will be here to turn out the July or August issue. Here's hoping!



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Symphony Orchestras

MANY a symphony concert association, taking the example of Boston, New York, New Orleans and Detroit to heart, may soon decide to launch a post-seasonal "pop" series of its own. For, now that the "tryout" Carnegie "Pop" series in New York has come to a close, it is evident that the venture has been an unqualified success. Though New York audiences took several weeks to accustom themselves to the informality of these occasions (sitting at tables munching food while listening to the concerts), toward the end of the series music lovers were taking their soft drinks and soft music in happy blending.

The music was purposely "light", and herein lay a cure, not only pleasant but stimulating, for musical snobbery. Listeners learned that good music does not necessarily consist in playing-time consumed nor yet in complexity of orchestration but in the quality of the work itself, be it waltz or symphony. Then the series also enabled artists who had not yet crashed the gates of the larger concert circuits to prove their excellence. The evenings were rich in pleasant surprises which the audiences were not at all loath to register by their applause.

Also, the concerts offered widened opportunities for the orchestral members themselves. The series was tantamount to increasing the Philharmonic's season by almost two months—most of the "pop" players are Philharmonic members—thus solving many monetary problems for the seventy members engaged for the extension.

It is strange that of all seasons, Spring, at least in its latter half, should be the one period of closed concert doors, for it is exactly at this time of year that folk are most eager for and receptive to beauty. It behooves cities with symphonic organizations to look to the ventures of these pioneer communities as patterns for their own orchestral expansions.

New York

SOME of the "novelties" which we hope will become staple offerings on the "Carnegie Pop Concerts" series were the Victor Herbert Festival, the Viennese nights, the All-American programs, the "Americadon Cycle of Jazz Music", the Gershwin-Kern evening, the opera presentations (discussed in the Opera Department), and the evening of American Folk Music. This latter program, of which Tom Scott was master of ceremonies—if so informal a presentation can be said even to smack of ceremony—was given its intimate and stirring quality by such melodies, sung by Mr. Scott to the accompaniment of his guitar, as the Work Songs and "Foggy, Foggy Dew!" The audience was moved, and showed it.

Such programs as these, pointing up America's own contributions to music, should be put in reach of the public more often.

Artur Rodzinski conducted the opening program of the New York Stadium concerts, on June 17th, when Artur Rubinstein was soloist in Brahms' B-flat Piano Concerto. Highlights of the second week will be an opera and special guest artists. Soloists for the June 27th concert, which will be devoted to Tchaikovsky music, are Carroll Glenn, violinist, and Eugene List, pianist. It will be remembered that Mr. List had the unique experience of being promoted from United States Army Private to Corporal on the stage of the Lewisohn Stadium, during the 1942 season, when he played the Shostakovich Piano Concerto.

An all-American program, made up almost entirely of premieres of works written by contemporary American composers, was given by the National Orchestral Association at Carnegie Hall on May 20th as the last concert of its 1945-46 season. "Jubilant" which opened the program was composed by Robert Ward during the Leyte and Okinawa campaigns when he was serving in the Seventh Infantry Division. George Kleinsinger's "Fantasy for Violin and Orchestra" and Lazare Saminsky's "Requiem" were other numbers on the program.

Harrisburg

AT the closing concert of its 1945-46 season, the Harrisburg Symphony Orchestra under George King Raudenbush presented as guest soloist Arthur LeBlanc, violinist, playing Mozart Concerto for Violin No. 6. On the same program several rarely heard Seventeenth Century Dutch Tunes by Valerius, transcribed for orchestra by Hans Kindler, were played.

Philadelphia

THE Robin Hood Dell concerts, starting June 24th and running for seven weeks to August 8th, have scheduled in the twenty-eight concerts "under the stars" programs which nicely blend the classical with the novel. Soloists, including Laurita Melchior, Alec Templeton, and Larry Adler, and other featured attractions will enliven twenty-one of the concerts. The baton will be transferred on several occasions from the hand of the regular conductor, Dimitri Mitropoulos, to such notables as Sigmund Romberg, Franz Allers, Oscar Straus and Daniel Saldenberg.

The Dell Orchestra of ninety consists almost exclusively of Philadelphia Orchestra musicians.

Washington, D. C.

DOROTHY MAYNOR was soloist at the first concert of the Potomac Watergate series in Washington, D. C., June 16th. Alexander Smallens conducted this program, as well as the two succeeding ones.



CARROLL GLENN

Charleston, West Virginia

AT the final concerts of its 1945-46 season, May 5th and 6th, the Charleston Symphony Orchestra conducted by Antonio Modarelli presented Tchaikovsky's Symphony No. 6, the "Pathétique" two Contra Dances by Beethoven, "L'Arlesienne Suite", by Bizet, and shorter works by Rimsky-Korsakov and Strauss.

Two more veteran members of the Symphony brass section, returned from the armed forces, are happily reinstated in their old places: Paul Carney, in the third trombone chair, and Harry Hoffman in the first chair of the French horn section. Mr. Hoffman played with the Honolulu Symphony Orchestra while he was stationed in the islands with the Army.

Memphis

BENNY GOODMAN will be guest artist at the Memphis Symphony Orchestra concerts of June 18th and 19th.

Joliet, Illinois

IN the final concert of the Joliet Symphony Orchestra's 1945-46 season, soloists in the "Tarentelle" by Camille Saint-Saens were Roy B. Zeigler, flute, and Victor Crescenti, clarinet, both members of the orchestra.

Another outstanding feature of the concert was Dorothy Grauer's playing of "Warsaw Concerto for Piano" by the American composer, Richard Addinsell. The orchestra's conductor is Pasquale Crescenti.

Chicago

AT a May 26th concert, the Civic Orchestra of Chicago under the direction of Hans Lange gave an impressive performance including Gould's American Suite.

(Continued on Page 81c)

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| <input type="checkbox"/> *BETWEEN THE DEVIL AND THE DEEP BLUE SEA | <input type="checkbox"/> *I CAN'T GIVE YOU ANYTHING BUT LOVE | <input type="checkbox"/> MY MOM | <input type="checkbox"/> TALES FROM THE VIENNA WOODS |
| <input type="checkbox"/> BILL BAILEY WON'T YOU PLEASE COME HOME | <input type="checkbox"/> *I CRIED FOR YOU | <input type="checkbox"/> MY TANE | <input type="checkbox"/> THAT'S A PLENTY |
| <input type="checkbox"/> *BLACK AND TAN FANTASY | <input type="checkbox"/> I'D CLIMB THE HIGHEST MOUNTAIN | <input type="checkbox"/> *NOBODY'S SWEETHEART | <input type="checkbox"/> THERE IS A TAVERN IN THE TOWN |
| <input type="checkbox"/> BLACK MARIA | <input type="checkbox"/> I LIKE TO RIFF | <input type="checkbox"/> OBJECT OF MY AFFECTION | <input type="checkbox"/> THESE FOOLISH THINGS REMIND ME OF YOU |
| <input type="checkbox"/> BLUE DANUBE (Waltz) | <input type="checkbox"/> *I NEVER KNEW (I Could Love Anybody) | <input type="checkbox"/> OH, HOW I MISS YOU TONIGHT | <input type="checkbox"/> *TIGER RAG |
| <input type="checkbox"/> BLUE FLAME | <input type="checkbox"/> *I SURRENDER, DEAR | <input type="checkbox"/> OH, MARIE | <input type="checkbox"/> TILL WE MEET AGAIN |
| <input type="checkbox"/> *BLUE MOON | <input type="checkbox"/> IF I HAD MY WAY | <input type="checkbox"/> OLD SPINNING WHEEL | <input type="checkbox"/> *TIME ON MY HANDS |
| <input type="checkbox"/> BLUE PRELUDE | <input type="checkbox"/> *IF I HAD YOU | <input type="checkbox"/> OLD-TIME WALTZ MEDLEY | <input type="checkbox"/> TONY'S WIFE |
| <input type="checkbox"/> BLUE SKIES | <input type="checkbox"/> IF YOU KNEW SUSIE | <input type="checkbox"/> *ONCE IN A WHILE | <input type="checkbox"/> TWELFTH STREET RAG |
| <input type="checkbox"/> BOOGIE WOOGIE BUGLE BOY | <input type="checkbox"/> I'LL GET BY | <input type="checkbox"/> ON THE BANKS OF THE WABASH | <input type="checkbox"/> *TWO O'CLOCK JUMP |
| <input type="checkbox"/> BOUNCE ME BROTHER (With a Solid Four) | <input type="checkbox"/> *I'LL SEE YOU IN MY DREAMS | <input type="checkbox"/> ON THE SUNNY SIDE OF THE STREET | <input type="checkbox"/> UNDECIDED |
| <input type="checkbox"/> *BUGLE CALL RAG | <input type="checkbox"/> I'M BEGINNING TO SEE THE LIGHT | <input type="checkbox"/> ONE NIGHT OF LOVE | <input type="checkbox"/> *WABASH BLUES |
| <input type="checkbox"/> BYE BYE BLUES | <input type="checkbox"/> I'M CONFESSIN' THAT I LOVE YOU | <input type="checkbox"/> *ONE O'CLOCK JUMP | <input type="checkbox"/> *WANG WANG BLUES |
| <input type="checkbox"/> *CARAVAN | <input type="checkbox"/> *I'M GETTING SENTIMENTAL OVER YOU | <input type="checkbox"/> *ORGAN GRINDER'S SWING | <input type="checkbox"/> WAY DOWN YONDER IN NEW ORLEANS |
| <input type="checkbox"/> CASEY JONES | <input type="checkbox"/> I'M GONNA MOVE TO THE OUTSKIRTS OF TOWN | <input type="checkbox"/> *PAGAN LOVE SONG | <input type="checkbox"/> WEARY BLUES |
| <input type="checkbox"/> CECELIA | <input type="checkbox"/> INDIANA | <input type="checkbox"/> PENNSYLVANIA POLKA | <input type="checkbox"/> WELL, ALL RIGHT |
| <input type="checkbox"/> CHAI PANACES | <input type="checkbox"/> *IN A SENTIMENTAL MOOD | <input type="checkbox"/> PERDIDO | <input type="checkbox"/> *WHAT CAN I SAY AFTER I SAY I'M SORRY? |
| <input type="checkbox"/> *CHARMAINE | <input type="checkbox"/> IN THE MOOD | <input type="checkbox"/> PICCOLO PETE | <input type="checkbox"/> WHAT'LL I DO |
| <input type="checkbox"/> CHEROKEE | <input type="checkbox"/> IN THE SHADE OF THE OLD APPLE TREE | <input type="checkbox"/> POLONAISE IN BOOGY | <input type="checkbox"/> WHEN A GYPSY MAKES HIS VIOLIN CRY |
| <input type="checkbox"/> *CHINA BOY | <input type="checkbox"/> *IT DON'T MEAN A THING IT'S A SIN TO TELL A LIE | <input type="checkbox"/> PRETTY GIRL IS LIKE A MELODY | <input type="checkbox"/> *WHEN IT'S SLEEPY TIME DOWN SOUTH |
| <input type="checkbox"/> CHINATOWN, MY CHINATOWN | <input type="checkbox"/> *JEALOUS | <input type="checkbox"/> PUT ON YOUR OLD GRAY BONNET | <input type="checkbox"/> WHEN JOHNNY COMES MARCHING HOME |
| <input type="checkbox"/> CHOPIN'S POLONAISE | <input type="checkbox"/> JUMP STEADY | <input type="checkbox"/> PUT THAT RING ON MY FINGER | <input type="checkbox"/> WHEN THE MIDNIGHT CHOO CHOO LEAVES FOR ALABAMA |
| <input type="checkbox"/> CHRISTOPHER COLUMBUS | <input type="checkbox"/> JUMPIN' AT THE WOODSIDE | <input type="checkbox"/> RED WING | <input type="checkbox"/> WHEN THE RED, RED ROBIN COMES BOBBIN' ALONG |
| <input type="checkbox"/> CRIBBIBIN | <input type="checkbox"/> KERRY DANCE | <input type="checkbox"/> REMEMBER | <input type="checkbox"/> WHEN YOU AND I WERE YOUNG, MAGGIE |
| <input type="checkbox"/> CLARINET POLKA | <input type="checkbox"/> LA CUCARACHA | <input type="checkbox"/> RHUMBOOGIE | <input type="checkbox"/> *WHEN MY SUGAR WALKS DOWN THE STREET |
| <input type="checkbox"/> CLICK OF THE CASTANETS | <input type="checkbox"/> LA CUMPARSITA | <input type="checkbox"/> RIDE ON | <input type="checkbox"/> *WHISPERING |
| <input type="checkbox"/> COPENHAGEN | <input type="checkbox"/> LA GOLONDRINA (Beguine) | <input type="checkbox"/> RIGAMAROLE | <input type="checkbox"/> WHITE CHRISTMAS |
| <input type="checkbox"/> COWCOW BOOGIE | <input type="checkbox"/> LADY OF THE EVENING | <input type="checkbox"/> ROMANCE | <input type="checkbox"/> *WHITE HEAT |
| <input type="checkbox"/> DADDY | <input type="checkbox"/> LET ME CALL YOU SWEETHEART | <input type="checkbox"/> *ROSE ROOM | <input type="checkbox"/> *WHO'S SORRY NOW! |
| <input type="checkbox"/> DANCE WITH THE DOLLY | <input type="checkbox"/> *LINGER AWHILE | <input type="checkbox"/> ROSETTA | <input type="checkbox"/> WOODCHOPPERS' BALL |
| <input type="checkbox"/> *DARDANELLA | <input type="checkbox"/> LITTLE BROWN JUG | <input type="checkbox"/> *RUNNIN' WILD | <input type="checkbox"/> WOODSHEDDIN' WITH WOODY |
| <input type="checkbox"/> DARK EYES | <input type="checkbox"/> LOVE, YOUR MAGIC SPELL IS EVERYWHERE | <input type="checkbox"/> RUSSIAN LULLABY | <input type="checkbox"/> YEARNING |
| <input type="checkbox"/> *DARKTOWN STRUTTERS' BALL | <input type="checkbox"/> MANDY | <input type="checkbox"/> *SAINT JAMES INFIRMARY | <input type="checkbox"/> YES SIR, THAT'S MY BABY |
| <input type="checkbox"/> *DEAR OLD SOUTHLAND | <input type="checkbox"/> MAPLE LEAF RAG | <input type="checkbox"/> SAY IT ISN'T SO | <input type="checkbox"/> YOU'D BE SURPRISED |
| <input type="checkbox"/> *DEEP PURPLE | <input type="checkbox"/> *MARGIE | <input type="checkbox"/> SAY IT WITH MUSIC | <input type="checkbox"/> YOU'VE GOT ME CRYING AGAIN |
| <input type="checkbox"/> DEVIL SAT DOWN AND CRIED | <input type="checkbox"/> MARIE | <input type="checkbox"/> SCHOOL DAYS | |
| <input type="checkbox"/> *DIANE | <input type="checkbox"/> MARTHA | <input type="checkbox"/> SCRUB ME MAMA (With a Boogie Beat) | |
| <input type="checkbox"/> *DIGA DIGA DOO | <input type="checkbox"/> MARTHA POLKA | <input type="checkbox"/> SENT FOR YOU YESTERDAY | |
| <input type="checkbox"/> *DINAH | <input type="checkbox"/> ME AND MY SHADOW | <input type="checkbox"/> *SHEIK OF ARABY | |
| <input type="checkbox"/> *DO YOU EVER THINK OF ME? | <input type="checkbox"/> MELANCHOLY BABY | <input type="checkbox"/> SHINE | |
| <input type="checkbox"/> EASTER PARADE | | <input type="checkbox"/> *SHOE SHINE BOY | |
| <input type="checkbox"/> ESTRELLITA (Beguine) | | <input type="checkbox"/> *SHOULD I | |
| <input type="checkbox"/> EXACTLY LIKE YOU | | <input type="checkbox"/> SONG, IT'S GOOD FOR YOU | |
| | | <input type="checkbox"/> *SLEEPY TIME GAL | |
| | | <input type="checkbox"/> SMILES | |

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Symphony Orchestras

(Continued from Page Four)

"When Johnny Comes Marching Home", the First Movement from Mahler's Symphony No. 4 in D Major, Brahms' Symphony No. 4 in E minor and two short works by Schubert.

Minneapolis

DURING the 1945-46 season, its forty-third, the Minneapolis Symphony Orchestra accorded world premieres to four compositions, "Panamanian Overture", by Roque Cordero, Mazurka in E minor by Dvorak, "Tricks and Trifles" by Ernest Krenek, and "Wilderness Road" by Elle Slegmeister; United States premieres to two, Max Reger's Concerto for Piano, in F minor and Virginia Seay's "Theme, Variations and Fugue for Orchestra"; and local premieres to sixteen.

One hundred concerts were presented in the home city and on tour. The orchestra travelled a total distance of 11,447 miles, appearing in fifty-nine cities, five of which were in Canada, and played to a total number of 139,300 music lovers. The home series, consisting of forty-one concerts (three of which were in St. Paul) had a total attendance of 158,200. The record of out-of-town concerts for

this orchestra during its career is indeed impressive: to date it has given 2,759 concerts, in 387 cities in the United States, fourteen cities in Canada and one in Cuba.

Detroit

A DETROIT "POP" ORCHESTRA has just reached the end of a six-concert series as part of the celebration festivities of that city's Automotive Golden Jubilee. The programs included a Viennese Night, an International Night, an all-American Night and a Request Night. Valter Poole, the Detroit Symphony Orchestra's assistant conductor, directed the sixty-piece orchestra. Stated Henry H. Reichhold, president of the Detroit Symphony Orchestra, who arranged for the series, "The success of such a project not only will make more Detroiters familiar with the work of their fine orchestra but will aid in reaching our goal of giving our symphony musicians year-round employment."

Arkansas

THE Arkansas State Symphony Orchestra of which William Hacker is the conductor and music director, is to place special emphasis next season on young American soloists and the performance of contemporary American music. The or-

chestra has just completed its 1945-46 season with a tour of the state, which featured in various concerts the work of William Grant Still and Kent Kennan, American composers.

Wichita

THE Wichita Symphony Orchestra, Orlen Dalley, conductor, is already deep in plans for its 1946-47 season, which includes the guest appearances of Albert Spalding, Eugene List, William Primrose and Anna Kaskas.

New Orleans

THE New Orleans Summer "Pop" Concerts opened its 1946 season June 11th. Appearing during the eight-week series, with three concerts a week, are Robert Merrill, baritone, Paul Nero, violinist, Suzanne Sten, mezzo-soprano, Manfred Hecht, baritone, Sidney Foster, pianist, Virginia Haskins, soprano, and Felix Knight, tenor.

An all-Gershwin program will be presented on July 23rd and July 26th with Sidney Foster playing the Concerto in F and "Rhapsody in Blue".

Jacques Singer, returned from three and one-half years in the Army, is directing the concerts.

San Antonio, Texas

MAX REITER, conductor of the San Antonio Symphony Orchestra since its founding eight years ago, has been re-engaged under a new three-year contract. The 1946-47 season will again be twenty weeks, in which fifty concerts will be presented, fourteen of them in the subscription series. Fifteen modern American works will be performed. Igor Stravinsky will be a guest conductor. In a recent campaign for funds \$115,000 was contributed.

Hollywood Bowl

FOUR concerts each week will mark the Hollywood Bowl series this Summer. One of these evenings will be a concert for the benefit of hospitalized veterans, under the auspices of Local 47, Los Angeles.

Montreal

THE May 8th concert of the Montreal Women's Symphony Orchestra was another proof that much credit is due Ethel Stark, who for the past six years has been this organization's conductor, for raising it to its present status. Referring to the critics of various newspapers of that city



ETHEL STARK

we find her conducting described as "dynamic", "precise" and "robust". Miss Stark in the eight years she spent in the United States, studied at the Curtis Institute of Music under Carl Flesch (she is also an accomplished violinist), Lea Luboshutz, Fritz Reiner and Artur Rodzinski, and formed and for three years conducted the Women's Little Symphony in New York. We are indebted for the foregoing material to Winifred E. Wilson of Montreal.

Toronto

IN its interesting "Promenade" series, the Toronto Philharmonic Orchestra presented, on May 21st, Percy Grainger as both pianist and conductor, directing, among other compositions, his own "Youthful Suite" in its first complete performance in Canada. On May 28th the soloist was the Metropolitan Opera tenor, Donald Dame. Frieder Weissman was the guest conductor.

London, Ontario

THE London Civic Symphony Orchestra, founded in 1936 by Bruce Sharpe, violinist-conductor, is once more active, after having discontinued activities for the five years of war. The first concert after their resumption was presented on May 9th with George Chow, Chinese tenor of Toronto, as soloist. Sixty players compose the orchestra's personnel.

News Nuggets

LOUIS KAUFMANN was soloist with the Santa Monica Symphony Orchestra at the final concert of its season, May 17th. The orchestra is conducted by Jacques Rachmilovich.

Six musicians were among the recipients of grants of \$1,000 each, to twenty-three American artists by the American Academy of Arts and Letters and the National Institute of Arts and Letters. They were Marc Blitzstein, Norman Della Jola, Otto Luening, Peter Mennin, Robert Palmer and Robert Ward.

J. P. Hayes, recently returned from thirty months of active duty in the U. S. Naval Reserve, has been appointed general manager of the National Symphony Orchestra Association in Washington. D. C. J. E. Mutch, manager of the orchestra since July, 1943, will continue in that position.



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Symphony Orchestras in United States and Canada

CITY	ORCHESTRA	Conductor	Members
Aberdeen, Washington	High School Symphony Orchestra	Kenneth Hjelmerik	45
Abzon, Ohio	University Civic Orchestra		40
Albany, New York	Albany Symphony Orchestra	Rudolph Thomas	81
Allentown, Pennsylvania	WSAN-WCBA Little Symphony	Arthur A. Mattem	27
Alton, Illinois	Madison County Symphony Orchestra	Max Tarkasky	35
Altoona, Pennsylvania	Altoona Civic Symphony Orchestra	Russell Gerhart	60
Amarillo, Texas	Amarillo Philharmonic Orchestra	Robert L. Barron	
Andover, Massachusetts	Andover Community Orchestra		
Ann Arbor, Michigan	Ann Arbor Civic Orchestra		45
Appleton, Wisconsin	Appleton Symphony Orchestra		
Atlantic City, New Jersey	Atlantic City Symphony Orchestra		70
Austin, Texas	Austin Symphony Orchestra	H. Buytendorp	54
Baltimore, Maryland	Baltimore Symphony Orchestra	Reginald Stewart	77
Bangor, Maine	Bangor Symphony Orchestra	A. W. Sprague	
Battle Creek, Michigan	Battle Creek Symphony Orchestra	Raymond Gould	75
Belleville, Illinois	Philharmonic Orchestra	Don Foster	50
Billings, Montana	Midland Symphony Orchestra		35
Bloomfield, New Jersey	Bloomfield Symphony Orchestra	Walter Kurkewicz	65
Bloomington, Illinois	Bloomington Normal Civic Orchestra		80
Boise, Idaho	Boise Symphony Orchestra	A. J. Tompkins	24
Boston, Massachusetts	Boston "Pops" Orchestra	Arthur Fiedler	95
Boston, Massachusetts	Boston Symphony Orchestra	Serge Koussevitzky	106
Boston, Massachusetts	Civic Symphony Orchestra	Paul Cherkassky	86
Brockton, Massachusetts	Brockton Symphony Orchestra	George Sawyer	35
Brockton, Massachusetts	Whitman Orchestral Club Orchestra	Virgil Fiori	45
Buffalo, New York	Buffalo Philharmonic Orchestra	William Steinberg	68
Buffalo, New York	Buffalo "Pops" Orchestra	Joseph Wagner	54
Calgary, Alb., Canada	Calgary Symphony Orchestra		70
Canton, Ohio	Canton Symphony Orchestra	Richard W. Oppenheim	55
Carbondale, Pennsylvania	Wayne Symphony Orchestra		44
Cedar Rapids, Iowa	Cedar Rapids Symphony Orchestra	Joseph H. Kitlein	50
Chapel Hill, N. C.	North Carolina Symphony Orchestra	B. F. Swalin	62
Charleston, S. C.	Charleston Symphony Orchestra		30
Charleston, West Virginia	Charleston Symphony Orchestra	Antonio Modarelli	74
Charlotte, N. C.	Charlotte Symphony Orchestra	Guillermo De Rozio	65
Chattanooga, Tennessee	Chattanooga Symphony Orchestra	Arthur Pletner	65
Chicago, Illinois	Chicago Business Men's Orchestra	George Daach	90
Chicago, Illinois	Civic Orchestra	Hans Lange	
Chicago, Illinois	Chicago Philharmonic Orchestra	Henry Weber	
Chicago, Illinois	Chicago Symphony Orchestra	Desire Defauw	97
Chicago, Illinois	Chicago Women's Symphony Orchestra	Jerzy Bojanowski	89
Chicago, Illinois	North Side Symphony Orchestra		72
Chicago, Illinois	Oak Park-River Forest Orchestra		89
Cincinnati, Ohio	Cincinnati Symphony Orchestra	Eugene Goossens	88
Cincinnati, Ohio	Civic Orchestra	Nicholas Gabor	75
Cincinnati, Ohio	Community Symphony Orchestra	Nicholas Gabor	75
Cleveland, Ohio	Cleveland Orchestra	George Szell	83
Colorado Springs, Colo.	Colorado Springs Symphony Orchestra	Dr. Frederick Rothroyd	75
Columbia, S. C.	Southern Symphony Orchestra	Carl Bamberger	60
Columbus, Ohio	Columbus Philharmonic Symphony	Izler Solomon	74
Corpus Christi, Texas	The Corpus Christi Symphony Orch.	C. Burdette Wolfe	60
Dallas, Texas	Dallas Symphony Orchestra	Antal Dorati	
Davenport, Iowa	Tri-City Symphony Orchestra	Oscar Anderson	80
Dayton, Ohio	Dayton Philharmonic Orchestra	Paul Katz	65
Denver, Colorado	Denver Symphony Orchestra	Saul Caston	72
Denver, Colorado	Denver Civic Symphony Orchestra	Henry Trustman Ginsberg	90
Des Moines, Iowa	Drake Symphony Orchestra	Frank Knoyes	55
Detroit, Michigan	Detroit Symphony Orchestra	Karl Krueger	110
Dover, Ohio	Tuscarawas County Philharmonic	Gilbert Roehm	43
Duluth, Minnesota	Duluth Symphony Orchestra	Tauno Hannikainen	75
Easton, Pennsylvania	Lafayette College Little Symphony	Dr. Warren E. Erb	45
Edmonton, Alb., Canada	Edmonton Philharmonic Orchestra	A. Fraikin	60
Elizabeth, New Jersey	Elizabeth Symphony Orchestra	August May	73
El Paso, Texas	El Paso Symphony Orchestra	H. Arthur Brown	65
Erie, Pennsylvania	Erie Philharmonic Orchestra	John B. Metcalf	85
Essex County, New Jersey	New Jersey Symphony Orchestra	Dr. Frieder Weisamann	65
Eureka, California	Humboldt State College Little Symphony		26
Evansville, Indiana	Evansville Philharmonic Orchestra	George Daach	75
Fall River, Massachusetts	Fall River Symphony Orchestra	Ray Groff	60
Fargo, North Dakota	Fargo Civic Orchestra	Sigvald Thompson	30
Fayetteville, Arkansas	University Civic Orchestra	William Hacker	36
Flint, Michigan	Flint Symphony Orchestra	Dr. W. W. Norton	85
Fond du Lac, Wisconsin	Badger Symphony Orchestra	Luigi Lombardi	45
Fort Wayne, Indiana	Fort Wayne Civic Symphony Orchestra	Gaston Bailhe	50
Fort Wayne, Indiana	Fort Wayne Philharmonic Orchestra	Hans Schweiger	80
Fort Worth, Texas	Fort Worth Symphony Orchestra		65
Framingham, Mass.	Framingham Civic League Orchestra		35
Fresno, California	Fresno State College Symphony	Arthur Berdahl	75
Gary, Indiana	Gary Civic Symphony Orchestra	Rudolph Reiners	75
Germantown, Philadelphia	Germantown Philharmonic Orchestra	Arthur Lipkin	
Grand Rapids, Michigan	Grand Rapids Symphony Orchestra	Nicolai Malko	75
Great Falls, Montana	Great Falls Symphony Orchestra		65
Hammond, Indiana	Gary Civic Symphony Orchestra	Arthur Zack	75
Hamtramck, Michigan	Hamtramck Philharmonic Orchestra	F. Grabowski	
Harrisburg, Penna.	Harrisburg Symphony Orchestra	George King Raudenbush	87
Hartford, Connecticut	Hartford Symphony Orchestra	George Heck	70
Hibbing, Minnesota	Range Symphony Orchestra	Luigi Lombardi	40
Hollywood, California	Hollywood Canteen Symphony Orch.	Dave Forster	
Houston, Texas	Houston Symphony Orchestra	Ernst H. Hoffmann	65
Hudson County, N. J.	West Hudson Symphony Orchestra	Ugo Carano	65
Huntington, West Virginia	Huntington Symphony Orchestra	Raymond Schoewe	65
Huntington Park, Calif.	Huntington Park Symphony Orchestra	Glen W. Cadwell	60 to 80
Indianapolis, Indiana	Indianapolis Symphony Orchestra	Fabien Sevitzy	83
Ithaca, New York	Cornell University Orchestra	John M. Kuypers	45
Ithaca, New York	Ithaca College Orchestra	Lynn B. Bogart	60
Jackson, Michigan	Jackson Concert Orchestra		35
Jackson, Mississippi	Jackson Symphony Orchestra	Theodore Russell	60
Jacksonville, Florida	Jacksonville Philharmonic Orchestra		
Jamestown, New York	Chautauqua Symphony Orchestra	Franco Autori	65
Jersey City, New Jersey	New Jersey Philharmonic Society	Randall Jones	70
Johnstown, Pennsylvania	Johnstown Municipal Symphony Orch.	Russell Gerhart	60
Joliet, Illinois	Joliet Symphony Orchestra	Pasquale Crescenti	68
Kalamazoo, Michigan	Kalamazoo Little Symphony Orchestra	Julius Stulberg	
Kalamazoo, Michigan	Kalamazoo Symphony Orchestra	Herman Felber, Jr.	75
Kansas City, Missouri	Kansas City Philharmonic Orchestra	Ethem Kurtz	76
Kenosha, Wisconsin	Kenosha Symphony Orchestra	Richard Czerwonky	75
Knoxville, Tennessee	Knoxville Symphony Society Orchestra		40
Lansing, Michigan	Lansing Symphony Orchestra	Romeo Tata	50
Lawrence, Massachusetts	Lawrence High School Alumni Orch.	Robert Sauli	52
Lewisburg, Pennsylvania	Lewisburg Symphony Orchestra	Richard Slade	
Lincoln, Nebraska	Lincoln Symphony Orchestra	Henri Penais	65
London, Ontario, Canada	London Civic Symphony Orchestra	Bruce Warrington	
Long Beach, California	Women's Symphony Orchestra	Eva Anderson	115
Long Beach, California	Long Beach Philharmonic Orchestra	Robert Resta	80
Lorain, Ohio	Lorain Philharmonic Orchestra		65
Los Angeles, California	Bronson Symphony Orchestra		70
Los Angeles, California	Hollywood Bowl Symphony Orchestra	Leopold Stokowski	96
Los Angeles, California	Huntington Park Symphony Orchestra		80

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Los Angeles, California	The Janssen Symphony of Los Angeles	Werner Janssen	85
Los Angeles, California	Los Angeles Junior Philharmonic Orch.		90
Los Angeles, California	Meremblum, Jr., Symphony Orchestra		75
Los Angeles, California	Pasadena Symphony Orchestra		80
Los Angeles, California	Philharmonic Orchestra of Los Angeles	Alfred Wallenstein	93
Los Angeles, California	Santa Monica Symphony Orchestra		87
Los Angeles, California	Women's Symphony Orchestra		80
Louisville, Kentucky	Louisville Philharmonic Orchestra	Robert S. Whitney	85
Lowell, Massachusetts	Lowell Philharmonic Orchestra	Julius Wessner	
Lynn, Massachusetts	Lynn Symphony Orchestra		52
Madison, Wisconsin	Madison Civic Symphony Orchestra	Dr. Sigfred Praeger	70
Meadville, Pennsylvania	Meadville Orchestra Society		70
Memphis, Tennessee	Memphis Symphony Orchestra	Vincent de Frank	80
Miami, Florida	University of Miami Symphony Orch.	Modeste Alloo	65
Middlebury, Vermont	Vermont State Symphony Orchestra	Alan Carter	
Midland, Michigan	Midland Symphony Orchestra	Theodore Vasburgh	
Milwaukee, Wisconsin	Milwaukee Symphony Orchestra	Julius Ehrlich	60
Milwaukee, Wisconsin	Symphony Under the Stars Orchestra	Jerzy Bojanowski	68
Minneapolis, Minnesota	Minneapolis Symphony Orchestra	Dimitri Mitropoulos	83
Missoula, Montana	Missoula Civic Symphony Orchestra	Gustav Fischer	24

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Missoula, Montana	University Symphony Orchestra	A. H. Weisberg	20
Montgomery, Alabama	Students Symphony Orchestra		25
Montreal, Canada	Les Concerts Symphoniques de Montreal	Desire Defaux	25
Montreal, Canada	The Little Symphony Orchestra	Bernard Naylor	25
Montreal, Canada	Les Festivals de Montreal Orchestra	Sir Thomas Beecham	75
Montreal, Canada	Orchestre Philharmonique	Dr. Wilfred Pelletier	75
Montreal, Canada	Montreal Women's Symphony Orch.	Ethel Stark	40
Mount Vernon, New York	Mount Vernon Symphony Orchestra	Walter Pfeiffer	42
Muncie, Indiana	Muncie Community Symphony Orch.	G. E. Palmer	50
Muskegon, Michigan	West Shore Symphony Orchestra	Palmer Quackenbush	45
Newark, New Jersey	New Jersey Symphony Orchestra	Dr. Frieder Weissmann	65
Newark, Ohio	Licking County Philharmonic Orchestra		
Newark, Ohio	Newark Symphony Orchestra	Sam Geller	50
New Bedford, Mass.	New Bedford Symphony Orchestra	Clarence Aray	50
New Haven, Connecticut	New Haven Symphony Orchestra	David Stanley Smith	80
New Kensington, Penna.	New Kensington Symphony Orchestra		60
New Orleans, Louisiana	New Orleans Symphony Orchestra	Massimo Freccia	67
New Orleans, Louisiana	New Orleans Summer "Pop" Orchestra	Jacques Singer	
New Rochelle, New York	New Rochelle Symphony Orchestra		45
New York, New York	American Youth Orchestra	Dean Dixon	60
New York, New York	New York City Symphony Orchestra	Leonard Bernstein	80
New York, New York	New York Little Symphony Orchestra	Joseph Barone	
New York, New York	National Orchestral Association Orch.	Leon Barzin	80
New York, New York	N.B.C. Symphony Orchestra	Arturo Toscanini	90
New York, New York	New York Philharmonic-Symphony	Artur Rodzinski	104
Niagara Falls, New York	Philharmonic Orch. of Niagara Falls	Louis Altieri	80
Norfolk, Virginia	Norfolk Symphony Orchestra	Henry Cowles Whitehead	80
Northampton, Mass.	Smith College Symphony Orchestra	Raymond B. Black	50
Nutley, New Jersey	Nutley Symphony Orchestra	Nicholas Karambells	85
Oklahoma City, Oklahoma	Oklahoma State Symphony Orchestra	Victor Alessandro	70
Ottawa, Ont., Canada	Ottawa Philharmonic Symphony Orch.	Allard de Ridder	80
Pasadena, California	Pasadena Civic Orchestra	Dr. Richard Lert	
Peoria, Illinois	Peoria Symphony Orchestra	Elmer Szepessy	35
Philadelphia, Penna.	Pennsylvania Philharmonic Orchestra	Luigi Carnovale	55
Philadelphia, Penna.	Philadelphia Concert Orchestra		57
Philadelphia, Penna.	Philadelphia Orchestra	Eugene Ormandy	101
Philadelphia, Penna.	Philadelphia "Pops" Orchestra	Max Leon	
Pittsburgh, Penna.	Pittsburgh Symphony Orchestra	Fritz Reiner	85
Plymouth, Mass.	Plymouth Philharmonic Symphony		40
Portland, Maine	Portland Symphony Orchestra	Russell Ames Cook	60
Portland, Oregon	Portland Junior Symphony Orchestra	J. Gershkovitch	60
Pottstown, Penna.	Pottstown Civic Symphony Orchestra	J. Kenneth Moore	60
Poughkeepsie, New York	Dutchess County Philharmonic Orch.	George Hagstrom	80
Providence, Rhode Island	Rhode Island Philharmonic Orchestra	Francis Madeira	31
Pueblo, Colorado	Pueblo Symphony Orchestra	R. Cavallo	50
Quebec, P. Q., Canada	L'Orchestre Symphonique		86
Racine, Wisconsin	Racine Symphony Orchestra	Frederick Schulte	50
Rapid City, N. D.	Rapid City Orchestra		
Reading, Pennsylvania	Reading Symphony Orchestra	Saul Caston	75
Regina, Sask., Canada	Regina Symphony Orchestra		50
Reno, Nevada	Reno Little Symphony Orchestra		35
Rochester, Minnesota	Rochester Symphony Orchestra	Orvis Ross	45
Rochester, New York	Rochester Civic Orchestra	Guy Fraser Harrison	50
Rochester, New York	Rochester Philharmonic Orchestra	Guest Conductors	82
Rockford, Illinois	Rockford Civic Symphony Orchestra	Arthur Zack	
Sacramento, California	Sacramento Philharmonic Orchestra		75
Saginaw, Michigan	Saginaw Civic Orchestra	William A. Boos	45
St. Cloud, Minnesota	St. Cloud Symphony Orchestra	Erwin Herz	
St. Louis, Missouri	St. Louis Symphony Orchestra	Vladimir Golachmann	73
St. Louis, Missouri	Little Symphony Orchestra	Max Steinel	23
St. Louis, Missouri	St. Louis Philharmonic Orchestra	Laurent Torno	
St. Paul, Minnesota	St. Paul "Pops" Concerts Symphony	Clifford Reckow	85
Salt Lake City, Utah	Utah State Symphony	Hans Henlot	75
Salt Lake City, Utah	McCune School Symphony Orchestra	Dr. Frank Asper	50
San Antonio, Texas	San Antonio Symphony Orchestra	Max Reiter	72
San Diego, California	San Diego Symphony Orchestra	Guest Conductors	80
San Francisco, California	San Francisco Symphony Orchestra	Pierre Monteux	90
San Jose, California	San Jose State College Orchestra		60
Santa Monica, California	Santa Monica Civic Symphony Orch.	Jacques Rachmilovich	
Santa Rosa, California	Sonoma County Symphony Orchestra	George Trombley	80
Saratoga Springs, N. Y.	Skidmore College Orchestra		45
Saskatoon, Sask., Canada	Saskatoon Symphony Orchestra		80
Schenectady, New York	Schenectady Symphony Orchestra	Anthony Stefan	80
Scranton, Pennsylvania	Scranton Philharmonic Orchestra	Dr. Frieder Weissmann	80
Seattle, Washington	Seattle Symphony Orchestra	Carl Bricken	85
Seattle, Washington	Youth Symphony Orchestra	Francis Aranyi	
Sedalia, Missouri	Sedalia Symphony Society Orchestra	Abe Rosenthal	
Sellingsgrove, Penna.	Susquehanna Symphony Orchestra	Elrose Allison	
Sioux City, Iowa	Sioux City Symphony Orchestra	Henri Pensis (Acting)	65
Sioux Falls, South Dakota	Augustana College Symphony Orch.	Richard J. Guderyahn	58
South Bend, Indiana	South Bend Symphony Orchestra	Edwyn Hames	80
South Bend, Indiana	South Bend Junior Symphony Orchestra		
Springdale, Arkansas	Arkansas Symphony Orchestra	William Alexander	30
Springfield, Massachusetts	Springfield Symphony Orchestra	Harold Alex. Leslie	71
Springfield, Missouri	Springfield Civic Orchestra	James Robertson	50
Springfield, Ohio	Springfield Symphony Orchestra	William Fiedler	85
Stockton, California	Stockton Symphony Orchestra	Manlio Silva	75
Syracuse, New York	Syracuse University Symphony Orch.	Andre Polah	40
Syracuse, New York	Syracuse Civic Symphony Orchestra		47
Terre Haute, Indiana	Terre Haute Symphony Orchestra	William H. Bryant	80
Toledo, Ohio	Toledo Symphony Orchestra		
Toledo, Ohio	Orchestra of Friends of Toledo Music	E. Schenkman	22
Toronto, Ont., Canada	Toronto Philharmonic Orchestra		90
Toronto, Ont., Canada	Toronto Promenade Symphony Orch.		90
Toronto, Ont., Canada	Toronto Symphony Orchestra	{ Sir Ernest MacMillan } { Ettore Mazzoleni }	81
Torrington, Connecticut	Torrington Symphony Orchestra		25
Tucson, Arizona	University of Arizona Orchestra	George C. Wilson	50
Tulsa, Oklahoma	Tulsa Civic Symphony Orchestra	Roger Fean	76
Utica, New York	Utica Civic Symphony Orchestra	E. Alderwick B. Shute	85
Vancouver, B. C., Canada	Vancouver Symphony Orchestra		75
Vancouver, B. C., Canada	Junior Symphony Orchestra	Gergori Garbovitsky	75
Victoria, B. C., Canada	Victoria Symphony Orchestra		47
Waco, Texas	Waco Symphony Orchestra	Max Reiter	80
Walla Walla, Washington	Walla Walla Symphony Orchestra		35
Washington, D. C.	National Symphony Orchestra	Hans Kindler	87
Waterbury, Connecticut	Waterbury Civic Orchestra	Mario DiCecco	80
Waterloo, Iowa	WHOO Symphony Orchestra	George Dausch	60
Waterloo, Ont., Canada	Kitchener-Waterloo Symphony Orch.		80
Waukegan, Illinois	Waukegan Philharmonic Orchestra	Ennio Bolognini	80
Wausau, Wisconsin	Wausau Symphony Orchestra	La Veme Peterson	32
Wheeling, West Virginia	Wheeling Symphony Society Orchestra	Antonio Madarelli	75
White Plains, New York	White Plains Symphony Orchestra	Louis Green	75
Wichita, Kansas	Wichita Symphony Orchestra	Orien Dailey	80
Wilmington, Delaware	Wilmington Symphony Orchestra	Harry E. Staussbach	80
Worcester, Massachusetts	Worcester Philharmonic-Symphony	Walter Howe	78
Yonkers, New York	The Philharmonic Orchestra of Yonkers	Frank H. Dooley	
Yonkers, New York	Yonkers Symphony Orchestra	Paul B. Afelder	50
York, Pennsylvania	York Symphony Orchestra	Louis Vyrer	
Youngstown, Ohio	Youngstown Symphony Society Orch.	{ Michael Ficocelli } { Carmine Ficocelli }	64

Opera and Operetta

RECENT indications point to the likelihood of there coming into being that long-awaited full-length American opera, which will make the grade not only in smaller opera companies but will be included as well in the permanent repertory of the Metropolitan Opera Company. Here is an end toward which even the most modest composers can strive, not only from the desire to win recognition but from the urge to give the needed impetus to musical creativeness in this country. America has already received with open arms musico-dramatic productions of a lighter nature. She is awaiting with senses alert and mind receptive the work of grand-opera calibre. How soon will her audiences be captivated, her singers encouraged, her conductors convinced and her communities inspired by the appearance of the immortal American Opera?

Paper Mill Playhouse

A DEPARTURE from our reporter's detachment is in order when we are privileged actually to witness productions so unique as those given at the Paper Mill Playhouse in Millburn, New Jersey. The theatre, a remodeled mill, itself a work of art, uses such utilitarian aspects as lighting, woodwork, seating, and breadth of stage to aid in the general effect of good taste and spacious simplicity. The hall seats over seven hundred and is generally filled to capacity.

The artists are Broadway's, not to say the nation's, best. An added something is contributed by the eagerness of the audience. The colonial architecture and the surrounding countryside drenched in moonlight and innocent of all noise save the sound of brooks and an occasional night-bird's call, is a further inducement to excellence. There seems, in short, to be a perfect synchronization of music, acting, staging, surroundings and audience. The musical direction is in the hands of Richard Alan Gordon.

We were one of that eager audience when "Bitter Sweet" was given, and the perfect rapport that was immediately established between artists and audience was proof that the former had both the spirit and capacities for their calling and that the latter had learned to expect the best in these entertainments.



ANDZIA KUZAK

The repertory in the past few seasons has been largely devoted to light opera, including the favorite works of such well-known composers as Victor Herbert, Sigmund Romberg, Franz Lehár, Rudolf Friml and the liveliest of the Gilbert and Sullivan classics, "H. M. S. Pinafore", "The Mikado", "The Pirates of Penzance" and "Trial by Jury". Among the singing stars have been Lucille Manners, Walter Cassel, Bob Lawrence, Helen Gleason, Robert Shafer, Donald Gage, Dorothy Sandlin, Rosemarie Brancato, Dorothy Kirsten and Wilbur Evans.

Early in June, the operetta, "Rosalie", took the stage. The work was written by William Anthony McGuire and Guy Bolton, with lyrics by Ira Gershwin and P. G. Wodehouse. Music by Sigmund Romberg, George Gershwin and Cole Porter is included.

Andzia Kuzak, who sings the part of the Princess from a mythical European kingdom who falls in love with a West Point cadet, has returned to the Playhouse after a nation-wide tour in which she and an accompanying cast of three Metropolitan

heard her in the roles of "Katinka", "Blossom Time", "Naughty Marietta" and "The Student Prince".

Co-starring with Miss Kuzak are Donald Gage, Clarence Nordstrom and Billie Worth. Mr. Gage has recently appeared with the St. Louis Light Opera Company. Mr. Nordstrom's appearance follows an engagement with the Detroit Civic Light Opera and a part in Bing Crosby's forthcoming movie, "Welcome, Stranger". Last seen at the Paper Mill two seasons ago, Miss Worth has already been signed for one of the new season's Broadway musicals.

Quarter Century of Progress

CINCINNATI SUMMER OPERA this year celebrates its twenty-fifth anniversary, opening a six weeks' season on June 30th. When Summer Opera began in Cincinnati in 1920, it was known as Zoo Opera. Its business management was under the direction of the Zoological Gardens and its artistic responsibilities were in the hands of Ralph Lyford who was head of the opera department at the Conservatory of Music. Mr. Lyford suffered under the handicap of having grand opera listed as just one of the many activities of the Zoological Gardens, and the old financial reports give "addition to opera pavilion" as a possible alternative to re-

Opera artists presented opera in concert form from coast to coast. Previously she has appeared in Summer operetta theatres in Detroit, Dallas, St. Louis and Louisville and in the regular Winter season with the Montreal Opera Company and the New York City Center Opera Company. Playhouse audiences have

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In 1925, when the Zoological Gardens celebrated its 25th anniversary, grand opera was crowded out by a series of golden jubilee concerts. However, in 1926, Zoo Opera came back and Isaac Van Grove, a conductor with the Chicago Civic Opera Company, arrived in Cincinnati to be its artistic director, a leadership which lasted from 1926 through 1933 and established the idea of an annual Summer Opera.

Two patrons to help back the company financially during this period were Mrs. Mary Emery and Mrs. Charles P. Taft, both of whom passed away in 1932. The

business men of Cincinnati decided to underwrite the costs for the next season—the thirteenth. But the figure "thirteen" lived up to its reputation! There was a deficit of \$130,000, and the business men from then on turned thumbs down on opera at the Zoo.

The social-economic system of presenting grand opera in Cincinnati was up to this time a direct result of the system used for over three hundred years in Europe, one which American citizens had imported and imitated: patronage by wealthy folk. But 1933 rang the first death knell for this system in the United States.

The man who heard the bells ringing

out the old, time-worn system was Oscar F. Hild, president of Local 1, Cincinnati, who was a witness of the fiasco of the 1933 season. When he was approached with the plea to carry on opera at the Zoo, he asked, "Why can't we be responsible for the operation without bowing to the wishes of the city's 400?" When he took over the reins in the Spring of 1934, it was too late to make arrangements to give performances at the Opera Pavilion. Instead there was a series of concerts, with scenes from operas, presented at Nippert Stadium.

In 1935 Zoo Opera became the Cincinnati Summer Opera Association and was incorporated in the State of Ohio as an

organization "not for profit", the officers all members of Local 1. Working as a group of men with a common goal, the Cincinnati Summer Opera Association began to be run on a completely democratic basis. True, ever since 1935 there have been an executive committee of from six to eight prominent business men who have been exceptionally helpful in the continual growth of Cincinnati Summer Opera, as a Cincinnati Institution, but the days of wealthy patronage have disappeared. The Cincinnati Summer Opera Association is the result of the effort of a group of union musicians who, under the leadership of their president, decided the time had come for them not just to

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"carry on" but to develop a musical policy typically American. The result is that more separate individuals are interested in Summer Opera than ever before.

Early in 1941 Mr. Hild took another important step forward. Organizing a group of young people, many of whom had been ushers and supers in previous seasons, a Dollar Campaign was launched. The publicity and enthusiasm thus engendered throughout Greater Cincinnati made the 1941 season the most successful in the history of Summer Opera.

The Silver Jubilee Season of Cincinnati Summer Opera which will run from June 30th to August 10th will be a gala celebration, in which all important singers will participate, marking a quarter of a century of consistent progress for this organization.

Philadelphia La Scala

GIUSEPPE DE LUCA, who made his debut in 1897 as Valentine in "Faust", at Piacenza, Italy, returned to the operatic stage last month, after a retirement of six years, to sing, with the Philadelphia La Scala Opera Company, the title role in "Rigoletto". To say this is a feat is to put it mildly. A conductor or even a violinist who in his old age still retains his abilities is no more to be remarked than a novelist or a painter whose creative powers remain intact past the usual time, but a singer, using as he does a medium whose full functioning is associated with the prime of life, must be congratulated if he retains his powers even beyond the age of fifty.

This performance of "Rigoletto" marked the end of the Philadelphia La Scala season, "the most successful in its twenty-five-year history"

Gotham Gets Spring Opera

CLOSING its Spring season of eighteen performances on May 26th, the New York City Opera Company could boast a series of exciting debuts. Virginia MacWatters sang her first Glilda in "Rigoletto". Enzo Mascherini, the first Italian star to reach this country for a debut since the war, appeared in "La Traviata" and "La Boheme". James Pease, the company's new bass-baritone, sang on the opening night the part of Sparafucile in "Rigoletto", appeared the following eve-



JAMES PEASE

ning as Colline in "La Boheme", on May 12th first played the role of Escamillo in Bizet's "Carmen" and on May 22nd made his first appearance as the pirate king in "Pirates of Penzance". A success in all portrayals, the role of the Toreador fitted him especially well, and the "Toreador Song" in the second act deservedly "brought down the house".

On May 15th, when "Madame Butterfly" was given, Geraldine Farrar emerged from her retirement to attend the debut of her protegee, Camilla Williams, young Negro soprano, who appeared as Cio-Cio-San, disclosing innate histrionic ability and an admirable voice.

Lasso Halass is the company's musical director.

The San Carlo Opera Company concluded its "best season in nine years" with a production of Verdi's "Il Trovatore" on May 13th. Nearly 60,000 persons

attended the sixteen performances. The company's regular conductor is Victor Trucco, who showed himself able to hold both orchestra and the forces on the stage to authentic yet spirited interpretations of the works. Isaac Van Grove served as guest conductor for several performances.

The Curtain Falls

MME. TAMAKI MIURA, known throughout the world for her performance in Puccini's "Madama Butterfly", passed away on May 26th, in Tokyo, at the age of sixty-two. Mme. Miura gave a performance just a few weeks before her death, when she rose from a hospital bed to sing the role of Cio-Cio San over the Japanese radio network. After the performance, she asked reporters, "Please send my love to America."

Sotto Voce

THE recently formed American Opera Company of Philadelphia, directed by Vernon Hammond, plans to open next Fall with Smetana's "The Bartered Bride" in English, and to produce besides, during

the season, "Manon", "Pagliacci" and one American work not yet decided on.

Conductors of the Chicago Opera Company in its 1946 Fall season, to open September 30th, will be Erich Leinsdorf, Frita Stiedry, Nicolas Rescigno and Fausto Cleva.

A five-week tour in Italy is scheduled for next Spring for the American Grand Opera Association under the direction of Alfredo Salmaggi. The company plans to open at the Teatro Reale in Rome on May 15th, and the itinerary will include also the Teatro San Carlo in Naples, the Teatro Giuseppe Verdi in Florence, the Teatro Dal Verme in Milan and the Teatro Massimo in Palermo.

A prize of \$1,000 for an opera based on an American theme is offered by Charles Wagner, whose opera companies have toured this country for six seasons. The winning work will be given at least twenty-five performances in leading cities and college communities. An opera in English, such as can be presented as one of a double-bill with such a work as "Pag-

liacci" or "Cavalleria Rusticana" is desired. The scores are to be submitted by October 1, 1947. Additional information may be secured from Mr. Wagner's office, 511 Fifth Avenue, New York.

A check for \$25,000 was presented to the Metropolitan Opera Association for its production fund by the Metropolitan Opera Guild at its annual meeting May



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14th. The fund now amounts to \$60,000 to be used for new productions next season.

Thief Who "Stole the Show"

THE final period must not be put to this month's reports without tribute having been paid to those who took part in any capacity in the presentation of Gian-Carlo Menotti's "The Old Maid and the Thief", performed on May 16th as part of the

Carnegie "Pop" Concerts series in New York. Given in costume but without stage sets, it was so well sung, so well acted, so well directed, that the hearer, whether he came bored, prejudiced, insensitive or blasé, had to enjoy it. Mary Hopple as the Old Maid who harbored what she fondly believed to be a member of the criminal class, Margaret Daum, as her maid and accomplice, Virginia George as the gossipy Miss Pinkerton, Donald John-

ston as Bob—all these sang and acted so expertly that each slightest effect was given its exact implication.

The orchestra was allowed a generous part in contributing to the whole, even to sound effects (bottles falling in the wine-shop, chitter-chatter of the tea party), but, more important, it underlined skillfully each change of mood. Due credit for this must of course be given the evening's conductor, Milton Forst.

as well as the instrumentalists themselves.

The serious arias scattered throughout—the tramp's song, the house-maid's appeal to love as against death, the spy-master's final appalled outburst—these were the finer for their dove-tailing with the purely satirical.

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Top-Flight Bands

IN the band world even the novice realizes that the adage, "Nothing succeeds like success", as well as its converse, "Nothing fails like failure", is perhaps more applicable to bands than to any other organizations. However, what of that vast number of bands which have neither attained success nor suffered defeat? What about the bands which strive worthily and well for recognition before a public immune to any but "big" names? Surely there is no justice in their being consigned to oblivion practically unheard! Yet the times are such that new bands find it exceedingly hard to get even a foothold in public regard. It is time that Americans, who pride themselves on fairness and good sportsmanship, show their willingness to give an unprejudiced ear to these bands too, the fair trial, the considered judgment, before sentence is pronounced.

Atlantic Antics

HARRY COOL'S orchestra opened June 1st for a ten-week date at Glen Island Casino, New York.

RAYMOND SCOTT is signed for the week of June 23rd at Atlantic City Steel Pier. Then, after a stay at the Paramount Theatre, New York, he will open at the Convention Hall, Asbury Park, New Jersey, August 10th.

HERBIE FIELDS' new orchestra is currently playing a twelve-week date at the Rustic Cabin, Englewood Cliffs, New Jersey.

TEX BENEKE and the **GLENN MILLER** orchestra went into Meadowbrook at Cedar Grove, New Jersey, May 24th, the first time in almost seven years they had played that spot.

MOUSIE POWELL and his band have a summer engagement at Coney Island's Irish Stable House.

Manhattan Madcaps

COUNT BASIE will begin a four-week run at the Aquarium Restaurant July 24th. The Count last month celebrated his tenth anniversary as a bandleader.



COUNT BASIE

As one critic has put it, "Basie has made hot jazz palatable to all tastes and has done it without compromising his own standards of excellence."

BUDDY MORROW finished a week at the Capitol Theatre early this month.

AL POSTAL opens at the Hi-Ho Casino July 6th.

ELLIOTT LAWRENCE'S new band is due for a five-week date at the Pennsylvania Hotel July 1st.

STAN KENTON will open at the Pennsylvania Hotel in September for a date closing October 13th.

CHARLIE SPIVAK will begin an eight-week date at the Pennsylvania October 16th.

DICK STABILE'S new orchestra finished four weeks at the Biltmore Hotel June 5th.

Pittsburgh Promenade

JOHNNY LONG'S band opened a ten-day engagement at Vogue Terrace May 30th, following Glen Gray.

TOMMY TUCKER'S band launched the out-door dancing season at Bill Green's May 19th.

Southward Swing

GEORGE OLSEN'S orchestra was the first booked when the Peabody Hotel, Memphis, opened its plantation Roof May 20th.

SULLY MASON and his orchestra played for the annual June German dance, June 14th, at Rocky Mount, North Carolina.



DICK STABILE

Midwest Melodiers

TONY PASTOR gave a one-nighter at the Moonlite Gardens, Cincinnati's Coney Island, June 12th.

THE DON PABLO BAND, playing a long-time engagement at the Palm Beach Cafe in Detroit, is composed entirely of sergeants. Pablo assembled the band last Autumn after his own discharge from the Army and discovered when he got his last pre-war player, Larry Castell, back, that every one of his men was a sergeant.

LIONEL HAMPTON was chosen by the Bandbox, Chicago, to launch its band policy June 21st.

REX PAUL and his orchestra are at this writing appearing at the Pilsen Park Ballroom, Chicago.

CORRY LYNN and his orchestra opened June 15th at the Wilshire outdoor ballroom, Chicago, for thirteen weeks, starting June 15th.

RUSS BOTHIE and his orchestra began a thirteen-week date at the Marigold outdoor ballroom, Chicago, on June 15th.

LEIGHTON NOBLE began his fortnight at Saltair, Salt Lake City, June 13th.

California Capers

HENRY BUSSE began his four weeks at the Palace Hotel, San Francisco, June 19th.

GLENN HENRY and his men played at Pacific Square, San Diego, May 10th through 12th.

AL JAHN'S band opened June 16th at Big Bear Lake, California.

RED NICHOLS' quintet played a week at the Orpheum, Los Angeles, beginning June 18th.

LOUIS JORDAN TYMPANY FIVE has a date at the Orpheum, Los Angeles, the week of September 17th.

CAMILLO LENTINI and his Latin-American orchestra played the Pan-American Grand Ball sponsored by the Latin-American Consular Association at the Biltmore Hotel, Los Angeles, May 11th.

JOE LIGGINS went into Shepp's Playhouse, Hollywood, June 12th for a twelve-week engagement.

DEACON DUNN, with his newly formed band, is at this writing at Club Donroy, Hollywood.

Meandering Melodiers

GUS ARNHEIM is currently taking one-nighters in the Northwest.

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PLEASE PRINT:

Symphony Orchestras a Gauge Of Cultural Development

(Continued from Page One)

of admiration at an Ole Bull concert were set off as gustily by that artist's tricks via a flattened bridge and an unstrung bow as by his musicianship.

The motives of citizens, on the other hand, who pay to hear home-grown symphony orchestras perform music of high calibre cannot be doubted. They like music and are willing to pay for it. And the more musical a nation becomes the more it tends to introduce its great artists in symphonic settings.

COMMUNAL ENTERPRISE

Not only through its high standards does a symphony orchestra become a measure for a nation's musical development but also through the necessity it entails for mass effort. The local symphony orchestra, in itself an aggregate of at least over thirty individuals, implies a concerted effort toward the attainment of high musical standards in any community. If the orchestra consists of fifty members—an "average" figure as our orchestras go—its radius in the community reaches out to the most mundane members. Implicated in an orchestra's continuance are the families of these fifty, averaging two more members each, bringing the total to 150 music lovers, a good nucleus for any community. With the audiences numbering at least a thousand souls more, all interested in hearing the best in music and in providing the means of support for the men and women who produce it, the scope of symphonic enterprise can be imagined. Not even the community opera is so sure a sign of musical health, since in this form the dramatic instead of the musical aspect may be the attraction.

An international organization, therefore, which would seek to appraise nations as to their basic musicality would do well to look to that nation's symphony orchestras.

FOREMOST IN FIELD

In view of these facts, it is gratifying, to say the least, to note that America far outdistances the countries of Europe in the number of its symphonic groups, that a survey of the countries of the world, on the basis of the number of symphony orchestras supported relative to the population, would undoubtedly put the United States first on the list. For over three hundred and fifty orchestras of symphonic dimensions and standards are now functioning in our land, and each year sees the birth of more. Nor are these by any means confined to the large cities. Rather are they born of small communities all over our land. A totaling of orchestral membership would bring the figure to 17,500* actually serving as instrumentalists in symphonic groups. The families of these men and women would add up to around 52,500 and the audiences would number in the millions. Then, too, our collective orchestral audiences demand music of a higher and more varied character than audiences on the Continent, this because we have never allowed misguided patriotism to becloud our sense of values. Our musical outlook has attained to internationalism even while it remains fully aware of the peculiar values of the home product. Moreover our orchestras are now

*Of course some of the musicians in the smaller orchestras are non-professionals permitted to participate through arrangement with the locals.

(Continued on Page Twenty)

Concert Bands

SUMMER time is band time, and we welcome band news from local and band members throughout the United States. Let us know your band's plans for the Summer, its membership, its history. Let us know how many concerts you intend giving, what compositions you are to play, what soloists are to appear. This is all "news" to our band-minded readers, and we shall be glad to print it.

Baltimore Branches Out

FOR the coming Summer, Park Band Number One of Baltimore is being led by Osmar P. Stelnwald, and Municipal Band Number One by Robert V. Laninger. Of the city's two colored bands the Municipal Band Number Two is being conducted by Harry Carpenter and Park Band Number Two by Edward Prettyman. The Park Band Number One is again playing in the various parks; Municipal Band Number One is traveling to the various sections of the city for its concerts. Each of the white bands is giving fifty-three concerts, including four massed band concerts. The colored bands are giving eighteen, including a massed band concert. The season which started June 16th will close on August 15th. Robert Paul Iula, Executive Secretary of the Baltimore Department of Municipal Music which makes these concerts possible, is planning more out-of-doors music this Summer than ever before. Community singing, including popular numbers of the day as well as the old favorites, is again being featured.

Prize for Band Work

A FIRST PRIZE of one hundred dollars and two honorable mentions will be awarded by the Columbia University Band to the composers of original band compositions for works not yet published or publicly performed. The composition may be in any form except that of the quick-step military march. The Columbia University Band must be allowed to give the first public performance of the three winning compositions. All manuscripts in full score must be

submitted by November 1, 1946, to Harwood Simmons, 601 Journalism Building, Columbia University, New York 27, New York. Further information may also be secured at this address.

Goldman Band

DURING the present season American composers are again featured by the Goldman Band playing in Central Park (Manhattan) and Prospect Park (Brooklyn). Three all-American programs are scheduled, and stress is placed on contemporary works. A new march by Edwin Franko Goldman, "O'er Land and Sea", was played at the opening concert.

Richard Franko Goldman is again occupying the position of associate conductor of the band after three years' service in the Army with the Office of Strategic Services.

The season's program schedule is sent gratis to each inquirer writing for it and sending a self-addressed, stamped envelope with his request, to the Goldman Band, 1 University Place, New York 3, New York.

Anniversary Aid

THE celebration of the sixty-second anniversary of the town of Strathroy, Ontario, was ushered in by the playing of the London II Band, and its music added zest to the open-air festival in the Citadel which was a high point in the commemoration activities.

Parade of Bands

A PARADE of bands was a feature of the annual Musicians' Ball presented by Local 8, Milwaukee, in its Easter Hall Series. The dance was "the most successful" of all such recent affairs, according to Volmer Dahlstrand, president of the local. Proceeds will be placed in the union's entertainment and welfare fund.

BOOKS OF THE DAY

By HOPE STODDARD

GUSTAV MAHLER, *Memories and Letters*, by Alma Mahler. 277 pages. The Viking Press. \$5.00.

Having absorbed the present volume—"absorbed" is the correct word for the way one gets the matter of it through the heart, through the senses, as well as through the head—we are convinced that much of greatness has been lost to the world because we have not been permitted to contemplate men of genius through the eyes of the women they loved. True, there are instances of such revelation—the illuminating correspondence between Richard Wagner and Matilda Wesendonck and the joint diary of Clara and Robert Schumann—but usually the masculine profile has been cut to even more angular lines by the sturdy but overt treatment of male biographers.

A previous interpretation of Mahler, by Bruno Walter, is a case in point. An Olympian likeness that, worthy both of the mighty subject and the adoring disciple, but so grand the scale of the drawing, so exalted the conception, that the reader has the awed sense of having witnessed the elevation of the Host rather than the comings and goings of an ordinary mortal.

The present author, for all she records and even underlines the greatness of the man, expresses it in terms of human values, gives it the earthly glow that renders it apparent and understandable. Indeed, by making explicit this humaneness she imbues her subject with far greater nobility than could be caught by a mere worshipper awed into keeping a proper distance.

And it is not only the nearness of the painter to her subject that gains for this portrait its element of reality. It is the deep sympathy existing between the two. To no man could Mahler have revealed himself so unreservedly as he did to this woman whose love was, as he explained, "as much a condition of my life as my pulse or heart". He loved as wisely as he loved well, for his wife was endowed with a talent for giving, as she herself expressed it, her "creative gifts another life in minds greater than my own".

In short, though Alma Mahler renounced her career as a composer when she married Gustav Mahler, this book stands as proof that the creative impulse will out. In this volume she fashions the figure of a man who loved and suffered as a human being even while, godlike, he wrought his masterpieces of tone.

SHE SHALL HAVE MUSIC, a Novel, by Raya Keen. 318 pages. J. B. Lippincott Company. \$2.50.

Any sincere effort to articulate life in one of its less-well-known aspects is to be commended, and this version of woman's marriage-or-career dilemma in the ballet dancer's setting has both novelty and substance. One learns much of the special techniques required and of the special problems faced by members of this group. However, the persons, for all the author sends them through the motions of birth and love and death, remain mannikins with whom one can not sympathize and is loath to be identified. It may be the dancer's preoccupation with visual effects that makes us see these penchildren as puppets going through the motions without touching the reality of life, for the eyes do follow the flash and verve with appreciation and there is a certain wonder at seeing any figures being manipulated to such human ends. But the heart is never caught; the spirit is never roused; the feelings are never enmeshed.

We are sorry to have to say this, because the story has so many negative virtues: it is not vicious; it is not trite; it is not dull. Also, in flashing moments, it comes so near reality: Sande examining the photographs with a magnifying glass; Alma dancing on the soapy floor; Zina pinching off red berries. But in the end we slip the best scenes back in our memory still two-dimensional, unrelieved by glow of feeling or depth of conviction. Maybe if the author had thought to tell the tragedy of Sande instead of the dilemma of Zina—Sande, the ballerina who never had half a chance, whose steps Fate weighted from the very start with impossible odds—?

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Today we are faced with the pre-eminent fact that, if civilization is to survive, we must cultivate the science of human relationships—the ability of all peoples, of all kinds, to live together and work together in the same world, at peace.
—FRANKLIN D. ROOSEVELT.

Machinery Pro Man

MACHINE-MADE articles replace hand-made ones for one of two reasons:

1. The price is lower.
2. They are more practicable.

On these two points rests the whole structure of the modern industrial era. The public buys what is cheaper and more usable. If any substitute proves itself to be both, it is sooner or later sought to the consequent neglect of the original. Thus the electric refrigerator as it becomes less expensive crowds out delivered ice. Thus air travel takes the place of distance transportation via land. Thus nylon gets the preference over silk.

However, a substitute can gain ascendancy only if it can be brought into existence without reference to the original. An electric refrigerator which would require a continued once-a-week delivery of a piece of ice would not attain popularity. And a flight from New York to San Francisco which would entail a five-hour trip en route by train could not crowd out the latter means of travel. In short, a substitute must be not only cheaper and better but also wholly independent of the thing it is designed to replace.

Much has been printed of late to the effect that recordings are "taking the place" of the "live" musician, that, being more accessible and cheaper, this handy method of packaging will soon be used to the exclusion of the "live" product. There is a distinct flaw in this line of reasoning. Recordings, in that they cannot be brought into existence without the live musician, are not a substitute for, but rather an extension of, that musician. And the extension, unlike the substitute, which can afford to brush aside the outmoded predecessor, must see that its source is kept functioning. The recording interests dare not render the live musician less than self-sustaining lest they themselves become extinct.

The recording phenomenon, in short, is not an instance of "mechanical development" superseding "hand work", of machinery making human labor obsolete. Quite the reverse. It brings new dignity and importance to the human element by extending the scope of the human act. The musician, as the one most concerned in the development, has a right to determine how this extension is to be used; to contrive it to the end that it shall act, not as his executioner, but as his deliverer.

In Line of Duty

THE position of the Federation in refusing permission for its members to play for Frequency Modulation in connection with their engagement on Amplitude Modulation is entirely consistent with its previous rulings. Our agreement with the picture industry provides that, when our members perform for one picture, that music may not also be used for another picture. The reason for this must be obvious, and just as obvious the fact that the rule applies equally to radio. Picture producers have adopted a similar regulation to the theatres in which their pictures are shown. If a theatre owner had two

theatres and wished to exhibit a picture in both during the same week he would not be permitted to use the same film in both theatres, but would be required to rent two sets of film. In other words, he would be required to pay for two. That is exactly the position of the Federation.

A further analogy upholding our position is supported by the policy of the radio networks. They furnish sustaining service to many subordinate stations, charging a fee for each station served. If the owner of two stations desires the services of a chain broadcast, he is required to pay two fees, even though the program can be sent to his two stations as easily as to one. Should he raise the argument presented to the Federation by the chains, he would no doubt be told by them that they are not in business for their health, that, if he wants the programs to go over both his stations, he must pay the fee for each one.

The Federation in its present ruling acts entirely on its rights and on its duty to uphold occupational opportunities for musicians. It is determined to act speedily and decisively because bitter experience has taught it that the eradication of an unfairness becomes impossible unless that unfairness is dealt with the moment it appears.

See Here, Private Enterprise!

WHEN the truth, usually an errant flyer lighting where fancy dictates, does on rare occasions come home to roost, we for one like to help make the fact public. Especially do we relish this in cases in which its perch is within the precincts of management, since then the press as a whole assiduously avoids such an exposure of its precious advertisers. This was exactly the case when a speech given by Marion Hargrove before the last annual conclave of the National Association of Manufacturers was carefully ignored by the country's newspapers. Invited, among a score or so others, to appear before this body, with the purpose, no doubt, of injecting a bit of humor and mirth into the proceedings, the author of the best-seller, "See Here, Private Enterprise", gave these industrialists the surprise of their lives. He was not funny. He was not even affable. He was, in fact, dead serious, almost grim, in his presentation of the stark truth. Such was the shock of his onslaught that the N.A.M. did not bother, afterwards, to mimeograph and hand out copies of his speech for publication, as they did the twenty-five others. The address, entitled, "See Here, Private Enterprise", has been dug out from the Congressional Record by those of us eager to have the truth broadcast. Here it is in its major portions:

"As I understand this assignment, I'm here as a spokesman for all the veterans, and you're here to represent all of American industry, and I'm supposed to lay on the line what it is that we all are expecting from you all. There are a number of flaws in this arrangement.

"In the first place I have no credentials as voice of the veteran, and I don't know anyone else who has. . . .

"In the second place, the topic is largely political and I'm not. What you need for this sort of work is the straight-ticket type of firebrand who can see that all right and all justice is on one particular side of any particular question. The sap who will tell you either that you're a gang of Fascists, or that labor, in which group you've apparently classed the veterans, is a bunch of Red Russians out to run the country. In the current style of politics, in which everybody is either a Fascist or a Communist, I look upon myself as God's lonely man; and as an authority on industry and economics, I am only a simple young man who thinks there's a lot wrong with both management and labor. . . .

"I find it a little difficult to speak to you as an organization since I've never been able to figure out your purpose as an organization. I've been reading about the NAM almost ever since I learned to read, and it seemed to me that you were always against whatever was up for discussion. I can't remember offhand a single thing you've been for. I know that any number of your individual members are alert, thinking, progressive men, but I can't remember offhand a single contribution the organization itself has made or a single constructive thing it's done in the time I've been reading or hearing about it.

"Possibly the organization is a victim of poor public relations. Possibly it needs a definite well-planned program to show the public that it isn't as bad as the public thinks it is. Maybe it has done constructive things, but if it has, you don't hear much about them. The NAM has such a bad name, a lot of which may be a carry-over from its worst days, that even when it's right about something it can't draw public support to it. Even when a man gets mad at the unions he doesn't side with the NAM.

"NAM, to the average thinking person, I would say, means something stubborn and reactionary, and obstructionist. Even when it's right, it always seems to be right for the wrong reason. In an argument in which the National Association of Manufacturers claims itself on the right side, the opposition uses facts and logic even if it's bad logic, and your NAM spokesman gets up and

begins to talk about bolshevism, the American way, and the evil forces that are out to ruin the country, and all of the old-style 'gentleman from Mississippi' hogwash goes out with the imprint of the NAM and the apparent sanction of American industry as a whole. . . .

"Mind you, I'm not saying that I think this is an association of righteous and upstanding idealists who've been sinned against in thought and word by the public. I don't think that at all. I think that if you put the association on a take-one, take-all basis—who are prejudiced and behind the times and more than a shade hypocritical, who talk a lot about free enterprise and the profit system—that we still have monopolists and cartels, whether or not a member of the brotherhood is constantly being prosecuted for violations of the laws governing free competition.

"You are opposed to raising the minimum wage and you are opposed to compensation for all these people who are going to be unemployed. Maybe you have reasons for your opposition besides the ones that come naturally to hand, but I haven't heard any and I can't think of any.

"Industry has been allowed to build up reserves for reconversion and it has what looks to me like a very good minimum profit insurance in this business of re-funds on excess-profits taxes.

"Industry has its own brand of unemployment compensation and its own brand of minimum wage handed to it by the Government, and if the NAM has good reasons why labor should not be taken care of too, I think it only fair to you that the public hear them. It seems to me that as an organization, you have very definite and very great responsibilities and you refuse to meet them."

For those lords of industry still able to take the truth, Hargrove went on from here to cite the problems of the returning privates faced with competition from "industrial lieutenant colonels". It was, in short, an occasion to be remembered not only by those whose cause Hargrove was so ably and honestly championing, but also by this group of by now red-faced managers. Even without press reminders, this speech, we warrant, will continue to be traced in indelible distinctness in their memories, and, let us hope, in their consciences.

Lest Our World Perish

IT has often been said that labor unions concentrate on material matters to the exclusion of the spiritual.

Though obviously an over-statement there is a modicum of truth in this contention. Labor unions do stress the material because circumstances have proved to them that bare tables produce barren spirits, that the empty stomach means also the embittered brain and the hopeless heart. Musicians know that the creative spirit takes off to higher spheres not from a grounding of hunger and cold, but along the runway of three square meals a day, adequate shelter and warm clothing. When as union members and as musicians we realize this fact, we come nearer than most to realizing the acute danger the world faces today because a large proportion of its habitants have not enough to eat nor enough to wear.

Privation on a mass scale—famine—is a condition most Americans have never had to face. But let us say a wise Providence were to give us a look-in on such desolation. This is what would happen:

As you step out of your apartment for your five-block walk to work, a thin hand is thrust under your eyes, and a child's voice quavers, "Bread!" At the corner, his back supported against a hydrant, sits a long, lank boy, wide hopeless eyes gazing out of a white face, skin cracked, his whole body shouting, "Hunger!" As you cross the street, you notice that what at first appeared to be a bag of old clothes is actually an old man.

In your next block a policeman orders away a mob circling a bakery, but you see them re-gathering further along, whispering furtively. A gaunt, towering man, menace behind his red eyes, reaches out a begging palm.

As you go into your office, you try to shake off this strange nightmare, then suddenly you realize that to some 500,000,000 hunger-ridden persons in Europe it is a far more real experience than the scheduled well-fed days of the inhabitants of this country.

We Americans in order to be convinced of such desolation dare not wait to encounter the same conditions. We must learn that in the present world set-up, "out of sight" dare not mean "out of mind". Indeed, the world can continue to exist only if the average citizen can circle it day by day in his imagination. And so vivid must this imagination be that, with no visual verification of conditions abroad, we must still resolve, each one of us, to eat forty percent less wheat and save twenty percent in fats. To be specific, we must every morning save out the extra slice of toast and the butter that we would spread on it, as scrupulously as though we were personally to hand it to a starving child down in the street below. We must do this because we know that food is the foundation for peace, a peace whose only alternative has come to mean a war of extermination, complete obliteration of human life on the face of the globe.

Over FEDERATION Field

By CHAUNCEY A. WEAVER

RAILROAD BELLS

*A sound that I mightily liked to hear
In the clear of a small-town night
Was the roll and swell of the tolling bell
On the non-stop Westbound's flight.*

*Where its headlight lifted across the hill
And tunneled the sky with blaze.
How my boy's heart stirred to the clanging
word
Of that bell through the starlit haze.*

*'Till drivewheels, thundering on and on
In a steam-white tumult, drowned
The ringing note in its brazen throat
To a phantom chime of sound.*

*Far down the rails, a durling din
Dissolved in the dark at last,
Came faint and lonely its echoes only—
The spell of the bell had passed.*

*Though a thousand trails I have trod since
then,
The breath in my breast still swells
To that secret joy of a small-town boy—
The ringing of railroad bells.*

—Lester Alwood.

THE Twelfth Annual Conference—Ohio, Kentucky, West Virginia—was bound to be a "humdinger". Cleveland is a city which everyone likes to visit; and consequently it was no surprise



Chauncey Weaver

when sixty-nine delegates appeared; seven official visitors and twenty-six lady guests, representing locals from the following cities: Cincinnati, Cleveland, Toledo, Akron, Hamilton, Alliance, Youngstown, Dayton, Columbus, Canton, Warren, Fostoria, Newark, Wheeling, Lorain - Elyria, Mansfield, Steubenville, Middletown, Huntington, Dover, Marion, Sandusky, Clarksburg, Greenville, Painesville, Sidney, Lexington and Louisville.

The conference was held in the Hollenden Hotel. Local 4 had looked after every detail, and entertainment was all that could be desired. President L. O. Teagle gave a comprehensive review on conditions throughout the entire Conference district; contrasted war and peace problems; and pointed out that the task now faced "is to find employment for increased membership". National Executive Officer Oscar F. Hild reviewed the problems which the International Board has been compelled to meet and the progress which has been made. Representative W. B. Hooper, who does a fine job in covering a wide range of territory, was present and gave a good account of his activities.

The Conference unequivocally and wholeheartedly approved and endorsed the President James C. Petrillo administration," and pledged to him continuous support.

Each conference local represented was called upon for a report; and there was a detailed resume covering membership, jurisdictional problems, dance bands, the present status of "Form B" contracts, and controversies which cause some local officials to grow prematurely gray.

The Conference which covered two days, April 13th and 14th, inspired the committee on courtesies, headed by Harry M. Dunsbaugh, to make a two-page report, in which it was recalled that Local 4 had been host to two national conventions; and paid tribute to the city "for its progressive spirit, its civic pride, its advanced economic and political philosophy, its vigorous industrial, business and financial institutions, and its appreciation of things artistic, which naturally includes the finest in musical culture." The report was adopted by an enthusiastic rising vote.

Among the names of visitors we note those of President Jack Ferents and Secretary George Clancy of Detroit; President Gene Urban of Pittsburgh; and R. L. Goodwin, traveling representative. Henry Pflaumayer mingled with old-time friends.

President Lee Repp and Secretary Don Duprey, of Local 4, were untiring in looking after the welfare and comfort of all visitors, an endeavor in which they had the cordial backing of their local executive board.

The Conference voted to accept the invitation of Local 146 of Lorain and

Elyria, Ohio, as seat of the thirteenth annual conference on the third Saturday and Sunday of April, 1947.

The writer of this review, who was accorded an honorary membership one year ago, would certainly have been "among those present" but for the necessity of attending an International Executive Board meeting in New York at the time.

All officers of the Conference were unanimously reelected, as per the following personnel: President, Logan O. Teagle, Akron; Vice-President, Fanny Benson, Marion, Ohio; Secretary-Treasurer, Charles W. Weeks, Canton, Ohio; Executive Board: Hal Carr, of Toledo; A. E. Streng, of Columbus, Ohio; Harry S. Currie, of Louisville, Kentucky; R. L. Goodwin, Cleveland; Arthur H. Arbaugh, of Steubenville, Ohio; and N. H. Von Berg, of Wheeling, West Virginia.

Secretary Stanley Ballard, Local 73, Minneapolis, has just been reelected to his sixth term by unanimous vote. A fine testimonial to efficient and faithful service!

The gray mane of seventy-nine-year-old Arturo Toscanini is waving in the soft Italy breezes; his inspirational baton is lifting the La Scala Opera House Orchestra to lofty heights of harmonic rendition; and the appreciative citizens of that section of the world are according the celebrated conductor a welcome which evidences wholesome joy that their distinguished son and wanderer has returned after seventeen years of voluntary exile. Will the atmosphere of earlier years beguile the eminent maestro into remaining near the scenes once so familiar? Or will he elect to return to the land which has given him a never-ending ovation? Time will tell.

Brother Wallace Philley, the Valparaiso Philosopher, has unearthed the following:

Here lies the body of Mary Ann Lowder: She burst while drinking a Seidlitz powder: Called from this world to her final rest. She should have waited until it effervesced.

Although credited to "Anon", we prefer to substitute the cognomen of "Wallace", whose pen is prolific in both poetry and prose.

Beef is not easy to obtain; but there are plenty of fish—and other suckers.

Another Wisconsin State Conference—site, the beautiful city of LaCrosse; 45,000 population; laved on one side by the majestic Father of Waters; shielded on the other by rugged cliffs, impressive to all beholders, and at night crowned with a diadem of stars. The day was ideal, cool enough for comfort, skies overhead of azure blue.

Forty-two delegates appeared representing the following locals: LaCrosse, Eau Claire, Shawano, Wisconsin Rapids, Stevens Point, Milwaukee, Kenosha, Racine, Sheboygan, Superior, Watertown, Oshkosh, Milwaukee (colored), Waukesha, Monroe, Manitowac, Fond du Lac, Madison and Marshfield.

Saturday, May 4th, presented a get-together affair, which was well attended. There were refreshments in the evening, music by a real dance band—Joe Mader's Orchestra—with a break-up hour at one A. M.

All conference proceedings took place at the commodious A. F. of L. building. Invocation was pronounced by Rev. W. Ross Connor of the First Methodist Church. Addresses of welcome were made by Mayor Joseph Verchota, a thoroughly ingrained laborite; Police Sergeant William Boma, and George Hall of the Trade and Labor Assembly.

The Conference then proceeded to official business, with President V. Dahlstrand, Vice-President Erwin Sorenson, and Secretary W. Clayton Dow at their usual place on the platform.

Preceding formal opening, the La Crosse Concert Band, under the leadership of D. R. Wartinbee, gave a fine concert. The band has a membership of thirty men and is a very popular organization.

The program called for reports of the various Locals. These oral reports were models of concise statement, and, as portrayals of local conditions, attracted close attention. Employment conditions, men in war service, number of men returned, band concert appropriations, radio and picture house employment—all had place in the reports set forth.



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At the noon hour all delegates and guests were taken in cars to a pleasure spot known as The Crescent, just across the Mississippi River, where a wonderful orchestra composed of Johannes Fossum, violin; Leigh Elder, cello; Laurence Enoa, bass viol, and Don Schwarz, piano, played captivating music calling forth cheer after cheer.

Following the lunch hour presentation of local reports was concluded.

Animated interest was in evidence over the prospect of another national convention at St. Petersburg, Florida; and many were the assertions heard to the effect that, if a prolonged strike situation interfered with transportation facilities, the automobile would be brought into requisition.

The entertaining host, Local 201, has a membership of two hundred, of which Earl Mahanke is president and Irving Peshak, secretary. They, in cooperation with Paul Bakken, Roy Smith, D. R. Wartinbee, Carl Rochelt, Edward Raatz, Morris

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Lier, Joe Mader, and Melvin Severson, did a first-class job. It was a capable and energetic committee; and all delegates and guests freely expressed their appreciation.

Visitors from outside Conferences were Secretary Edward Ringius of Local 30, St. Paul; Secretary Stanley Ballard of Local 73, Minneapolis; Secretary Roy Flaaten of Local 18, Duluth, and Mrs. Roy Benedict of Winona.

Memorial resolutions in honor of the late Mrs. Frank Hayek of Waukesha and William J. Jones of Watertown, were adopted by rising vote.

The Fall Wisconsin State Conference will be held at Milwaukee, Sunday, October 6th.

We acknowledge gratefully the receipt of a photograph of the Veterans' Banquet of Chippewa Valley which was tendered Wisconsin soldier boys by Local 345, of Eau Claire, through the thoughtfulness of Secretary Palmer Anderson. It will have a place among our cherished souvenirs.

President V. Dahlstrand, Local 8, Milwaukee, has been reelected to his sixth consecutive term to the Federated Trades Council, of that city. An honor well deserved.

Mistaken identity sometimes has a tragic climax. *The Kablegram* reports: "Mr. Suburb always kissed his wife a fond farewell as he was about to catch his morning bus. But, for the first time in five years, he forgot it. Thinking to surprise his spouse, he tip-toed into the kitchen, and implanted a tender kiss on the back of her neck as she was washing the dishes. 'Good morning,' she said. 'I'll have two bottles of milk and a pint of pure cream.' No report since the storm."

The Thirty-first Annual Conference of the Pennsylvania and Delaware Locals convened at Lebanon, Pennsylvania, May 19th-20th, as guest of Local 750. The following locals were represented: Allentown, Bangor-Stroudsburg, Bethlehem, Carbondale, Charleroi, Chester Erie, Glen Lyon, Greensburg, Hanover, Harrisburg, Lancaster, Lebanon, Mahanoy City, Norristown, Philadelphia, Philadelphia (colored), Pittsburgh, Pottsville, Reading, Scranton, Uniontown, Wilkes-Barre, Williamsport, and Wilmington.

Conference was held at Hotel Welmer. President J. Wharton Gootee of Chester presided. George H. Wilkins of Pittsburgh, functioned as secretary.

President Ralph C. Klopp gave a cordial Lebanon welcome to the delegates and visitors. After which President Gootee called for suggestion of topics for Sunday discussion. Some of the subjects mentioned were juke boxes, booking agents, high school dance orchestras invading the union field, the anti-Petrillo crusade, and topics expected to be put forward at the St. Petersburg convention were presented as matters of special urgency. The Lea Bill—a recent congressional abortion—was not overlooked.

President Gootee gave a short talk relative to the present publicity which is being given to various union strikes. He felt that many of our service men are getting the wrong impression about conditions here at home, inasmuch as newspaper publicity on the whole dwelt only on the strikes being made by organized labor. He thought that some effort should be made to contact returning veterans and acquaint them with the union's side of these arguments, to the end that they be induced to rejoin the locals of which they were members before the war.

From President Petrillo's official staff appeared Rex Riccardi who was given a fine reception, and who gave a comprehensive analysis of the national situation, dealing with the royalties being accumulated on recordings; pictured the developments in the radio industry; and plans for the musician's part in television now looming large on the cultural and industrial horizon.

The Conference was a success from every standpoint. Local 750 was highly commended for its untiring efforts to make delegates feel at home. The next Conference will be held at Uniontown, Pennsylvania.

The Pennsylvania-Delaware Conference is officered by the following staff: President, J. Wharton Gootee of Chester; First Vice-President, James A. LeFevre of Wilmington; Second Vice-President, George W. Snyder of Reading; Third Vice-President, Peter J. Kleinkauf of Wilkes-Barre; Fourth Vice-President, Paul R. Metzger, Allentown; Secretary, George H. Wilkins, Pittsburgh; Treasurer, O. Oscar Dell of Hanover; Honorary Vice-President, William S. Mason, now in Camp Roberts, California; Traveling Representative, Clay W. Reigle of Pottsville.

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GOLDMAN GLEANINGS

Some interesting data, received at our office too late for inclusion in our regular Concert Band department, is being published none the less as being particularly interesting to band lovers:

Now in its twenty-ninth season, the Goldman Band was in its first six years sustained by funds raised by Edwin Franko Goldman, the conductor. From the seventh to the present season the concerts have been the gift of the Guggenheim family, who have contributed over \$2,000,000 to date. The concerts have been supported entirely by the Daniel and Florence Guggenheim Foundation for the past fifteen years.

A modest estimate of the attendance at the Summer concerts over the years would be something around 25,000,000.

The cost of arranging and copying new band music has been well over \$100,000. Edwin Franko Goldman possesses what is perhaps the largest library of original band music in the world. He has induced important composers to write for band. The Goldman Band has had the first performance of nearly all new band



EDWIN FRANKO GOLDMAN and RICHARD FRANKO GOLDMAN

music written or published in the last twenty-five years. Hundreds of compositions have been dedicated to the conductor, who is responsible to such a large degree for the advancement of bands and band music.

The opening concert of this season was the 1,637th of this series, but the band has actually given far more concerts than this number in other places. In 1939 it gave 210 concerts at the Golden Gate International Exposition, in San Francisco. In 1940 it gave thirty-four concerts at the Toronto Exposition. It has also appeared at the Ottawa Exposition, The Eastern States Exposition at Springfield, Massachusetts, and in many cities, including Providence, Worcester, Rochester, Boston, and Atlantic City.

Only one member of the original band remains in the present personnel, August Helmecke, the bass drummer, who is a favorite with symphony and opera conductors throughout the country. The Goldman Band has had the same conductor from the outset, and an interesting fact is that he has never missed a concert. The associate conductor is his son, Richard Franko Goldman, now back with the band after three years in the course of which he served in the Army with Office of Strategic Services.

SYMPHONY SUPPLEMENT

The following information regarding the Summer Symphony Season arrived too late for inclusion in our regular symphony department. We regret this, because the items seem particularly noteworthy, in line with our emphasis on the value of "pop" series. Will symphony orchestra managers please try to send in releases regarding their Summer series, so that they will arrive at this office not later than the twenty-fourth of each month, to appear in the issue of the succeeding month.

—THE EDITOR.

The eighth annual season of Summer "pop" concerts, featuring The Cleveland Summer Orchestra under the direction of Dr. Rudolph Ringwall, and distinguished soloists, began on June 8th in Cleveland's Public Auditorium. The concerts are being presented each Wednesday and Saturday evening through eight weeks, with the possibility of an extension well into August.

Boris Goldovsky, pianist, was the soloist at the concert on June 8th, playing the Tchaikovsky Piano Concerto. At one time head of the opera department at the Cleveland Institute of Music, Mr. Goldovsky now occupies the same position at the New England Conservatory in Boston, and during the past season was featured on the weekly Saturday matinee broadcasts of the Metropolitan Opera.

Others who are to make their appearance as soloists are Larry Adler, Beryl Rubinstein, Eunice Podis, Josephine An-

toine, Patricia Traversa, and the duo-pianists, Whittamore and Lowe.

Once again at these concerts a gay, informal atmosphere prevails, with tables and comfortable chairs inviting to relaxation. Refreshments are served on the main floor and balcony.

This Summer finds the Robin Hood Dell Orchestra with the largest contingent of regular Philadelphia Orchestra musicians in several years. Out of the ninety players, eighty-seven are from the city's symphonic organization, while the remaining three are principal members of other nationally-eminent groups. This season, too, witnesses most of the Philadelphia Orchestra's first-desk instrumentalists heading their sections in the Dell aggregation. Several concerts are planned as "Festival" events, devoted to representative works of single great composers or to various major composers of different national groups. Among these are Tchaikovsky, Beethoven and Brahms programs, as well as programs devoted to compositions of the different nationalities.

During July the conductors will be William Reddick, Dimitri Mitropoulos (the regular director), Daniel Seldenberg, George Sell, Sigmund Romberg, and Franz Allers.

Local 77, Philadelphia, is jointly sponsoring, together with the agencies which maintain the Labor Plaza, a series of Summer Sunday evening outdoor concerts, their conductor, Norman Black. Instrumental numbers for the opening evening, June 16th, were Berlioz' "Rakocsy" March, Plotow's "Martha" Overture, music from Romberg's "The Student Prince" and other numbers by Lehar, Mascagni, Lecuona, Johann Strauss and Gade.

Conductors of symphony orchestras in the United States, who are directing orchestras in foreign countries this summer are Hans Kindler (Chile, Lima, Panama, Guatemala), Eugene Ormandy (Rio de Janeiro, Chile), Dimitri Mitropoulos (Milan), Eugene Goossens (Australia), Erich Leinsdorf (London, Holland), and, of course, Arturo Toscanini, who has returned to his beloved Italy.

James Barrett, concert master of the sixty-piece Detroit "Pops" Orchestra, was soloist at the opening night of the series, June 5th, playing as his major offering "Russian Airs" by Wieniawski.

June 6th was a "Popular Favorites" Night, and June 7th an All-American Night. The 12th, 13th and 14th dates were respectively International Night, Viennese Night and All-Request Night.

The Silver Jubilee season of the Hollywood Bowl will open July 9th, when Leopold Stokowski will direct the orchestra and cast in a performance of Bizet's "Carmen". During the season, which will continue until September 1st, Robert Stolz, Miliza Korjus, the Ballet Russe de Monte Carlo, Isaac Stern, Jan Peerce, Patrice Munsel, Artur Rubinstein and Dorothy Maynor will appear.

D. Gordon Rupe, Jr., president of the Dallas Symphony Orchestra, has announced that each year that organization will commission a symphonic work for \$1,000.

Arthur Whittamore and Jack Lowe, duo-pianists, recently discharged from the Navy, have a busy schedule for the summer, including appearances at the Lewisohn Stadium, the Robin Hood Dell and the Washington Watergate Concerts.

At their Stadium concert they will play the Poulenc "Concerto for Two Pianos and Orchestra", as well as popular favorites by Rodgers, Kern, and Conrad in their own concert arrangements.

Chicago is now enjoying its twelfth season of free Grant Park concerts, which opened with a concert at the Eleventh Street bandshell June 26th. Programs will be given by the Grant Park Symphony Orchestra every Wednesday, Friday, Saturday and Sunday evening through August 18th, with Nicolai Malko conducting during the week and guest conductors over the week-ends.

Visiting directors are to be Robert Stolz, Franco Auteri, Isler Solomon, Paul Breisach, Antal Dorati, Edwin McArthur and Daniel Seldenberg. Soloists already scheduled are Helen Traubel, Robert Merrill, Jesus Sanroma, Robert Weede, Dorothy Maynor, Vivian Della Chiesa, John Brownlee, Lucille Browning and Nan Merriman.

Ravinia inaugurated its eleventh season of music with a concert by the Chicago Symphony Orchestra June 25th, and five guest conductors are scheduled to take part in the six-week symphonic season. George Sell is occupying the podium for the first two weeks. Guest leaders thereafter will be Wilhelm Steinberg, director of the Buffalo Philharmonic Orchestra, Carlos Chavez, founder of the Symphony

(Continued on Next Page)

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Total	\$2,448.18

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Total	\$2,072.51

Respectfully submitted,
THOMAS F. GAMBLE
 Financial Secretary-Treasurer

SYMPHONY SUPPLEMENT

(Continued from Preceding Page)

Orchestra of Mexico, Tauno Hannikainen, conductor of the Duluth Symphony Orchestra, and Pierre Monteux, who will be celebrating his sixth North Shore engagement when he conducts the sixth and final week of the orchestral concerts.

Twenty-one-year-old Marilyn Costello is the new harpist of the Philadelphia Orchestra.

A nation-wide competition is under way for a composition for oboe and string orchestra, not to exceed six minutes in playing time. The winner is to receive a cash award of \$200, publication contract and a guarantee of five orchestral performances during the 1946-47 season by the Kansas City Philharmonic Orchestra and Joseph Rizzo, oboist. The manuscripts must be submitted by September 1, 1946. Further information may be obtained from Coleman-Ross Company, Inc., music publishers, 25 West 45th Street, New York.

Pablo Casals, the famous Spanish Cellist, has been invited to come to this country by the Independent Citizens Committee of the Arts, Sciences and Professions.

Symphony Orchestras a Gauge Of Cultural Development

(Continued from Page Fourteen)

made up largely of men and women who have received their training in this country, a further indication of how deep we have driven our musical moorings.

It is our pride to present on pages seven and eight a list of symphony orchestras flourishing in the United States and Canada, one which, though admittedly incomplete, still gives some indication of the extent of America's growth in this respect. We know our readers, as interested as we in making this list complete, will send us any available supplementary information regarding the orchestras. The history of organizations not mentioned in the list, their conductors, their present memberships and their union affiliations are earnestly solicited. A revised list will be presented when the additional material has been received.

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Technique of PERCUSSION

By GEORGE LAWRENCE STONE

We recently received an interesting letter from Vincent Mott, a former conductor of this column. Vince has been a colorful drummer of long and varied experience. He recently retired undefeated champion rudimental drummer of the American Legion. He taught many prize-winning drum corps and has been a member of many fine dance bands. Now, following the footsteps of many other successful percussionists, he has turned band leader. Much luck, Vince!

A part of his letter reads, "I particularly like your statement in the INTERNATIONAL MUSICIAN that the legitimate way to drum should be learned first and deviations developed later."

Last time I saw Vince was at the World's Fair in New York. This was in 1939 at the contest held to decide the world's drumming and bugling championships. The event was under the auspices of the American Drummers' Association. As president of the Association, Sam Rowland officiated, with Vince acting as National contest chairman. The drum judges were Earl Sturtze of Connecticut, Al Moffatt of Pennsylvania and, as chairman, "Yours Truly" of "Bawston".

After a long day filled with contests, Bobby Redican, a popular choice with the crowd, finally emerged as World Champion individual drummer in the junior class. But when the senior individuals were announced, Sig Trybus, who appeared equally good in this class, came in a poor seventeenth. This came as a shock to everyone, judges included, for Sig, a top-notch with a basketful of medals, couldn't possibly have been that bad.

The crowd, knowing his drumming, began to get restless. Officials peered suspiciously at one another and it wasn't long before Sig himself stormed up to the stand, ready to lick any eight guys in the world with one hand tied behind his back.

A search through the score sheets disclosed a quite innocent error made by a tally clerk in transcribing figures and the job of announcing the correction and presenting Sig as the real champ naturally devolved upon Vince, in his capacity as contest chairman.

If Vince handles his rear band with the same finesse he displayed that day in smoothing down ruffled feathers he and his band should go places.

"WHAT! DISCOURAGED SO SOON?"

The following "pep talk", with the above heading, hangs on the wall of the Stone studio where pupils can easily see it. It really was intended for the beginner in drumming but others, further advanced, also have evinced an interest in it. In fact, it is at the suggestion of a top-flight professional, who feels that discouragement is by no means confined to beginners, that I reproduce it here:



George L. Stone

"SOMEWHERE about his fifth lesson the beginner in drumming enters into what your teacher calls the first period of discouragement. This is a common ailment, as common as a cold or measles in the life of a child. Its symptoms are easily recognized: you enter this period when you begin to wonder if you haven't made a terrible mistake in trying to become a drummer.

"Whereas in the beginning you were all pepped up and progress was fast and easy, you now seem to be slowing down. Lessons are harder. Your teacher is more critical. The novelty is wearing off. You didn't realize what it would mean to have to practice every day. It looked easy.

"There is no sense, you think, in a teacher being so fussy about the way you hold your sticks when your own way is so much easier. There is not much fun or glamour either in bending over a practice pad doing the same things ten thousand times over at slow motion speed when you want to get at those drums.

"Then, to cap the climax, the folks look in at you and your practice pad, mournfully shake their heads and tell about the neighbor's boy who after only eight lessons on the saxophone went out and earned \$2.00 just for playing 'Little Buttercup Polka' at his mother's club meeting.

"Right now is the time for you to know that the way you come through this period marks your success or failure as a drummer. Right now you need to be told that, if you grit your teeth and fight your way through, the chances are that you will make the grade. If you yield to discouragement here you positively will not! Learning to play a musical instrument—any musical instrument—is not to be acquired while lying on one's back on a soft downy couch. If this were so everybody could be a musician.

"If any teacher could discard the tried and true methods of his craft and evolve a system whereby he could develop musicians painlessly and overnight, his name would go down in the annals of musical history as a superman.

"There are periods of discouragement to be encountered along the road to any art, venture or accomplishment. For you, in drumming, there will without doubt be many such periods before and after you have reached the top. When they come you must 'roll with the punches' and not let them get you down. Steel is tempered to an unbelievable fineness by going through the fire and withstanding its heat. And so is a man.

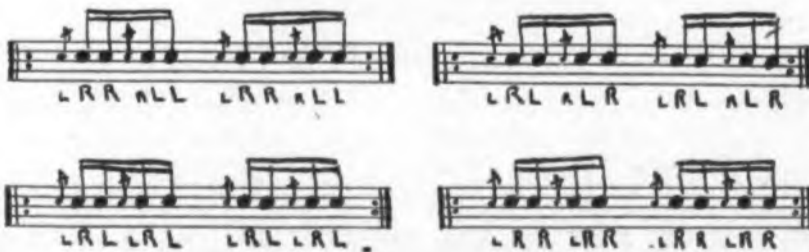
"But I am temperamental", you say, "and for this reason I take things more seriously than other people." Well now, isn't that too bad? Did you know that the true musician invariably is temperamental? Did you know that as a rule the emotional person makes the best musician and the unemotional person the poorest? This is a fact and the reason is that music and the emotions are so closely related. Many of our finest musicians find themselves inspired to the heights at one time and down, down in the depths at another. This is a part of music and a part of human nature.

"It is therefore neither strange nor serious that you, too, should have your moments. The point is that you must recognize this fact and, when you meet discouragement, take it as philosophically as you would any slight illness. If sick, you probably would consult your doctor and, following his advice, have faith that you would soon recover and again be on your way. The 'doctor' in this case is your teacher, who knows all about periods of discouragement and who, with your cooperation and faith, will nurse you through such 'illnesses' as they occur and guide you to the achievement of your ambition.

"Now go to it and let's see what you are made of."

(Signed) GEORGE LAWRENCE STONE.

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BEST solutions to Problem 9, which appeared in the March issue, were submitted by Nathan Aaron, Milwaukee; Walter Blumenau, Detroit; C. Insel, Brooklyn; H. C. Merle, Bronx, and L. E. Wittel, Lancaster, Pennsylvania.

The solution of 9-A, the first part of the problem, lay in the extension shifts within the position. This means that in playing the fingering of 9-A it is not necessary to change positions even though it may first so appear. One should remain in the 3rd position throughout in a relaxed manner so as to be able to reach up and down to the 2nd and 4th positions without moving the hand.

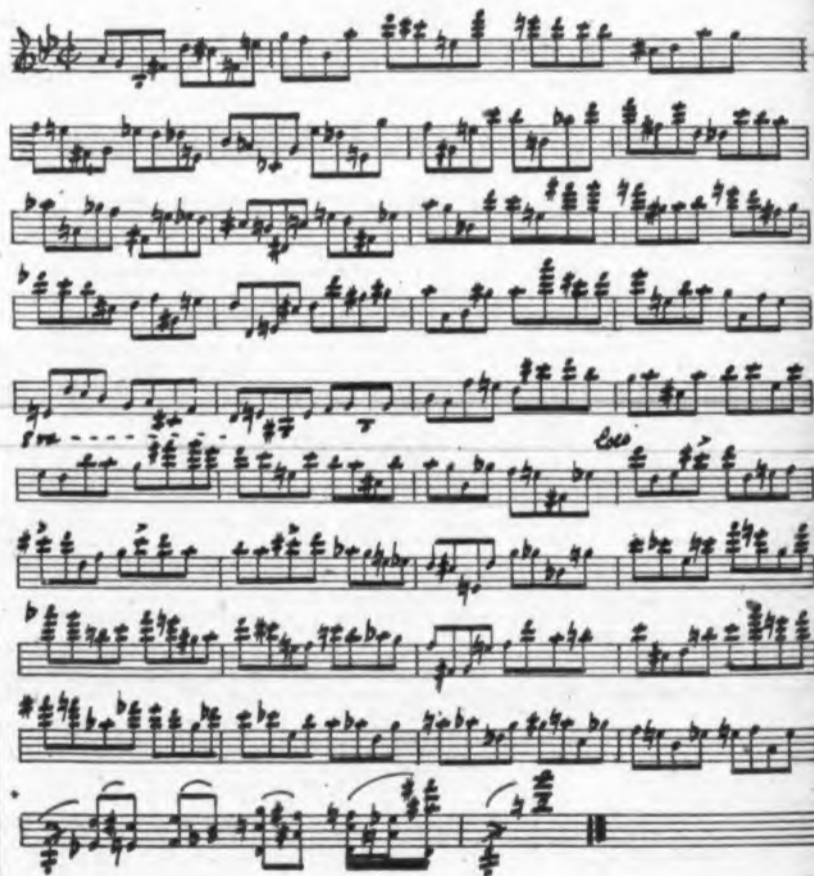
The fingering for 9-B is theoretically more complex since it involves a combination of extensions and position shifts. In actual practice it is the simplest possible fingering since it involves no stretching and a minimum of position shifts.

The musical example, Problem 10, was written by M. G. Chasoudian of Los Angeles, and should be a challenge for the violinist interested in



difficult and unusual problems. Solutions should be sent to Sol Babitz, 1661 Waterloo Street, Los Angeles 26, California. Best fingerings will be printed here—all answers will be acknowledged.

PROBLEM 10—ETUDE by M. G. Chasoudian



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As it occurs in dance music, the simplest pattern for a cadenza is the progression of tonic (I), subdominant (IV) and dominant (V) chords, which form a compound cadence, all within a given key. This progression is the same for minor keys, i.e., I, IV, V. To create more complicated patterns, transitions, digressions and all other forms and degrees of modulations may be used. The degree of complexity will depend on the intelligence and training of the performer.

To dispel the aura of mystery surrounding the creation of the cadenza, here are a few samples of typical cadenzas which might occur in modern dance music. The solo instrument playing the cadenza can be supported by the piano alone or by any desirable combination of instruments. If the cadenza is to be accompanied by the entire orchestra, and no arranger is available, the chords in the piano part should be called off to the various sections, and each section will distribute the notes among its members. The examples below are written for piano and trumpet in their respective keys.

These *ad lib* cadenzas are built on the suggestions contained in my articles on Improvisation in the February and March issues of this magazine. Example No. 1 is written in B flat concert (C trumpet). As you will observe, this model is built on the tonic (B flat, I), subdominant (E flat, IV) and dominant (F seventh, V) in the key of B flat major concert. The soloist should feel free to take whatever liberties he deems necessary with this formula. If the register is too high, for instance in the second and third measures, he can omit the high A's. If it is too low, he can leave out the low G's in the first measure. He should experiment with the melodic form and find the one which suits his taste. He should try to create his own cadenzas. This particular one can be used as an introduction, an interlude, providing there is no change of key, and for a coda or finish. If it is to be used as a finish, the soloist can add an original cadenza based on the last chord, or simply play the tonic of the last chord. In this case, the trumpet will play his tonic C.

No. 1

No. 2

The next illustration, No. 2, in G minor concert or A minor trumpet—is an example for minor keys. The progression is the same as in the preceding *major* example—tonic (G minor, I), subdominant (C minor, IV) and dominant (D seventh, V), all in the key of G minor concert. The same principles suggested in the previous paragraph apply.

For the soloist schooled in harmony and for anyone preferring a more dissonant effect, the following polytonal example is recommended. The entire progression is in the key of B flat major concert (C trumpet). The pattern is a progression of ninth chords: B flat ninth, D ninth, G flat ninth, resolving back into B flat major.

These examples present the basic material for creating cadenza-patterns. They are flexible and can be adapted to anyone's style. The exercises can be written and played in all keys, this a simple matter of transposition.

TRADE TALK

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

Egisto Pancotti, president of Excelsior Accordions, Inc., has recently returned from Italy where he made a survey of the accordion situation there. He was able to present a complete report on conditions in that country and give as well definite information with regard to the future of accordion importation.

Andy Arcari, a well-known Excelsior accordionist, recently recognized by the War Department for his meritorious services overseas as an outstanding USO entertainer, performed during his extensive tours in top USO units with such stars as Gary Cooper, Paulette Goddard, Una Merkel, William Gargan, Keenan Wynn and Phyllis Brooks.

Holder of the Presidential Citation, the Music War Council Award and the Fitch Band Wagon Award, Arcari's recent recognition is further evidence of his artistry, his showmanship, and his untiring efforts to serve his country.

Mrs. H. N. White, president of the H. N. White Company, urges that price limits be maintained voluntarily both to curb inflation and to insure low cost instruments for a new generation of music-minded youngsters. She herself expresses the firm's determination to keep reasonable prices at all times and to continue to give the best possible values to the industry.

A further expansion of Targ and Dinner, Inc., Chicago musical merchandise wholesalers, has been announced: the addition of the fourth floor of the building at 425 South Wabash Avenue, and the acquisition of the famous Cundy-Bettoney line of clarinets, flutes and piccolos. The McKinley Publishers, Inc., a Targ and Dinner subsidiary, is to be housed in the same building.

The Fred Gretsch Manufacturing Company boasts interesting visual and aural aids to music study, the former special illustrated wall charts for teaching ocarina and ukulele, and the latter the Tillson-Fresch musical aptitude test, a means of testing students' musical aptitudes in placement of the limited supply of school-owned instruments.

Also to this company must go the credit for special student instruments: a small violin, a three-fourths size viola, and a one-fourth size bass.

Among recent arrivals from inspection-tours of Europe is Harry Buegeleisen, executive of Buegeleisen and Jacobson, New York jobbing and importing firm. During his six-week tour he visited the B. and J. manufacturing sources in France and Italy, set up production schedules in the former country and conferred with craftsmen in the Alsace workshop where Marc Laberte Violins are manufactured. He also travelled to the Frontalini piano accordion plant in Numana, Italy, where Signor Frontalini has a staff at work on a full-time schedule.

The "Carol Famous Enharmonic Scale Index" is a useful musicians' tool, and in the hands of good teachers offers serviceable teaching aids. As an example, the *scale chart* is a reference and teaching tool with the basic scale facts analyzed separately: the number of accidentals in each signature; the names of these accidentals; the keys associated with each signature; and the scale lines associated with each key. The harmonic and melodic minor scales are so arranged, one in relation to the other, that analysis of the differences is possible at a glance. The *chord chart* simultaneously shows the names, readings and symbols of the vitally important modern chords in addition to the standard chord equipment. Other charts are equally valuable.

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To solve the feverish day's hard riddles,

While cares slip off, unbind the eyes,
Open the ears and let one rise

As high as heaven and its stars,
Swim far as far horizon's shores.

Those who came to scoff at merging
Music and nature need no urging,

Admit the two, when brought together,

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CHARLES J. BESSE

Charles J. Besse, whose picture appeared on page fifteen of the April issue as drummer in the band of "life members" performing at a recent function of Local 586, Phoenix, Arizona, passed away on April 17th in his home in that city. A pioneer Arizona musician, Brother Besse was born in San Francisco August 6, 1879, and came to Arizona the same year in a stage coach with his parents who crossed the Colorado River at Parker. For many years he directed the Besse orchestra in Phoenix, joining the local of that city thirty-five years ago as a charter member. Indeed, he was one of its organizers and an official in it from its inception to the time of his death, when he was serving as its secretary.

HALL C. DEARBORN

A prominent Bangor musician and president of Local 768 of that city since 1933, Hall C. Dearborn passed away on April 10th, at the age of sixty-six.

Well-known for his untiring and unselfish efforts in all kinds of civic activities, Brother Dearborn had a varied career, as teacher in the Bangor schools, as a member of the city staff of *The Bangor Daily News*, as real estate manager, and, of course, as a musician of parts. In the latter capacity he was not only a valued officer of the Bangor local but also treasurer of the Northern Conservatory of Music, chairman of the standing committee, trustee and member of the Bangor Band, trustee of the Bangor Symphony Orchestra and conductor of the Anah Temple Shrine Band.

LOUIS J. NETT

Louis J. Nett, who was born on July 4, 1930, passed away May 4, 1946. He was elected secretary-treasurer of Local 655, Miami, Florida, in 1924 and served in that capacity, with the exception of five years, from that time until his death. During this time he was a delegate to eight national conventions.

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ALLENTOWN, PA., Local No. 561—Jay D. Arnold, Edw. T. Daniels, Albert L. Hoffman, Jr., Wm. K. Laury, Kenneth H. Leaser, Earl L. Ochs, Arline S. Schmidt, J. Kenneth Yoder.

DALLAS, TEXAS, Local No. 147—Carl Ackley, Billy Jim Layton, Howard Wulfer, Thomas S. Williams, Lloyd Ullberg, Grady King, Wm. T. Horne, I. L. Guzman, Geo. Boughton, Wm. B. Herd, Jacques Singer, Wm. Suter.

DANVILLE, ILL., Local No. 90—Jack Roy, Warner Weatherford, Mary Louise Haas, Harry A. Ross, Wm. Wilson.

FAIRMONT, W. VA., Local No. 507—Herman Bernadine.

HOUSTON, TEXAS, Local No. 65—Bob Blase, R. L. Lane, Robert V. Nelson, Hugh J. Poland, J. T. Sanders, John Truman Williams, Wilma W. Wright, Jerry Lee Bryan.

KEY WEST, FLA., Local No. 202—Steve Babil, Sammy Manning, Manuel Gonzales, Archie Thompson, Billy Knight.

LAFAYETTE, IND., Local No. 162—Doris A. Culp, Harold J. Crystal, Alice Grassmyer, John Bonner, Paul Funk, Pat Hayward, Richard Smith, Wm. Shockey, Bertona Wagner.

MEMPHIS, TENN., Local No. 71—Jerry Tucker.

MONTREAL, P. Q., CANADA, Local No. 406—Gaby Haas, Norman Longhurst, Steve Valeriot, Maurice Robitaille.

NIAGARA FALLS, N. Y., Local No. 106—Galen P. Brooks, Ernest Davey, Francis Ford, Albert A. Pierce.

NIAGARA FALLS, ONT., CANADA, Local No. 106—Harley Boyle, Len Gauthier, Vance Hopkinson, V. W. Pope, Jack Zybach.

PLYMOUTH, MASS., Local No. 281—Mary F. Doyle.

SYRACUSE, N. Y., Local No. 78—Robert T. Gulle.

ST. CATHERINES, ONT., CANADA, Local No. 299—Ernest Peapo, Wm. Kiddell.

SAN ANTONIO, TEXAS, Local No. 23—Peggy Leary Howell, Warren E. Reitz, Vivian Seymour.

VALLEJO, CALIF., Local No. 367—C. J. Brocco.

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VALLEJO, CALIF., Local No. 267—Frank Bach, Walter Smith, Jr.

WHEELING, W. VA., Local No. 142—Wesley Brown.

WILMINGTON, DEL., Local No. 641—Sam Allen Christopher.

WORCESTER, MASS., Local No. 143—Edw. H. Allen, Raymond Perron, Walter A. Dick.

WATERTOWN, N. Y., Local No. 734—Raymond Petcavage.

LOCAL REPORTS RECEIVED TOO LATE FOR CLASSIFICATION

LOCAL 12, SACRAMENTO, CALIF.

New members: Christie Angelson, John Bailhache, Ray Beam, Ernest Bourne, Ilay Corbett, Charles Cox, James Davis, Albert Enos, Richard Eastman, James Estep, Maria Del Mar, William Echols, Frank Hamilton, Wesley Hudson, Clarence Klesling, Charles Marshall, Robert Mosley, Bob Reese, Emery Todd, Lloyd Fratlis, Phil Geronimo, Tully Harmonson, Hurlburt Harhour, Tom Hayes, Ed Kearney, Lynn O'Neill, Ashford Kelley, Glenn McCrary, A. V. Preigel, Edward Devine, Doris Egelski, Clifford Hayes, Frank Johnson, Alden King, Milo Mehlfahr, Clara Neep, Michael Renteria, Mary Todd, Frances Handle, August Romero, Steve Rackets, Jimmy Smith, Allen Sweeten, Leonard Viera, Floyd Anderson, John Bahem, Galford Birchard, Howard Clark, Melvin Doach, Arthur Essinger, John Hebert, Jr., Wesley Jones, Everett Lahann, Jew Morales, Ira J. Porter, Hene Simpson, Raymond Ulin.

LOCAL 16, NEWARK, N. J.

Lawrence Bernstein, Salvatore Balestieri, Lloyd Howard, Sidney H. Gilbert, John Hess, Harry E. George, Henry Altschuler, Catello Cesaro, Thomas Sottosanti, John C. Gamba, Joseph Andrechyn, Ernest H. Phipps, Carolyn Armondo, Victor Allotta, Benjamin Stroud, Edwin C. Beckenthal, Peter Stuppiello, John C. DeChiara, Ed. E. Wojtowicz, Nicholas Di Cataldo, Harry Ehrenkrantz, Jay T. Richards, Thomas A. DeMarco, Gaspar A. DiClano, Henry Hutchinson, Sam Gregorio, Mildred Simon, Alex Dominika.
Resigned: Alfonso Franco, Maurice J. Schones.

LOCAL 24, AKRON, OHIO.

New members: Richard Elhorn, DeWittburn Foster, Weir D. Gibbs, Paul L. Clark, Paul Jones, Hubert Dalley, Joseph A. Malazo, Wm. McHugh, Glenn T. Weaver, Iloy E. Queen, Joe Mazzola, Leslie Sheary, Floyd H. Miller, James A. West, William L. Christian, Frank E. Myers, Rosario Musarra, James Adcock, Harold Evert, Robert C. Jagger.
Transfer member: Ray Sellar.
Transfers issued: Robert C. Dale, Victor Hackim, Sidney Wiener, Philip Bianchi, Pauline Carter, Edward S. Zajor, Wm. L. Christian, Wilbur D. Howard, Jack E. Rice.

LOCAL 32, ANDERSON, INDIANA.

New members: Glen A. Rout, Gareth E. Coates, Thomas V. Norwood, Corliss A. Roth, Donald K. Barnett, Jack B. Ireland.

LOCAL 43, BUFFALO, N. Y.

New members: Arthur H. Staebel, Arthur J. Young, Jr., Paul F. Smith, Morris R. Pounmitt, Anthony C. Alessi, Elizabeth C. Kimball, Frederick H. Karuth, Ignatius A. Lococo, Lucian J. Potenza, Marguerite Jones, Frank A. Longo, Alfred Liberante, Jim Easton.
Transfers issued: George B. Sapienza, Harry Stern, Joseph D. Romano, Joseph H. Agro, Louis Scala, John K. Rowland, William Maggio, Nicholas D'Addio, John E. McFadden, Frederick C. Raiser, Sylvester A. Sullivan, Joseph Worthy, George Burkhardt, Larry Noel, Charles J. Eckert.

LOCAL 68, ROCHESTER, N. Y.

New members: Richard Hiltz, Robert H. Lewis, Carl J. Eberl, Robert E. Moran, Wm. J. Long, Harold Fishman, Aden W. Dennmore, Richard D. Oakley, Daniel Lempert, Joseph Cervelloni, Arlene Barney, Wallace C. Oakley, Harold Kolb, Robert M. Farr, Joseph J. DiPassio, Joseph C. Kay, Vincent F. Teresi, Dominic Pasleri, Lawrence A. Nicola, Philip A. Cerasoli.
Resigned: Martin C. Heylman, Raymond Vaught.
Transfers issued: Kenneth Pasmanick, Thomas A. Goodman, Sebastian Vlavattine, Paige Brook, Dave Sloane, Ray Johnson, Maurice Mini, Merle F. Hunter, Richard E. Koons, Maxyne Mathisen.
Erased: Edward Popielars, Dominick DelConte, Grayce A. Ellsworth, Myron Shapiro.

LOCAL 71, MEMPHIS, TENN.

New members: Claude L. Satchfield, Thos. L. McNatt, Robert E. Carroll, Carl Loosler, Jr., John V. Hancock, George A. Bugbee, Jr., Herbert L. Pitts, Jr.
Transfers issued: Tommy L. Wylie, J. B. Robertson, Carl Loosler, Jr., Robert E. Carroll, Dick Callaway, Jos. Bracciante.

LOCAL 76, SEATTLE, WASH.

New members: Arthur E. Halvorson, Albert M. Ingalls, James A. Young, Herman L. Cline, Arthur F. Mineo, Verne A. Stone, Milo C. Coffin, Jr., Robert C. Gleyre, William J. Pedegana, Gladys L. Wiggan.
Resigned: Phillip H. Moore, Len T. Holvass.

LOCAL 109, PITTSFIELD, MASS.

New members: Patsy Mazzeo, Joe White, Chas. LiVecchi, Antonio Bartolotta, Norman Renaud, Frank Duziak, Frank Richer, Russell DeGrenier, Frank Nixon, Richard Glese, Stanley Gomula, Geo. Robinson, Jr.
Transfers issued: Nicholas Cannell, Emile Chagnon, Donald Ames.

LOCAL 281, PLYMOUTH, MASS.

New members: Alfred J. Sitta, David Eric Hogan, Antone F. Costa, Manuel R. Silva, Robert A. Hughes, Richard L. Schneider.

LOCAL 342, CHARLOTTE, N. C.

New members: K. Knox Price, Jr., Harry Shaheen, Nicholas J. Ponos, Louis M. Pailles, Jr., Wm. T. Owenaby II, James A. Arnold, Bernard A. Buraker, Fred C. Nance, Wm. E. Linker, Paul J. Herman, Herbert S. Bray, Gene Smith, Charles R. Adams.
Transfers issued: Frank Mayne, Martin Schopp, Jimmy Farr, Tommy Farr, Tommy Carr, H. B. Polk, Hicks Henderson.
Resigned: Wm. Leeming Orcheron, Esther M. Jacobs.

LOCAL 432, BRISTOL, CONN.

New members: Kenneth Lloyd Mason, Glenn Burton Whiting, Albert J. Orefee.

LOCAL 499, MIDDLETOWN, CONN.

Transfer issued: Bruno S. Ginfrieda.

LOCAL 507, FAIRMONT, W. VA.

New members: Hugo N. Roberty, Herbert H. Humphrey, Terrance J. Millian.
Resigned: Gene Calle.
Transfers: Parke C. Hill, Weir D. Gibbs.

LOCAL 531, MARION, OHIO.

New members: Mrs. Elizabeth Johnson Bennett, Thomas Semans, Werner W. Bugger.
Erased: A. D. Butcher, Kenneth E. Dill, Paul Watkins, Eugene J. Moorman.
In service: Jack Mace, Don Korn, Harold Hunter, Thomas Reber.

LOCAL 532, AMARILLO, TEXAS.

Officers: F. O. Cowan, president; Dick Stevenson, vice-president; L. V. Fogle, secretary-treasurer; James Reese, Bob Siler, K. Carter, Executive Board; Earl Ham, sergeant-at-arms.
New members: Leslie A. Polston, Edward Bilts, E. J. (Monte) Magee, Leon S. Cavanaugh, Jr., Bailey Ireland, John Woosley, Carr Austin, John Walker, Truman Welch, Edgar T. Bicknell.
Resigned: Les Rowland, James Flory, Dorothy Flory, Fred Worrell.

LOCAL 586, PHOENIX, ARIZONA.

Change in officers: Merton E. Daniels, secretary.
New members: Maynard Stebleton, Willard L. Bennett, Linus Wilson, Sanford Lutz, Rollo W. Case, Eva Hastings, Raymond Nusca, Charles Sandler, Ralph Coburn, Gus Rohm, Thos. Bromeling.
LOCAL 717; EAST ST. LOUIS, ILL.
New members: Ralph Condon, Thelma Graves, Ray Lewis, Kenneth Oexner, Paul Wm. Nabo, Chester Wingerter, Austin Wood.
Resigned: Melvin Kronk.
Erased: James R. Hamilton, Aloysius R. O'Quinn, Harvey F. Ping, Steve E. Rinsavy, Charles Shrewsbury, Edward Williams.
Transfers issued: Lester Jackson, Robert Thompson, Frank Ziebold.

LOCAL 734, WATERTOWN, N. Y.

New members: Richard E. Weegar, James H. Bero, Michael Salotto, Wm. H. Gaduaw, John H. Dow, Lawrence E. Prairie, Robert Deline, John E. Goldthrite.
Resigned: Charles Crouch, Earl H. Blaney, Norman E. Houge.
In service: Leonard Marsh, Martin A. Rubin, Donald LeRoy Newcomb.
Erased: Clyde Bignesa, Freddie Jackson Jacchia.

LOCAL 768, BANGOR, MAINE.

New members: Robert J. Lindemann, Lawrence Baron, Nat Diamond.

LOCAL 802, NEW YORK, N. Y.

In service: Myron Becker, Walter Bishop, Jr., Marvin Cohen, Harry Dektor, Louis Dragone, Martin Dragone, Harry Evarista, Arnold Fine, Sal E. Gianettino, Murray Holland, Sigmund Klug, Joel Kolik, rank Laquidara, Leonard Lo Frisco, John R. Micalizio, Gilbert Mitchell, ohn Pierini, Marvin Rothstein, Melvin Sandrowitz, Frank Schembra, Jerome Taub, Jerome A. Wolff.

Local Reports

LOCAL 1, CINCINNATI, OHIO

New members: Mike Belperio, Calvin Berlinerliner, Marilyn Burgraf, James DeBord, Frank DeVecchio, Jr., Elizabeth Flaier, Robert Fisher, Ivo Gerken, Harry Grunwald, Ralph Guenther, Louis Hellmann, Anna Mae Jones, Jerry Maschinot, Walter Novakoff, James Osborne, Richard Partridge, Mary Pearl, James Pierce, Ralph Puenling, F. A. Robertson, Frank M. Tabar, John Twaddell, Paul Van Dyne, J. R. Welsh.
Resigned: Wm. Bauer, Arthur Dahلمان, Bynum Geouge, Quenton Kent, Al Thoney, Frank Wolff, Walden Whytsell, Roy Starkey.
Erased: Art Morgan, Norma West, Harry Franklin.

LOCAL No. 3, INDIANAPOLIS, IND.

New members: Carl T. Thatcher, Vernon Edward Dyer, William Blise Edwards, Alvin C. Jolin, Oliver Cates, John R. Minnick, Chester F. Cannaday, Joseph C. Dunn, William Zimmer, Peter M. Paul.
Resigned: Lowell Boroughs.
Transfers issued: Charlie G. Locke, Bert Ponard, Robert Walsh, Geo. Thurston, Artora M. Bell, Wm. Hutchins, Mary Spalding.

LOCAL No. 4, CLEVELAND, OHIO

New members: Jack Amran, Henry I. Bokal, Angelo J. Dilo, Nicholas P. Francis, Harry Golland, Ruth L. Kardos, Charles Kunta, Ernest Lucas, Roger Reed, Louis J. Trebar, Albert Ernest Wolf (Bob North), James C. Anzalone, Harold J. Chidsey, Tony S. Dinaro, John Milan Firak, Daniel P. Guerra, James A. Kistler, Richard P. Lansing, Bain J. Matthews, Elmer Texter, Russell J. Uher, Thos. J. Zimmerman, Rath H. Blumenthal, Thomas H. Davis, John Kafer, Harvey M. Kraney, Wm. J. Loueks, Joseph R. Perna, George Toth, Jr., Andy E. Wilson, Walter B. Francis.
Transfer members: Yencu Burca, Mary Lotrey Staup, Edmund J. Slenicki, James Sogan.
Transfers issued: Gene Erwin, LeRoy G. Hepner, Leonard Cerny, Bernard Silverstein, Lamar Shewell, Lou Sadar, Jr., Alex Visci, Harold Lee Cowan, Sanford Beck, John Carlson, Martin C. Heylman, Jack L. Tongriss, John D. Kvanok, Ernest R. Cents, Charles A. Whiteman.

LOCAL No. 5, DETROIT, MICH.

New members: John Anthony Amore, John W. Applin, Mitchell Barsyk (Mark Ferris), Bernard L. (Bernie) Bishop, Robert L. Blancy, Fred Boldt, William R. Carson, Michael Caruso, Salvatore Joseph Claravino, John G. Crayk, Lee Cunningham, Joseph Isaac (Pat) Dudley, Frank J. Dutka, John J. Gajec, William E. Gilbert, William J. Harris, Herman Raymond (Harry) Haake, Roy Henry, Stephen Kosciolk, Donald J. Labo, Josephine Matzen, William P. Mathews, Harvey J. McDougall, James E. Murphy, Edward C. Nuccilli, Paul Panutich (Paul Palmer), James J. Pellegrini, Dominic (Don) Piazimenti, Jack Robert Reed, Morral J. Siegwald, Olie Anderson Thomas, Aloysius S. Truskowski (Al Trust), Chester Sylvester Urbanek, Steven E. Vette, Jr., Elden Howard Voorhies, Fred E. Weiss, Ronald Roy Welsh, Jack L. Witherell, David Alphonus Dennison.
Transfer members: Robert Allen (Woody) Collingwood, Lewis H. Cooper, Douglas S. B. (Jock) Hutcheon, Alexander C. Lloyd (Hal Campbell), George R. Mackey, James B. Patterson, Joseph Piliti (Joel Nash), Richard L. Short, John Zaiga, Jr.
Membership cancelled: Donald Duane Dewey.
Transfer revoked: George Sendzik, 33.
Resigned: John C. Padgett, Orville Merton Smith, Marcus (Marc) Williams.
In service: William D. Rehn.
Transfers issued: Robert J. Vargo, Ernest C. Oosterveen, Jose Patt Nagar, Chester Janson, Joseph Alcala (Don Jose), John V. Garza, S. Richard Cunningham, Theodore O. Williams, Henry N. Purifoy, Peter E. Lach, Earl Hyde, John T. Wilson, John Spratt, James Valicu, John V. Allen, George Basharah, Constantine Ambedles, Ernest Parker, Alphonso Qulton, Charlie Peterson, Gerhard Warme, Herbert Simon, George Primo, Eugene J. Casey, Norman Graham, Alfred J. Stenner, Marilyn E. Bielaki, Lucia I. Bernstein (Adele Dore), Wm. C. Johnson, Alfonso C. Leo, Carl Bonner Hedwell, Russell H. Dalbey, Douglas Sprunk, Wm. Purcell, Dot L. (Miles) Heason, Gordon Radzewski (Rogers), Comben Reginald, Paul Petrita, Henry Trevisan, Lucille M. Green, Raymond Martin, Wm. McCall, A. Robert Mancini.

LOCAL No. 6, SAN FRANCISCO, CALIF.

New members: Ray Cattaneo, Robert W. Pinney, Colleen Cronry, Perry Donifano, Alfred T. Mariucci, Michael Koval, Edgar G. Amstein, Clifford Moresel, Charles P. Harang, Mildred Patricia Kelly, Keith L. Gard, Louis J. Pera, William K. Walaiale, Jr., Ruth Becker, Jewel Kreifels, Vincent Mantla, Francisco Sanchez, Rudolfo L. Sanchez, Roger DiVirgilio, Clifton H. Green.
Transfer members: Malcolm D. Doughty, Lloyd E. Fox, Jr., John W. Sample, Arthur L. Gants, James H. Jenkins, William H. Wheeler, David Lugone, David Stogner, Raoul Leija, George Swigart, Louis Velasquez.
Readmitted: Larry Cannon, Katherine Sivitsky, Harry P. LeMay, William Scholly, Johnny Anderson.
Returned from service: David R. Hopkins, Tony Poligono.
Transfer cancelled: Florence L. Fagan.
Transfers issued: Richard Johnson, Mills Hoffman, Gus Tooman, Bud Coagdon, Gordon Edwards, Chester Mills, Paul J. Trahan.

Richard Vartanian, Bonita Harris, Lucille Hartwick, Jess Silva, Earl H. Givins, Juan W. Silva, Ted Nebbe, Gerard W. Sharkey, Averoy Bianchi, Joseph H. Thomas, James Thompson, Ethel Langer, Paul Novak, Howard Phillips, Mitchell McGwynn, Robert N. Cummings, Leighton M. Edelman, Eino Orback, Frank Bauman, Paul Lingio, June Lee, Bret Bailey, George P. Fields, Leo Sanchez, Loin Ann Gates, O. H. Currall, Albert Lachman, Martin L. Patch.

Letters issued: Donald L. Wolery, Katherine Sivitsky, John A. Freytag, William Walsdale, Jr., Louis Ohls, Thomas Marks, Richard (Dick) Shears.

Dropped: Alfred Tavares, Samuel V. Castillo, Lillian Fortman, Albert Costa. Resigned: Helmuth Tamberg.

LOCAL 8, MILWAUKEE, WIS.

New members: LeRoy Peronto, David Greenwood, Norman Zachek, George Rodanovich, Alfred Breska, Gerald Zrimsek, James Pattison, Jane Pipkorn, Norman Gilich, Ed. Gonsdowak, Thaddeus Braycki, Leonard Bruski, Arthur Wagner, Margaret Pichart, James Katsfey, Charles A. Drake, Emil Gasperetti, Roland Urian, Harlow Kneser.

Full members: Steve Denking, 193; Harriet Schofer.

Transfers issued: Shirley McWay Adcock, Ben Skorch, Keltha Zmudanski, Nic P. Demos, Seymour Saxon, Melvin Christensen, Nic Harper, Robert Collins, William Anderson, Frank Klammer, Joseph Pfeiffer, Peter Sirna, Leonard Trentadue, Eugene Conti, Ervin Mushea, Ken Heltkemper, Delbert Miller, Lee Goodman, Robert Unger.

LOCAL 9, BOSTON, MASS.

New members: Reginald C. Attkins, Andrew J. Berracca, George B. DelTergo, Chester A. Gowell, Robert C. Hoffmann, Monte E. Messer, Albert J. Moore, William E. Santos, Thomas W. Scott, John D. Corley, Jr., Robert O. Corley, William F. Etheridge, William H. MacElroy, Jr., Donald G. Neely, John P. O'Meara, Michael J. Pallamary, Samuel E. Bernard, Alfred L. Centrella, Louis Driotin, Harry Koblatka, Robert J. Mahoney, Francis G. Myers, George H. Stollman, Paul J. Vignoli, Richard M. Burgess, John H. Chapman, George S. Pillsbury, Annie L. Stevens, Benjamin F. Villanova, Guido Antonelli, Christopher Dean, Thomas R. Rodophele, Frank Sarno, John A. MacDonald, Jr., Fred A. Short.

Transfer members: Raymond Kotwicz, 362; Florence A. Love, 1; Joseph S. Paulson, 143; Harry R. Bartlett, 138; David M. Levenson, 143; John Porrazzo, Charles DiBona, both 402; Thomas Cavanaugh, 82; Lloyd G. Lewis, 409.

Transfers issued: Vito Cremonese, Abraham Lohr, Melvin Von Rosenvinge, Fred H. Snyman, William W. Strick, T. Phillip Andrews, Nappy Gagnon, Alexander Infantino, Adrian Zing, Samuel A. Kagan, William Drago, Gordon W. Avery, Richard S. Creighton, Fred E. Williams, Raymond C. Leach, Arthur Lafaria, Cushman Bean, Albert M. Drootin, A. A. Medoff, R. J. Sapochetti, John J. Ward, Ruben Bruff, Bernard Greenside, John B. Hart, Frederic N. Lusignani, Melvin Witcofsky, John Archambault, Octavious Martinoli, William A. Tesson, Guy R. Hartford, Ruby Newman, Ernest Marsano, Loring M. Williams, Charles Hegarty, Leonard A. Welsh, Sidney Kalk, Leo T. Jaakola, Geo. J. Dreyfus, Gerald T. Rolfe, Samuel Saxe, Benjamin N. Scanniolo, Caesar Mustilli, John V. MacDonald, Don A. Polvere, Guy H. Principato.

In service: Frank R. Mesalno, Jr., Dominick DiStefano. Resigned: Helen Marchisio (Reese).

LOCAL No. 10, CHICAGO, ILL.

New members: Richard S. Boyell, Robert E. Basco, Mrs. Lora Ricard, James V. McGreevy, Eddie Schuber, Juhl F. Kauffman, Richard J. Caldwell, Leonard N. Abaravich, Raymond M. Bauer, Maymir G. Vanicek, Hilard A. Zymam, Edw. F. Osburn, James Alden Hubbard, Sam Colovos, Valerie Fraizer, Florence M. Lange, Ralph Becker, Ellis Stukenberg, Chas. R. Pichl, Verna M. Young, Geo. Laddie Forst, James Russell Downey, I R. Schandelmeyer, Paul Helma Jackson, Benjamin Siegel, Paul Sapp, Jno. J. Kammer, Bill G. Nelson, Max Welner, Marianne Tamura, Walter H. Anderson, Anthony LaSpina, Stephen J. Yuelnic, Vasa Bukvich, Rudolph Naciar, Lester Fisher, Main Jay, Judd J. Praycocki, Alex Wernoh, Donald E. Cox, John Jack Williams, Robert B. Cole, Richard Gaydon, Julio Carrasco, Jos. T. Randazzo, David M. Davi, Ray Christian, Raymond C. Latta, Lynn M. Olsen, Charles Mamy, Raymond R. Cataldi, Robert Devins, Kay Robert Finnell, Darline R. Traeger, Leyman Rabens, Robert A. Scratini, George J. Steinhaus, Frank Thos. Nadele, Jr., Tony Aparo, Ernest E. Monfort, Forrest E. Haynes, Clarence W. Byassel, Eric Gustafson, F. L. Frechette, Elaine C. Sorenson, Violet DeVille, Wm. Pontarelli, Philip H. Pannarale, Roy Wayne Short, Arthur S. Nowacek, LeRoy M. Bright, Ted H. Teisler, George E. Krause, Thos. Anthony Pistone, Norbert F. Kuyferra, George J. Williams, Richard R. Swanson, Johnny Heller, Marion A. Amos, Robert L. Petersen, Jack Lester Mel, Yvonne Angarola, Gilbert R. Swig, Everett Ralston, John Spano, Raymond J. Niwa, John Z. Beldeman, Bernard G. Peck, John L. Holmes, Robert Ernest Schiller, Theo. J. Herman, Chas. McBee, Arch F. Pettigrow, Philip H. Olsson, Eloise Corley, Martin H. Wagner, Joe. Paone, Roko Abranovitch, Jerome A. Bartkus, John W. McConnell, Swann H. Jermerson, Dominic D. Marconi, Andy Volini, Angelo N. Diakounis, Leonard Wasserman, Harry L. Cook, Mathew Kozul, Jr., Burton W. Friedman, Melvin F. Krueger, Ray A. Joplin, Eugene Kilinski, Howard Redelberger, Bob Douglas, Chester A. Borys, Sam H. Goldberg, Hyman Meehan, Carl W. Armstrong, Alan Aulabaugh, Dorothy Traeger (Wiors), Frank J. Straka, Frank P. Fields, Betty Powell, Mrs. Adele (Kay), Nelson, Al Kanau-

mas, Michael Begovata, Clyde A. Ruppert, Raymond J. Tyrpin, Walter Bettlejowski, Earl Blue, Helen E. Arnold. Resigned: Arthur Duna, Eloise Rowan Dilling, Betty Ver Hook, Mervin F. Davis, Edward Roeder, Paula Ruth Wisenfeld. Annulled: Thos. Edward Oliver, William Wall Ruscoe (Tonney).

Transfers issued: June Olson, C. S. Bindig, Walter Esser, F. C. Onarato, Helen Liddell, K. W. Abbott, Serene Cole, Kenny Ricketts, Clarence P. Cheroch, Mrs. Bernice Karnes, Frank Simaner, Melvin Henke, Reimer Hoffman, Sam Porfiro, Vincent Russo, Rodney T. Rogers, Bela Martay, Frederic Nix, R. T. Bud Ankersen, Paul V. Anderson, Henry McGruder, Ray Brown, Paul Anderson, Roy J. Collins, Ralph R. Schmitt, Leonard Fabich (Jerry Lane), Phillip L. Shyder, Betty Lee Goldberg, Regina Loomo, Elmer Maim (Jean Marshall), Patricia McCaffrie, Maurice Laurie, Daniel M. Gruss, Louis McCormick, Sheldon J. Robbins, Douglas Hamilton, Jack Gaylo, Joe K. Rivers, Jos. Marino, Edw. T. Carroll, Dorothy Cygan, Laura Daniela, Sylvia Rothbaum, Chas. C. Call, Clifton Goman, Lyle Shryock, Clyde Foley, Lawrence Gracen, Tommy Tomack, Glen M. Neubert, Jack Banda, R. F. Adams, John R. Thomas, Clyde Ruppert, Arthur B. White, LeRoy Bright, Alex Ashey-chik, Earl L. White, A. L. Gaffney, Chas. J. Parelli, Mortimer (Red) Millard, R. R. Stahl, Caesar DeCato, R. C. Baker, Marion Eugene Karnes, Hall F. Overton, Arrett Rusty Keefer, Joseph DeSalvo, Julian Stockdale, Alice Munson, Roger DeByrette, Clarice Rogers, D. G. Peppard, Alice Hofacker (Louise Sands) Martin M. Rubenstein, Robert M. Berg, Frank Scriven, Gera Graham, Howard McCreery, George E. DeBolt, Herbert A. Cohen, Rosaline Malone, Henri Rose, Glen K. Johnson, Dave Hamilton, Lawrence R. Goldie, Lloyd Walen, Robert L. Anderson, George J. Mesta, W. A. Dressler, Sheldon M. Harnick, John Virgil Frigo, George Newquist, Lund P. Nelson, Sidney Bruszer, Shirley Rogers, Irene Steurbant, Florence Sheffe, Gee J. Bogan (Greta Jean), Raymond M. Bauer, H. M. McWilliams, Reta Warsauska (Warner), Jack McConnell, Victor Engendella, Bob Berkeley, S. C. Kalmikoff, Laurence Bailey, Jr., Robert J. Domek, Henrie J. Wagner, Henrie J. Wagner, Irene H. Stec, Craig Totten, Thos. J. Carlyle, Joseph Petrak, D. E. O'Brien, Evelyn Nations Webster, Patrick D. Trapani, Frank L. Padden, Marty Proccacio, Don Mally, Jack Deming, George Singer, R. R. Cahill, F. Adrian Robson, Marvin Levv, Brad C. Bacho, Edw. J. Bryczek (Johnny Edward), Martin L. Goldstein, Clifford Aspergren, Albin H. Winkunas, Fred Brechlin, Bill Blair, Thomas Rundell, J. M. Keiser, Ayron J. Dehoff, Thaddeus Grabinski, Lee F. Walker, Meyer Landes, Hattie A. Hoyt, Jule Kahn, Tony Orlando, Paul Liddell, Elmer Horvath, Chas. W. Liphardt, Lawrence V. Bruhl, Jos. A. Nardy, Edward Hruhy, Marvin Hastine (Bob Parker), Bernie Berger, Leslie Krause, Fred A. Dorian, Douglas Johnston, John Gutilla, Frank Lang, Kay Robert Finnell, Don R. Cooper, Robert Boydston, F. W. Benson, Wendell K. Ganser, Nicholas Calpeno (Nickie Romano), George R. Schwegel, John A. Gardner, Arthur Duna, Martin LaFromboise, Alvin W. Miller, George E. Streje, J. Lyle Sisk, Eugene J. Jacobs, Pete Schandelmeyer, Giordano Pellinari, Anthony Camarata, Ruby Overstreet.

LOCAL 11, LOUISVILLE, KY.

New members: John F. Bischof, Omer L. Chesser, Jr., Wm. R. Hough, Ralph L. Spengler.

Transfers issued: C. W. Simmons, C. D. Baker, J. H. McNatt.

Transfer returned: Doris Miller.

LOCAL 23, SAN ANTONIO, TEXAS.

New members: Orville G. Borland, Mrs. Edythe Rogers, Boyd W. Mullin, Catherine Luray Harrington, Fred A. Hoyer, John R. Wilson, Gyden Quincy Jenkins, R. J. Bryan, Jerre Lee Highamith, Robert Arce, T. J. Cody, Caesar Castro.

Transfer members: Otto Lukas, Ralph V. Heino, Olivia C. Hall, Larry Herman. Transfers issued: Pearl Gronowetter, Milton W. Thomas, Ralph Heino, Dick Cranford, Louis Hinojosa, Anna Golden, Ewald Graul, Fred Alfred Schade.

Transfers cancelled: Francisco Von Mendelssohn, Joseph Gwonda, Joseph Burkhardt.

LOCAL 26, PEORIA, ILL.

New members: Robert S. Moore, John F. Sullivan, Donald E. Brewster, William J. Kumpf, Edward A. Frita, Jr., Norval John Wright.

Transfers issued: Walter H. Williams, Florence Davis, Jos. J. Ragonese, Walter (Red) Hamilton. Transfers returned: Mario F. Reichert, Frank J. Talley, Harold J. L. Chase. Transfer revoked: Robert Yarrington, 421.

In service: Walter A. Imburn, Jr. Name changed: Donald E. Reid to Donald E. Hohnstreiter.

LOCAL 29, BELLEVILLE, ILL.

New member: Ralph McMillin. Retired: Donald Joseph, Alvin Stensel, Jr., Russell P. Zeigler.

Dropped: Charles Shrewsbury, LeRoy Hopp. Transfers issued: Dale Krehmeyer, Raymond Hurst, Arthur Buchter.

Transfers returned: Melba Kay, George Freiburghaus, both 2; Donald Longust, Wm. Hillerich, Michael Maldonado, all 717.

LOCAL 30, ST. PAUL, MINN.

New members: Max R. Kruesel, Bruno M. Burak, Darwin H. Reese, Earl G. Pierce, John E. Reynolds, Raymond C. Cutting, Chas. Lapinsky, Armond J. Pappone, Glenn E. Prall, Richard J. Venne, Geo. W. Paulsen, Ellis C. Marsden.

Transfers issued: J. Warren Nelson, Herman Straka, Joas Mansfeld, Guy Ironi,

Chas. Nicosta, Donald H. VanEes, Thos. J. Conlon, Emil Straka, Gordon J. Gladman. Frankie Hines, Chas. D. Hansen. Transfer member: Loren A. Hellberg. Transfer revoked: Raymond A. Horn, 53. Resigned: Ruth H. Poeltl, Joseph Poeltl.

LOCAL No. 34, TOPEKA, KAN.

New members: Robert R. Lenigan, Robert Gucker, Charles Hall, Ralph Weider. Transfer issued: Donald Wise.

LOCAL 37, JOLIET, ILL.

New members: David Jackson, Donald Pruss. Dropped: Louis Cantwell, Glenn Brown, Wm. Weiler, Donald Stanfel, Ray Schroeder, Lester Nelson, Al Milcher, Jas. McTee, Fern LaVole, John DeSalvo.

LOCAL 40, BALTIMORE, MD.

New members: William Burke, Valentine F. Clouspy, James W. Hayes, Irving B. Horn, Jr., Edward V. Kardo, Richard Kats, Frank Machacek, T. Edward Middleton, Randolph Shellman, Wm. J. Sliacum (Bill Slide), John W. Spicer, Theodore Truss, Gordon G. (Gene) Tucker, Walter C. Wilson, Jerre W. Wyatt, John W. Yeager, Jr.

Transfer member: Boleslaw D. Zukowski. Transfers issued: John F. Wehrman, Felix Kluga, Alan G. Martin, Ray L. Silberack, Jerry A. Kilian, David C. Asner, Glenn A. Williams, Wm. B. Fry, Lucille Mallory, Donald F. Ainalie, Wm. T. Craig, Wm. R. Weber, Helen Blachly, Howard Blachly, Mrs. Melissa Murphy.

Transfer revoked: Melvin Stevenson. Resigned: Richard E. Humphrey, Walter E. Blen.

LOCAL No. 43, BUFFALO, N. Y.

New members: Walter A. Sears, James Benner, Burt Paur, Edward A. Guenther, Anthony W. Maguda, James H. McCartney, Gilbert P. Silverroll, Joseph N. Terranova, Alfonso Bonati, Kenn Miller, Thaddeus Zgoda, Daniel C. Scandara, Aldo Cocato, Richard J. Jennings, Ralph Vandette, Paul J. Miller, William B. Kuch, Melvin Sokoloff, Sam J. Milano, Jay Solar, Anthony J. Colombo, Marcia E. Skelat, Earl Donald Yoserst, Howard E. Jordan, Stephen R. Harding, Henry J. Butch, Conrad Frankson, Anthony Manno, Norbert A. Easton, Harold E. Metzger, Sammy N. Fanar, Charles E. Batt, Richard A. Janik, August Martin. Resigned: Erna Field.

LOCAL No. 65, HOUSTON, TEXAS

New members: Calvin E. Staples, Joe B. Rigillo, Jr., Ben T. Christian, Richard C. Jericho, Luther E. Colburn. Resigned: Mac Amburn.

LOCAL No. 66, ROCHESTER, N. Y.

New members: Dominic Manfredi, John Harizos, John Bucemi, Charles F. Caldwell, Nicholas A. Poccia, Frank J. DeFazio, Jr., Donald A. Etter, Anthony R. Cally, Michael J. McNeil, Anthony Scarpullo, Stanley J. Thomas, Albert E. Reynolds, John E. Albert, David W. Dickson, Henry J. Michaels, Edward Boes, Abraham Cohen, Sarah E. Jackson, David Silverman, Edwin Stark, Michael J. Russo, Theodore Cash, Robert J. Ritter, Ralph Lipka, Courtland W. Fiero, Clifford J. Matzell.

Transfers issued: Edamay McCulley, August DeAurizio, Arnold Bernhart, Manly McOmber, Melvin Clement, F. Parker Taylor, Abram Lavin, William F. Osbeck, Kree Malno, John F. Thomas.

Resigned: Madeline Bramer, Marcia Skelat, Harold Schatz, Victor M. Bartulia, Doriot Anthony.

LOCAL No. 67, DAVENPORT, IOWA

New members: Robert R. Jansen, Helen M. Gordon, Frank L. Brenton, Elsie Hirsteln, Mrs. Charles Marks, Harold I. Smith, Blair E. Thornbloom, Edw. H. Schreiner, Herbert P. Naragard, Sam Neavor, Gerald W. Wood.

LOCAL 70, OMAHA, NEBR.

New members: David Kavitch, Jay Riaff, Donald E. Hansen, Robert H. Griswold, Wesley E. Nemets, Maurice Gold, Virginia Shell, Wayne (Vance) VanHorne, Byron Melcher, Robert D. Hall, Harvey E. Blair, John P. Flynn, William E. Hewitt.

Transfers issued: Don Romeo, Joe Urbanec, Don Stevens, Carl Erca, Newcomb B. Dean, Lawrence Stahl, Tom A. Marino, Dale Thompson (dup.).

Transfers returned: Marvir M. Wright, Ralph (Bob) Sieberg, Harold A. Madgen. Resigned: Fred B. Hanson.

Erased: George Buxton, Jr.

LOCAL 71, MEMPHIS, TENN.

New members: Buford C. Baggett, Thos. L. Melton, Alfred W. Hardin, Harris Vernon Pierce, Wm. Emery Richards, Ada Lois Hoskins, Buell L. Vernon, Harry L. Quigley. Transfer members: Chas. Herstoff, Chas. Honsa. Resigned: Peggy Case. Transfers issued: Ward L. Gamet, Jack Foster.

LOCAL 73, MINNEAPOLIS, MINN.

New members: Mike Sichak, Jack LaSalle, Bonnie Westley, Leon S. Lehrfeld, Fred D. Abell, Harold Lindgren, Arnold F. Bauer, Gerald E. Hartman, Charles Byrne, Seymour Hartzberg, Paul A. Opsahl, Harold Carlson, Roger Bakke, Neil Kuntz.

Transfers issued: Chester Gotch, E. C. Mannered, Leighton Johnson, B. Coley Marsden, Ira Pettiford, Cecil Golly, Bill Green, John H. Hicks, Bay Treilawney, B. C. Watschke, Richard L. Robidoux, Earl Grindler, Kenny Ross, Chet Lewis, Wm. J. Arata, John D. Demiankow, Robert B. Price.

LOCAL No. 76, SEATTLE, WASH.

New members: David A. Bond, Eugene H. Dahlgren, James Earl Lloyd, George A. Nicholas, Elvera J. Ramberg, Wilfred R. Roberts, John W. Warner, Jr., Darie D. Wilson, Harmon H. Yeary, Eugene W. Harmon, Miles V. Blankinship, Sidney Fred Greenwall, Robt. Carleton Miller, David Niogo, Robert D. Sather, John D. Lane, Pat O. Murphy, Lucio Loeb, Ray A. Peltz, Frederick H. Bethmann, Richard Woodhouse, Francis C. Baker, Elwood F. Harshman, Eldon A. Billings, C. Warren Cotes, Daryl Kenneth DeShon, Roy P. Enderaby, Arthur W. Nolan, Tom Spearman. In service: Don Erickson, Richard H. Swartzell. Resigned: Ralph W. Arlin, RoseMarie Nelson, Albert Loga, Raymond W. Severance. Dropped: Phyllis Duvall, James L. Nichols, Ashley Rice, John W. Wallberg.

LOCAL No. 78, SYRACUSE, N. Y.

New members: Theodore R. Young, Edward J. Laha, Jr., Donald Snyder, Alfred S. Balestra, Louis Gorgoni, Will J. Alger, Herbert W. Harp, Robert S. Courtney, Wilma Lung, Sam C. Traino. Transfers issued: John Winniewski, Edward Clarey, Colby Gowin, Roy Scott Sykes, John R. Saril.

LOCAL No. 84, BRADFORD, PA.

Change in officers: Howard Matthews, trustee. Transfers issued: Robert Burritt, George Cooper. Resigned: Ralph Husted.

LOCAL 90, DANVILLE, ILL.

New members: Frank Barnett, Robert Petty, Carl McFarrell, George W. Younkman, Hoesa Humphreya. Resigned: Harry Epperson. Transfer members: Ray Champagne, 528; Al Wingren, 2; A. J. Shore, 34; George P. Williams, 207; John Dodd, 45.

LOCAL M, TULSA, OKLA.

New members: Clark Kendrick, Richard C. Gordon, Gerold D. Magnus, Kelvin D. Kellisher, Earl Kener, James (Jimmie) Baker, John C. Davidson, Walter Zickler. Resigned: Celand (Red) Anderson. Transfer members: Joe W. Forrester, 224; Howard, 257; Mrs. Wilene R., 257.

LOCAL 95, SHEBOYGAN, WIS.

New member: James Nechamkin. Transfers issued: Calvin J. Daane, Eugene Schuette.

LOCAL 102, BLOOMINGTON, ILL.

New members: Frank Bonhorst, Ed Anderson, J. E. Von Allmen, Dayton Barnes, Merle Edmonds, Robert Hull, Howard Jacobs, Vincent Legner, Katherine Lukes, Duncan Miller, Irene Lohnes, Lee Short, Lowell Shepherd. Transfers issued: Charles Countryman, Hank Messer, Don Hubert, Dale Eyeman, Paul Purcell, Jack McKown, Harold Smith, Robert Benecke.

LOCAL 105, SPOKANE, WASH.

New members: Russell (Ted) Cook (tran.), Randolph Palmer, Cort Culver, Carl Cliff, Alfred Stanley, LaVerne Fisher, Walter Hunt, Henry Sijohn, Dorothy Lindley, Lucille Thurmon, Jean Barton, Sam Casel, James Melville, Don Morey, Eileen Webb, Jay Tomlinson, Madeline Perry. Exempt: Wm. Chapman, Ruth DeWitt. In service: Boh Notlage, Dan Gayman. Transfer annulled: Russell Cook, 58. Transfers issued: Joe McBride (letter), Frank Anl, Ji mJackson, Bob Douglas, Glen Stockton. Resigned: Eddie Dorch, Chuck Bradford, Guy Johnson, Margaret Johnson, Verne Stone.

LOCAL 106, NIAGARA FALLS, N. Y.

Angelo Corsini, Sterling Olson, Sal Pitrone, Albert Proletti, Cyril Mears, Francis Leo, Richard Winquist, Paul A. Ianni, Wm. C. Baker, Chas. R. Bailey, Jr.

LOCAL No. 108, PITTSFIELD, MASS

New member: Winston Budrow. Transfers issued: Jules Carlyle, Gerald Wellspeak. Resigned: N. Nykorchuk.

LOCAL 122, ITHACA, N. Y.

New member: James C. Day. Transfers issued: G. Dean Minter, Harry D. Shelton.

LOCAL No. 137, CEDAR RAPIDS, IOWA

New members: Walker H. Whitmore, John A. Palmer. Withdrawn: Bill SeeRuth, Roy W. Stepanek, Alva L. McClenahan, Frank L. Voelker. Transfers issued: Walter N. Woods, Everette M. Foster.

LOCAL No. 142, WHEELING, W. VA.

New members: Mildred Fowler, Charles Drummond, Homer Marple, Isabel McKean, Frank J. Kosam, Richard Colosomo, Robert Sommers, Joseph Hoyo, John Kubalik, Walter Chahorka, Mario Gatti, Raymond Dorsey, George A. Bathakia, Robert H. Schafer, Alfonso Cavallaro. Withdrawn: Walter L. Coplin.

LOCAL 143, WORCESTER, MASS.

New members: Richard B. Reed, Frederick Pooley, Daniel R. Cerasoli, Vito P. DiPinto, Wayne R. Barrington. Resigned: Raymond Perron, Louis L. Chapin, Jr.

Transfers issued: Anthony Ferramano, Emil Haddad, Marshall Bachelder, Anthony Pra-

tillo, Norman C. Crane, Stuart D. Watson, Anthony X. Bellino (transfer). Transfers returned: Clifford C. Otter, Florence L. Fagan. Transfer cancelled: Charles W. Cowan, 236.

LOCAL No. 147, DALLAS, TEXAS. New members: Max E. Stanolin, Bettie Modisette, John Barrentine, Albert Ramares, Wallace Roberts, James D. Ross, Jay N. Jacobs, William E. Smith, Alvan Adkerson, Floyd Landrum, Rufus B. Stevenson, James Morae, Graham Brown, Paul D. Veach, Winifred Seale. Transfer members: Jerry Gates, 75; Alphonse Duin, 5; Elmer Thompson, 5; Jack Cirubba, 65. Transfers issued: Ernest Norvell, Ben W. Arbour, J. C. Caballero.

LOCAL 149, TORONTO, ONT., CAN. New member: Norman Hathaway. Transfers issued: W. C. Eddie, Dennis Farmin, Harry Houston, J. W. Jardine, Don Nash, Joe Pach, H. Duckworth, N. Hathaway, Stan Patton, Rudy Toth, Russ Farr, John Dann, Bill Turner, Frank Gentle, Gerald Toth, Thos. Gibbs, J. Riccio, Gordon J. Brown, Harry Sherman, Stan Gallant, Louis Litovitz, Pauline Litovitz (Little), Jack Heath. Eased: Herbert Bell, Oswald F. Brown, Elizabeth (legx), Bud Hall, Emmett McGrath, Riccardo A. R. Barroga.

LOCAL 156, INTER. FALLS, MINN. Transfers issued: Teresa Allen, Len Ellsworth.

LOCAL No. 152, LAFAYETTE, IND. New members: Courtney Harris, Mary L. Culp, Charles Bailey, Donald Martin, James F. Grutch, Joseph M. Cull, Joe S. Berkovits, Frank Vester, Jr., Robert Milanowski, Harry C. Ferta, G. Richard Twelvetrees, Lawrence J. Mackey, Joseph H. Ondras. In service: Roy Barnhardt, Robert Bendit, Ray (Gretencord), Robert E. Shuts. Transfers issued: Robert Milanowski, Keith Hamelen, Harold Reed, John R. Berry, Herbert Rawlings, Mary Loin Culp, Kenneth Anderson, Orville Runner, G. H. Twelvetrees, Edward Beardley.

LOCAL No. 166, MADISON, WIS. Officers: President, Chas. C. Halvorsen; Vice-President, Lyndell Alverson; Secretary, Frank P. Fongate; Treasurer, August C. Schroeder; Board: Frank Douglas, Jerry Billington, Doater DeHaven.

LOCAL No. 174, NEW ORLEANS, LA. New members: John Arnaut, Rene Arnaut, Frank J. Rovato, Harry Kern, Edward L. Schmidt, Paul J. Herrmann, Emil L. Greenwald, Henry L. Moore, Delfino Gonzales, Sarah de Maupassant, James Ermon, Joseph Peter, Joseph Broekhoven, Kenneth Aulin. Resigned: Lita Nilien Ayers, Genevieve Papalia, Rene F. Gelpi, Grace Long, H. Pokey Carriere, Peggy Riviere, Harriet Lann Krause, Morgan Awaft, Frank Pinerio. Transfers returned: Louise Ferragut Kosaika, Michael L. Lala, Justus Gelfus, Frank Federico, H. Pokey Carriere, John Asher. Transfers issued: Curtice Cottrell, Maurice Clark, William C. Hall, Helen Enser Hall, Angelo Castiglioni III, Percy Lowe, Jr., Sydney B. Lewis, Lester Lala, Harry Fradley, Mario M. Fellom, Delfino Gonzales (letter), Albert Rohe, Dean Tinker (letter), Robert Slade, Bernard Slade, John Slade, Guy Slade, Leslie Whatley, Paul Herrmann (letter), Wilson Frampton, Herman Niehues, Lucienne Kirk (letter), Frank Federico.

LOCAL 180, OTTAWA, CANADA. New members: A. Wilson, H. Dorazio, B. Lemieux, N. Tokaryk, N. Shelton, W. Moore, J. Dorazio, G. Kedey, G. E. Hall, J. C. Lemieux, L. Landriault, J. Lief. Transfer members: J. Raynor, A. B. Parmas, Pete Porteus.

LOCAL No. 203, HAMMOND, IND. New member: Robert Christopherson. Transfers issued: Mary C. Albin, John Cole, George Pelick. Transfers returned: P. L. Frechette, Wm. H. Glavin, Henri Waxman.

LOCAL No. 212, ELY, NEV. New members: Gladys K. Pruitt, Irene Tomal, Fred H. Stebum, Ralph Beckwith.

LOCAL 216, FALL RIVER, MASS. New members: Alfred J. Belanger, Tony Camanira, Jr., Francis Mancini, J. Raymond Mancini, Alfred Perry. In service: Gabriel Molle. Transfers issued: Dominic Santo, John Meagher.

LOCAL 231, TAUNTON, MASS. New member: George Horan, Jr. Transfers issued: Gregg Murray, Milton Shwarts.

LOCAL No. 234, NEW HAVEN, CONN. New members: John M. Adams, James D. Biggs, Jr., Hugh S. Clark, Edward S. Fisher, Leonard Granoff, Theodore L. Harrison, Valantine P. Hattener, Albert Idarola, Paul H. Jayne, Harold P. Kneen, Jr., John J. Mason, Edward L. McLean, Paul A. Mottour, Richard C. Post, Howard J. Serwer, Boris H. Smolin, Jack C. Windor, Jr., India M. Zerbe. Transfers issued: Milton G. Gorlick, Joseph Blason, Samuel D. Goodman, Peter J. Fusco, Michael Dnika, Michael A. Menditto (Micky Maddy). Resigned: Joseph Estren, Winston S. Itador, Alexander Laine, Alphonse Cavallaro.

LOCAL No. 238, POUGHKEEPSIE, N. Y. New members: Joseph W. Wisniewski, Concetta Eglin.

LOCAL 249, IRON MOUNTAIN, MICH. Transfer issued: Robert S. Smith.

LOCAL No. 243, MONROE, WIS. New members: Alfred G. Marcotte, Richard Lettya.

LOCAL No. 277, WASHINGTON, PA. Officers: President, John Zuckett; Vice-President, Paul Boles; Secretary-Treasurer, Ethel Blase Barr; Sergeant-at-Arms, Ray Ruschell; Trustees: Charles DuVall, Weir Post, Ralph Rasel.

LOCAL 278, SOUTH BEND, IND. New members: Benjamin Smith, Joseph Kenney, Robert Waterbury, Robert Olcese, Maurice Tensin, Alfred Ackles, Kenneth Kessler, William Mull, Irene Homer, Eugene Craum, Selene Dresser, Lloyd Hansen.

LOCAL No. 281, PLYMOUTH, MASS. New members: Robert P. Silva, Harold F. DeCarli.

LOCAL 292, SANTA ROSA, CALIF. New members: William Delaanta, Walter Reichmuth, Philip Hoy, Leslie Malacayk, Oliver Pacine, Harold McKillop, H. K. Miller, Jr., Palmer Whitwell, Jr., George Clark, Jr. Resigned: Charles Reeves, Mayo Tinsley, Ralph Burke. Transfers issued: Nat Huckabee, Bill Williams.

LOCAL No. 297, WICHITA, KAN. Delegates to Convention: Richard G. Helt, Maurice R. Martin, H. Kenneth Watson. New members: Marvin H. Bean, Holly W. Callahan, Jr., Modena H. Jacques, Edgar M. Turrentine. Transfer member: John E. Pain, 578. In service: Dean F. Walsh. Transfers issued: W. Donald Moore, Wendell O. Carlson, Jack F. Keys, Robert W. Bashford, Herman Garst.

LOCAL 298, NIAGARA FALLS, CANADA. New members: Charles Moscato, Nicholas Kriwy, Douglas White, Robert MacDonald.

LOCAL 299, ST. CATHARINES, CAN. New members: Lee Allen, Arthur Arnold, Robert Ballantyne, Stephen Boyuk, Winnie Butler, Wm. Colledge, Keith DeRose, H. Durham, Harry Flatman, Raymond Harper, Ross Hume, Harry Jenkins, Jos. Komer, H. Marcroft, J. P. McCulloch, Ralph Noyes, Chas. Pounder, Jones Roberts, Roy Schaefer, Henry Stone, Gerry Stortz, Mrs. Mariah Swanson, Harold Turner. Resigned: Louis Scott, Harry Scott, Chas. Adams, Jr., Walter Burley.

LOCAL No. 303, LANSING, MICH. New members: Nicholas Louckes, Fordney Cushman, Eugene Ryan, Milan Glover, Lauren Chaffee, D. R. Burges, Merritt Ashley, Walter Avis, Jean Kirker, Henry Smith, Lee Rummell, John Cooley, David Lindsey, Otto Hora, Elaine Riley, Phillip Evans. Transfer issued: Doe Eberly. Life member: John Scopazzo.

LOCAL 305, SAN LUIS OBISPO, CAL. New member: James L. Rau.

LOCAL No. 325, SAN DIEGO, CALIF. New members: Lincoln Ludington, Jimmie Keeler, John P. Dalby, Washington San Miguel, Abraham A. Neighbor, Thomas S. Pagnani, Clarence L. White, Charles D. Geurin, Lucille M. Capshaw, Lynn Halverson, Douglas Garron, Raymond H. Kelton, Helen M. Laftus, Dick Bacon, Phillip H. Simpson, Paul A. Foster, Alex F. Thiel, Reta W. Rogers, Dean S. Collins, Eleanor J. Beckett, Gilbert Mora. In service: Robert D. (Spike) Moretti. Dropped: James Black, Robert V. Dodds, Aaron Isenhall, Geo. C. Lee, Lillian Levy, Raul Lozano, Dallas Monroe, Jean Rohde, Henry Sanchez. Eased: Wm. C. Bower, Ross P. Comstock, Charlotte Cowens, John L. Dalle, Winifred Gier, Paul Harper, Aureliano Hijar, George Holmes, Glenn Jones, Cecil Phillips, Marvin Pierce, Edward Rogers, Charles Smith, Jr., Neil Stirling, William Ullmarri. Transfers cancelled: LeRoy Whyte, 767; Mary Ocksay, 444. Transfers issued: Marguerite Daly (letter), Paul Meiners, W. Wootan, Paul Pream, W. W. Cordes, Russ Smith, Jean Deem. Resigned: Rudolph J. Rysa, Mervin Gilchrist. Membership resumed: Frank Shoush. New members: J. H. Price, Joe Slovacek, Roy M. Fagelson, Russ Brown, James Christian, Harold D. Land, Max D. Sorey, L. G. Blacksmith, Rex A. Benedict, Frank N. Watta, Orville P. Edmisten, Don Joseph, Lester S. Himmel, Albert L. Schreiner, Larry Flores. Resumed membership: Charles S. Smith. Eased: John R. Niemi. Granted clearance: Melvin Carter, Harl White, Marguerite Daly.

LOCAL No. 343, NORWOOD, MASS. New members: R. Burr, E. Stevens, Ben Johnson, W. Cowles, P. Donabus, L. Cobb, J. Platon. Resigned: G. Kaiser, G. Pedersini, C. Oudanson, T. Lilly.

LOCAL No. 352, FRANKFORT, IND. New members: Phil Hendrix, Clarence Lipp, Ralph E. Stinson, David Friend, John A. Switzer, Charles F. Shepard, John S. Maxson, William L. Maxson, Jean Bowen Aaron, William Robert Smith, Charles B. Anderson.

LOCAL No. 367, VALLEJO, CALIF. New members: Nick J. Bardes, Mary Lou Crispin, Leonard Gross, Leon Evermon, Raymond T. McCall, Manuel A. Narvaez, Marian G. Parker, Ethel M. Rogers, Wes Usher, John Woods. Resigned: Norton Crossman, Dorothy A. Danielson, Fred Danielson, Dorman F. Jones, Robert W. Westfall. Transfers issued: Emile R. Thompson, Joseph S. Graves, Joseph Mautruzi, Marion Wesley, Dave Brusseau, Leonard Gross (letter), Marion Parker (letter), Wayne W. James (letter), Wes Usher (letter), Josephine Flores (letter), Victor Flores (letter).

LOCAL No. 372, LAWRENCE, MASS. Delegates to Convention: John P. Millington, Robert E. Bardsley, Herman Toepfer. New members: Frank S. Sandowski, Francis E. Lawlor. Resigned: Lyndwood Foster. Transfers returned: Nick Giangrambo, Fred Short, Raymond J. Schmidt. Transfer issued: Peter Cerullo.

LOCAL No. 406, MONTREAL, CANADA. New members: Kenneth Lloyd Mason, Glenn Burton Whiting, Albert J. Orefice.

LOCAL 471, PITTSBURGH, PA. New members: Howard J. Addaway, Daniel Johnson, Denniston Washington, Orrington Hall, Jr., Harold O. Smith, Harry Jackson, Marcus J. Kelly, Andrew A. Bureleigh, Thos. W. Tolbert, Garfield V. Gordon, Wm. L. Branson, James Hicks, Wm. W. Norvell, Walter Wayne, Herman J. Hill, Howard P. Charles, Jr., Charles Wilson, Huey Lawrence, Harrison Curry, Jr., Carrol A. Washington, Gilbert Duncan, Jr., Jacques B. Gambrell. Transfer members: Harold Holt, 335; Ernest Williams, 274. Transfers issued: James Minor, Ruby Young, Coleman Richardson, Edwin Thomas, James Royal, Daniel Laley, Jr., Fred Stator, Al Johnston, Clarence Edwards, Sammy Johnson, Thomas Turrentine, LeRoy James, Clarence W. Ross, Hildred Humphries, Howard J. Addaway (letter).

LOCAL No. 472, YORK, PA. New members: Ronald L. Toomey, Richard K. Joseph, Delph B. Miller, Jacob J. Haar, Robert B. Stablesy. Transfer issued: Paul L. Aubel.

LOCAL 495, KLAMATH FALLS, ORE. Officers: President, J. A. McDonald; Vice-President, W. R. Evans; Secretary-Treasurer, Kyle W. Morgan; Sergeant-at-Arms, George Burton; Board of Directors: Estlin Kiger, Robert Van Duker, Frank Niles.

LOCAL 510, SAN LEANDRO, CALIF. New members: Marguerite Adams, Crus Fragosa, Benjamin Jones, Isabell Oxborough, Clyde Wallis.

LOCAL 580, CLARKSBURG, W. VA. New members: Robert L. Field, James K. Wright, Sarranne Utman, Zane Perkey, Raymond H. Booker, Chester M. Boyer, Byrd A. Davis, George Henry Cline, Richard Lee Bower, Richard E. Mason, Edward L. Gales, Chester D. Colston, William Borrer, Chas. P. Keith, Francis Schroeder, Duffy C. Hornbeck, Jr., Richard H. Lawson, William F. Whiffen, Robert S. Hall, Ernest A. Castello, Arthur Pettito, Clarence A. Seaward, Seymour Newbrough, Don Campbell, Don Whitman. Transfers issued: Royce Miles, David Canto, Jr., Robert Mason, Wilfred O. Simpson, Jos. A. Caruso.

LOCAL 594, BATTLE CREEK, MICH. Change in officers: Norman Haughey, president. New members: Ralph Granata, Floyd Quinlan, Ed Morris, Gordon Rhode, Wilbur Hathaway, Jack Fuller. Transfers issued: Maurice Laney, Robert Mullinder.

LOCAL 601, DAYTONA BEACH, FLA. New members: Wylie L. Harrell, LeRoy J. Crowell, Russ Barnes.

LOCAL 622, GARY, INDIANA. New members: Robert James, Floyd Allen, Joe Allen Porter. Transfers issued: Edith Green, Robert Green, James Alfred.

LOCAL 641, WILMINGTON, DEL. New members: Clifford E. Browne, Rudolph P. Koeller.

LOCAL 698, ASHEVILLE, N. C. New members: Ashley Ricks, William Baird. Resigned: John Menden Wallace.

FOR SALE OR EXCHANGE

FOR SALE—Recordings, 650 Goodman, 670 Crosby, thousands all name bands; thousands greatest early classic singers, Caruso, Galli-Curci, McCormack, hundreds such names; Clarke, Pryor, Sousa, specialist; everything, 1980-1940. Mrs. Josephine Mayer, Santa Barbara, Calif. FOR SALE—Library consisting of approximately 450 compositions (17th and 18th Century), arranged for four violas with Harpsichord, 1. Main, 325 West 111th St., New York 25, N. Y. Phone: M'Donnell 2-9545.

FOR SALE—Lowe Oboe, Conservatory Plateaus covered system, like new \$695; Conn Bassoon, used only one month, fine case and cover, bargain at \$450. Roy Dunham, 1635 Rendell Place, Los Angeles 26, Calif.

FOR SALE—Clarinets: one Selmer, B flat, improved Albert system, just overhauled by Fischer, old case, \$90; one Pencil, B flat, full Boehm, just completely overhauled, like new, fair case, \$125; one Buffet Crampon & Co., Paris, A. "Sweetest Clarinet Ever Made", full Boehm with low E flat key, brand new Clarinet and case, \$150. Albert P. Philip, 523 East Capitol St., Jackson, Miss.

FOR SALE—Genuine Ion Nicholas Amati Bononiere, 1734, Violin, valued \$10,000; will sell to highest reasonable offer; also Cello, Antonius Stradivarius Cremonese, Facet Anno, 1723; member Local 802. Edward R. Slifer, Sr., 31 Hallberg Ave., Bergenfield, N. J.

FOR SALE—Most beautiful Antonius Stradivarius Violin; authentic with papers from Hart, London; Hamms, Stuttgart; Carezza, Paris; need money. Box F, International Musician, 39 Division St., Newark 2, N. J.

FOR SALE—French Selmer, balanced action, Tenor; also Martin Baritone; both practically new and in excellent condition; \$500 for both; no dealers. Lee Gulezian, 52 Chester Ave., Newark 4, N. J. HUmboldt 3-0724.

FOR SALE—Conn Eb Saxophone, silver finish, good case, had little use; needs slight overhaul, sold to highest bidder; write: A. James Heller, 20 Charles St., Wilkes-Barre, Pa.

FOR SALE—Over 2,900 different regular piano copies, including filing system; many shows and pictures complete; collection in fine condition; bids acceptable; for details write: Frank Davis, 324-E East 50th St., New York 22, N. Y.

FOR SALE—Original Cremona Violin made in the year 1700; will sacrifice for \$450. Al Schwartz, 151 Fowler Place, Kenmore 17, N. Y.

FOR SALE—French Horns: Kruspe double F and Bb, excellent condition, fine instrument, very reasonably priced; Wunderlich, German made double horn, F and Bb, practically new, this horn one of the finest made horns in Germany, wonderful opportunity for someone to secure a very exceptional horn; fairly priced. Joseph Maruca, 1595 Broadway, at 48th St., New York, N. Y.

FOR SALE—Oboe, Conservatory, Roberts, \$175. L. S. Bahcock, 203 Cole Ave., Jamestown, N. Y.

FOR SALE—Modern Italian Violin, real quality; old, rare Viola, old varnish, 15 1/2 in. William Schuman, 1851 North Lincoln Ave., Chicago 34, Ill.

FOR SALE—Single French Horn in F, Smidt, in case, brass, A-1 condition. Musician, 726 East Allegheny Ave., Philadelphia, Pa.

AT LIBERTY

AT LIBERTY—String Bass, double on Violin, etc.; versatile; desires summer engagement; member Local 149. Harvey Kingelin, 4 Sydenham St., Toronto, Ont., Canada.

AT LIBERTY—Drummer, Colored, will accept single or steady engagements, no travel; member Local 802; read; good reference; any size combination; good outfit. George Puddy, Apt. 20, 502-504 West 151st St., New York 31, N. Y. Aldubun 3-8455.

AT LIBERTY—Guitarist, Spanish (rhythm or single string), also double steel guitar; have played with the better bands all over; available after June 1, 1948. Albert Danner, Jr., 44 East "B" St., Brunswick, Md.

AT LIBERTY—Violinist and Pianist, recently discharged from Navy, can work until October; symphony, ensemble, dance experience; quite willing to travel; age 23. A. James Heller, 20 Charles St., Wilkes-Barre, Pa.

AT LIBERTY—Pianist/Organist, desires first-class position at fashionable summer resort as soloist or in group for dinner music or cocktail lounge; experienced; write: Olga Juranovic, 1106 Penn Ave., New Brighton, Pa.

AT LIBERTY—Piano, Hammond Organ and Solovox player open for steady year-round restaurant, hotel dining room situation, not too far from Red Bank, N. J. Fred A. Wohlforth, 2 Silverwhite Ave., Red Bank, N. J. Phone: Red Bank 2499-J.

AT LIBERTY—Play all make organs, Hammond, Solovox; open for Class A engagements; also pianist for dance, concert, show for night club, hotel, ships. Harry L. Forman, 226 West 50th St., New York 19, N. Y.

AT LIBERTY—Arranger, background with all major networks, all types of name bands, recordings, publishers, etc.; instrumental and vocal; open to all reasonable offers. Music Arranger, 716 Steinway Hall, 113 West 57th St., New York, N. Y.

AT LIBERTY—After June 30; Pianist; all essentials; any style combo; age 29; 15 years' dance band experience; desires engagement in or near Miami, Fla.; state all in first; more details if requested. George Mellone, 103 East State St., Gloverville, N. Y.

AT LIBERTY—Pianist, age 25; write: Eldrich Meyer, 3720-A West Margaret Place, Milwaukee 4, Wis.

WANTED

WANTED—Harp, will pay cash. K. Atul, 1030 Bush St., San Francisco 9, Calif.

WANTED TO BUY—Urgently need Orchestral excerpts of Wagner and Strauss for Trumpet; also Wagner excerpt for Cello; also French or German advanced trumpet student; please help. Daniel Terziani, 519 West 27th St., Minneapolis 8, Minn.

WANTED—Experienced piano tuner and repair man for our shop; steady work; liberal salary; references. Schaeffer & Mueller Piano Co., 1516 Dodge St., Omaha 2, Neb.

WANTED—Saxophonist, symphony, public schools, private teaching for capable bassoonist. C. Burdette Wolfe, Corpus Christi Junior College, Corpus Christi, Texas.

WANTED TO BUY—Voigt and Geiger Bass Violin, K-size, this model; send full particulars and best price cash. Perry Dring, 24 Southwest 19th Ave., Miami, Fla.

WANTED—Hornist or Powell French Model silver Flute, C pitch, choiced G; also Piccolo; send full particulars. Box B, International Musician, 39 Division St., Newark 2, N. J.

DEFAULTERS LIST of the AMERICAN FEDERATION OF MUSICIANS

PARKS, BEACHES AND GARDENS

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

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.
Hoshor, John
Murphy, Dennis K., Owner, The Ship Cafe.

ARKANSAS

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

LITTLE ROCK: Bass, May Clark
Bryant, James B.
DuVal, Herbert
McGEEHEE: Taylor, Jack
MOUNTAIN HOME: Robertson, T. E., Robertson Borden, Inc.

CALIFORNIA

BAKERSFIELD: Charlton, Ned
Cox, Richard
BENICIA: Rodgers, Edw. T.
BEVERLY HILLS: Yates, Irving
COMPTON: V-L Records
MOLLYWOOD: Cohen, M. J., Demeyer, Ann
Hanson, Fred
Maggard, Jack
Morton, J. H.
Patterson, Trent
Robischek, Kurt
Universal Light Opera Co. & Ass'n
Wright, Andy, Attraction Company

LOS ANGELES: Anderson, John Murray, and Silver Screen, Inc.
Banded Management, Inc.
Brimmough, C. E., Prop., Lake Shore Cafe.
Curtis Moby, Operator

ORLANDO: The Azevedo, Soares
Fauzet, George
Morkin, Roy
OROVILLE: Rodgers, Edw. T., Palm Grove Ballroom.
PALM SPRINGS: Hull, Donald H.
SACRAMENTO: Cole, Joe
Leising, George
SAN DIEGO: Tricoli, Joseph, Operator, Playland
Miller, Warren
SAN FRANCISCO: Beamy, Al.
Brown, Willie H., Bruva Bomber Ballroom.
Kahn, Ralph
Rogers & Chase Co.
Shelton, Earl, Earl Shelton Productions.
Tanner, Joe (Hansen)
The Civic Light Opera Committee of San Francisco; Francis C. Moore, Chairman.

STOCKTON: Sharon, C.
VALLEJO: Bendzovous Club, Adeline Cota, Owner, and James O'Neil, Mgr.
YREKA: Legg, Archie

COLORADO

DENVER: Goldfarb, Marvin, Bookers' License 1882 of the National Enterprises.
Barcozi, Charles

CONNECTICUT

HARTFORD: Kantrovitz, Clarence (Kay)
Kaplan, Yale
Kay, Clarence (Kantrovitz)
Russo, Joseph
Shayne, Tony
NEW HAVEN: Nison, E. C., Dance Promoter.
NEW LONDON: Johnson, Henry
WATERBURY: Derwin, Wm. J.
Pittgerald, Jack
WEST HAVEN: Patricelli, Alfred

DELAWARE

LEWES: Riley, J. Carson
NEW CASTLE: Lamson, Ed.
WILMINGTON: Clippay, Edward B.
Crawford, Frank
Johnson, Thos. "Kid" Kaye, Al.

FLORIDA

CORAL GABLES: Hirshman, George A., Hirshman Florida Productions, Inc.
HALLANDALE: Singapore Sadie's
JACKSONVILLE: Selts, Stan
MIAMI: Evans, Dorothy, Inc.
MIAMI BEACH: Amron, Jack, Terrace Restaurant
Hume, Jack
Galatia, Pete, Mgr., International Restaurant
Wit's End Club, R. R. Reid, Mgr.; Charles Leveson, Owner.

ORLANDO: Wells, Dr.
SARASOTA: Loudon, G. S., Mgr., Sarasota Cotton Club.
STARKE: Camp Blinding Recreation Center.
Goldman, Henry
TAMPA: Junior Woman's Club
Pegram, Sandra
Williams, Herman
WEST PALM BEACH: Walker, Clarence, Principal, Industrial High School.

GEORGIA

ATLANTA: Herren, Charles, Herren's Evergreen Farms Supper Club.
AUGUSTA: Kirkland, Fred
Minnick, Joe, Jr., Minnick Attractions.
SAVANNAH: Hotel DeSoto Bellmen's Club
VALDOSTA: Wilkes, Lamar
VIDALIA: Pal Amusement Co.

IDAHO

COEUR D'ALENE: Non Air Club, Earl Crandall and Jesse Lachman, Owners and Operators.
LEWISTON: Rosenberg, Mrs. B. M.
POCATELLO: McNichols, James
Reynolds, Bud

ILLINOIS

CHICAGO: All-American News, Inc.
Nark's Super Beer Co.
Brydon, Ray Marsh, of the Dan Rice 3-Ring Circus.
Chicago Artists Bureau, License 668
Children's Health & Aid Society
Club Plantation, Ernest Bradley, Mgr.; Lawr. Wakefield, Owner.
Cule, Elsie, General Manager, and Chicago Artists Bureau, License No. 468.
Davis, Wayne
Eden Building Corporation
411 Club, The, Hey Kelly, Owner
Fine, Jack, Owner, "Play Girls of 1938"
Fine, Jack, Owner, "Victory Follies"
Fitzgerald, P. M., Mgr., Grand Terrace Cafe.
Fox, Albert
Fox, Edward
Gentry, James J.
Glickman, E. M., Broadway on Parade.
Hale, Walter, Promotes
Markes, Vince
Mays, Chester
Miller, R. H.
Novak, Sarge
Rose, Sam
Sipchen, R. J., Amusement Co.
Sizare, Horace
Stanion, James B.
Stoner, Harlan T.
Taffan, Matthew, Platinum Blood Revue
Taffan, Matthew, "Temptations of 1941"
Teicher, Chas. A., of T.N.T. Productions.
Thomas, Otis E.
Watson (Jones), Anna, Owner, Cass Blanca Lounge.

EAST ST. LOUIS: Davis, C. M.
EVINGHAM: Rehl, Dan
FREDRIT: Hille, Kenneth & Fred
March, Art
GALESBURG: Clark, Horace G.

KANSAS

HAVENOR, Mrs. Theres, Prop., Dreamland.
LA GRANGE: Haeger, Robert
Klan Club, LaGrange High School
Viner, Joseph W.
PEORIA: Betar, Alfred
Humane Animal Assn.
POLO: Clem, Howard A.
QUINCY: Hammond, W.
Vincent, Charles E.
ROCKFORD: Trascadero Theatre Lounge
White Swan Corporation
SPRINGFIELD: Stewart, Leon H., Mgr., Club Congo.
STERLING: Flock, R. W.
WAUKEGAN: Schneider, Joseph M.

INDIANA

EVANSVILLE: Abrams, Jack C.
Foz, Ben
FORT WAYNE: Fisher, Ralph L.
Mitten, Harold B., Mgr., Uptown Ballroom.
Reeder, Jack
GARY: Indianapolis: Gentry, James J.
Dickerson, Matthew
Dickerson Artists' Bureau
Harding, Howard
Harris, Rupert, Greater United Amusement Service
Richardson, Vaughn, Pine Ridge Follies.
MARION: Horne, W. S.
Lick Hour Recreation Club
MISHAWAKA: McDonough, Jack
Rose Ballroom
Welty, Elwood
RICHMOND: Newcomer, Charles
ROME CITY: Kintzel, Stanley
SOUTH BEND: DeLeury-Reeder Advertising Agency

IOWA

AUDUBON: American Legion Auxiliary
Hollenbeck, Mrs. Mary
BRYANT: Voss, A. J., Mgr., Rainbow Gardens
CEDAR RAPIDS: Alberts, Joe, Mgr., Thornwood Park Ballroom.
Jurgensen, P. H.
Watson, M. C.
DES MOINES: Hughes, R. E., Publisher, "Iowa Unionist".
LeMan, Art
Young, Eugene R.
EAGLE GROVE: Orr, Jesse
IOWA CITY: Fowler, Steve
MARION: Jurgenson, P. H.
OTTUMWA: Baker, C. G.
WHEATLAND: Griebel, Ray, Mgr., Alex Park

KANSAS

KANSAS CITY: White, J. Cordell
LEAVENWORTH: Phillips, Leonard
MANHATTAN: Stuart, Ray
TOPEKA: Mid-West Sportsmen Association
WICHITA: Bedinger, John

KENTUCKY

HOPKINSVILLE: Steele, Lester
LEXINGTON: Harper, A. C.
Hise, Geo. H., Oper., Malyon 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
OWENSBORO: Cristall, Joe, Owner, Club 71
PADUCAH: Vickers, Jimmie, Booker's License 2611.

LOUISIANA

ALEXANDRIA: Green, Al, Owner and Operator, Riverside Bar.
Smith, Mrs. Lawrence, Prop., Club Plantation.
Stars & Bars Club (also known as Brass Mass Club), A. R. Conley, Owner; Jack Tyson, Mgr.
LAKE CHARLES: Veltin, Tony, Mgr., Pelina Club
NEW ORLEANS: Hyland, Channery A.
Meadell, A. T.

MAINE

SHREVEPORT: Adams, E. A.
Farrell, Holland
Hosner, J. W.
Reeves, Harry A.
Riley, Billy
Williams, Claude

MAINE

BANFORD: Parent Hall; E. L. Legere, Mgr.

MARYLAND

BALTIMORE: Alber, John J.
Continental Arms, Old Philadelphia Road.
Delta Sigma Fraternity
Demley, Emil E.
Earl Club, Earl Kahn, Prop.
Episcua, Henry
Erod Holding Corporation
Green, Jerry
Lipsey, J. C.
Mason, Harold, Prop., Club America
New Broadway Hotel
Stage Door Casino
White, David, Nation Wide Theatrical Agency.
BETHESDA: Hodges, Edwin A.
FREDERICK: Rev. H. B. Rittenhouse
OCEAN CITY: Gay Nineties Club, Lou Belmont, Prop.; Henry Epstein, Owner (of Baltimore, Md.).
SALISBURY: Twin Lantern, Elmer B. Dashiell, Operator
TURNERS STATION: Thomas, Dr. Joseph H., Edgewater Beach.

MASSACHUSETTS

ALLSTON: Spaulding, A. W.
ATTLEBORO: St. Moritz Cafe
BOSTON: Aquatic Shows, Inc., also known as Water Follies of 1944.
Grace, Max L.
Gray, Judd, Warmouth's Restaurant
Loser, William
Mouzon, George
Paladino, Rocky
Snyder, Sam
Sullivan, J. Arnold, Booker's License 190.
Walker, Julian
Younger Citizens Coordinating Committee.
CAMBRIDGE: Montgomery, A. Frank, Jr.
DANVERS: Batistini, Eugene
FITCHBURG: Kollmer, Henry
HOLYOKE: Levy, Bernard W., Holyoke Theatre
LOWELL: Porter, R. W.
MANTASSETT: Sheppard, J. K.
NEW BEDFORD: Rose, Manuel
NORTH WEYMOUTH: Pearl, Morcy

MICHIGAN

BATH: Terrace, The, Park Lake
BATTLE CREEK: Magel, Milton
BAY CITY: Alpha Omega Fraternity
Niedzielski, Harry
Walker, Dr. Howard
DETROIT: Adler, Casper, and Hoffman, Sam, Oper., Frontier Ranch
Advance Theatrical Operation Corp., Jack Broder, Pres.
Amnor Record Company
Berman, S. R.
Bibb, Allen
Bologna, Sam, Imperial Club
Bommarito, Joe
Briggs, Edgar M.
Cavanaugh, J. J., Receiver, Lawntown Theatre.
Daniels, James M.
Downtown Casino, The
Kosman, Hyman
Malloy, James
O'Malley, Jack
Paradise Cafe Cafe
San Diego Club, Nono Missado
Schreiber, Raymond, Owner and Oper., Colonial Theatre.
PLINT: Carpenter, E. M., Mgr., Terrace Gardens.
McClarin, William
GRAND RAPIDS: Huban, Jack
ISHTON: Andricchi, Peter, Owner, Venice Cafe.
LANSING: Hagen, Lester, Mgr., Lansing Armory.
Metro Amusement Co.
Norris, Elmer, Jr., Palomar Ballroom.
Tholen, Gerry
Wilson, L. E.
McMILLAN: Bodetto, Clarence, Mgr., Jeff's MENOMINIE: Doran, Francis, Jordan College
NORWAY: Valencia Ballroom, Louis Zadra, Mgr.
ROUND LAKE: Gordon, Don S., Mgr., Round Lake Casino.

MINNESOTA

ALEXANDRIA: Crest Club, Frank Gaiser
REMEDI: Foster, Floyd, Owner, Merry Miners' Tavern.
CALLEDONIA: Elton, Rudy
FAIRMOUNT: Graham, H. B.
GARDEN CITY: Conking, Harold C.
GAYLORD: Green, O. M.
HIBBING: Pinner, Earl
LUVEN: Bennett, J. W.
MORRIS: Congrove, Mr. and Mrs. James
SPRINGFIELD: Green, O. M.

MISSISSIPPI

GREENVILLE: Pollard, Leonard
JACKSON: Perry, T. G.

MISSOURI

CAPE GIRARDEAU: Gilkison, Lorene
Moonglow Club
CHILLICOTHS: Hewes, M. H., Mgr., Windmoor Gardens.
KANSAS CITY: Cox, Mrs. Evelyn
Esquire Productions, Kenneth Yates, Bobby Henshaw
Fos, S. M.
Holm, Maynard G.
Thudrum, H. C., Asst. Mgr., Orpheum Theatre.
Watson, Chas. C.
LEBANON: Kay, Frank
NORTH KANSAS CITY: Cook, Bert, Mgr., Ballroom, Winwood Beach.
POPLAR BLUFFS: Brown, Merle
ROLLA: Shubert, J. S.
ST. JOSEPH: Thomas, Clarence H.
ST. LOUIS: Caruth, James, Oper., Club Rhumbogic, Cafe Society, Brown Bomber Bar.
SIKESTON: Boyer, Hubert

MONTANA

FORESYTH: Allison, J.
COLUMBUS: Moon, Dan
GRAND ISLAND: Scott, S. P.
KEARNEY: Field, H. E., Mgr., 1733 Club
LINCOLN: Johnson, Max
OMAHA: Davis, Clyde E.
Omaha Credit Women's Breakfast Club
Rosa, Charles

NEVADA

ELY: Fishon, Mrs. Ruby
RENO: Blackman, Mrs. Mary
NEW JERSEY

ARCOLA: Christino, Eddie
White, Joseph
ASBURY PARK: Richardson, Harry
Ryan, Paddy, Operator, Paddy Ryan's Bar & Grill.
White, William
ATLANTIC CITY: Atlantic City Art League
Dantzier, George, Operator, Fassa's Morocco Restaurant.
Fassa, George, Operator, Fassa's Morocco Restaurant.
Jones, J. Paul
Lockman, Harvey
Morocco Restaurant, George Fassa and George Dantzier, Operators.
ATLANTIC HIGHLANDS: Kaiser, Walter
BLOOMFIELD: Brown, Grant
CAMDEN: Towers Ballroom, Pearson Leary and Victor Potamkin, Mgrs.
CLIFTON: Silberstein, Joseph L., and Etzelson, Samuel.
BATONTOWN: Scheri, Anthony, Owner, Dubonette Room.
LAKEWOOD: Patt, Arthur, Mgr., Hotel Plaza.
Seidin, S. H.
LONG BRANCH: Kappaport, A., Owner, The Blue Room.
MONTCLAIR: Cro-Hay Corporation and Montclair Theatre, Thomas Hayes, James Costello.
Three Crown Restaurant
MOUNTAINSIDE: The Chatterbox, Inc., Ray DiCarbo
NEWARK: Clark, Fred B.
Kruvant, Norman
N. A. A. C. P.
Robinson, Oliver, Mammie Club
Santoro, V.
Simmons, Charles
Skyway Restaurant, Newark Airport Highway.
Smith, Frank
Stewart, Mrs. Rosamond
Tucker, Frank
PATERSON: Marsh, James
Podmost Social Club
Pyatt, Joseph
Riverview Casino
PRINCETON: Lawrence, Paul
SOMERS POINT: Dean, Mrs. Jeannette
Leigh, Stockton
TRENTON: Laramore, J. Dory
Head, John E., Owner, and Mr. Scott, Mgr., Back Stage Club.
WEST COLLINGSWOOD HEIGHTS: Conway, Frank, Owner, Frankie Conway's Tavern, Black Horse Pike.

NEW MEXICO

ALBUQUERQUE: Marzi, Otis
CLOVIS: Denton, J. Earl, Owner, Plaza Hotel
ALBANY: Bradt, John
Bologhino, Dominick, Owner, Trout Club.
Flood, Gordon A.
Kendler, Sam
Lang, Arthur
New Albany Head

NEW YORK

NEW COBLE, The
ARMONE: Embassy Associates
BINGHAMTON: Beasley, Bert
BONAVENTURE: Class of 1941 of the St. Bonaventure College.
BRONX: Santoro, E. J.
BROOKLYN: Grayson, A. C.
Hared Productions Corp.
Johnston, Clifford
Puma, James
BUFFALO: Christino, Frank
Erickson, J. M.
Kaplan, Ken, Mgr., Buffalo Swing Club.
King, Geo., Productions Co.
McKay, Louis
McPhaul, Max
Nelson, Art
Nelson, Mrs. Mildred
Ruth, Chas. E.
Shultz, E. H.
Watts, Charles J.
EASTCHESTER: Starlight Terrace, Carl Dal Tub and Vincent Formicola, Prop.
ELLENVILLE: Cohen, Miss. A.
ELMHURST: Goodwin, Marilyn
GLENS FALLS: Tiffany, Harry, Mgr., Twin Tree Inn
JAMESTOWN: Lindstrom & Meyer
KIAMESSA LAKE: Mayfair, The
LACKAWANNA: Chic's Tavern, Louis Ciccarelli, Prop.
LARCHMONT: Morris, Donald
Theta Kappa Omega Fraternity
MT. VERNON: Rappin, Harry, Prop., Wagon Wheel Tavern.
NEWBURGH: Matthews, Bernard H.
NEW LEBANON: Donlon, Eleanor
NEW YORK CITY: Acme Record Co.
Amusement Corp. of America
Baldwin, C. Paul
Benzubi, M.
Booker, H. E., and All-American Entertainment Bureau.
Broadway Swing Publications, L. Frankel, Owner.
Callicchio, Dominick
Campbell, Norman
Carson, A.
Chanserini & Co.
Cohen, Alexander, connected with "Bright Lights", Cotton Club!
Currie, Robert W., formerly held Booker's License 2595.
Davison, John
Dwyer & Horvath, Inc.
Dodge, Wendell P.
Dyrufl, Nicholas
Embroe, Mrs. Mabel E.
Evans & Lee
Fine Plays, Inc.
Flintkoth, Sam B.
Foreman, Jean
Poochop, Inc.
Fur Dressing & Dyeing Salesmen's Union
Glynn Oil Products
Grant & Wadsworth and Conair, Inc.
Grisman, Sam
Hirshman, George A., Hirshman Florida Productions, Inc.
Imperman, George
Joseph, Alfred
Katz, George, Theatrical Promoter
Koch, Fred G.
Kover, Aaron
Leigh, Stockton
Leonard, John S.
Levy, Al, and Nat, former owners, Merry-Go-Round (Broadway).
Lyon, Alvin (also known as Arthur Lee).
Mikler, Harry, Mgr., Volley Theatre (Broadway).
Mason, Charles
Matlow, I.
Meyerson, Cal. Feder
Meyerson, Ed. P.
Miller, James
Munich, R.
Moody, Phillip, and Youth Movement to the Future Organization.
Murray, David
New York Ice Fantasy Co., Scott Chaffin, James Bizzard and Henry Robinson, Owners.
Pearl, Harry
Phi Phi Pi Fraternity
Prince, Hughie
Regan, Jack
"Right This Way", Carl Reed, Mgr.
Rogers, Dick
Rogers, Harry, Owner, "Frisco Follies"
Rosenauer, Adolph and Sykes, Oper., Royal Tourn of Mexico Agency.
Russell, Alfred
Schulze, Ray
Seidner, Charles
Singer, John, Former Booker's License No. 3326
Solomonoff, Henry
South Sea, Inc., Akbar J. Rubin
"SO" Shampoo Company
Spencer, Lou
Stein, Ben
Stein, Norman
Strum, Walter
Stromer, Irving
Superior 25 Club, Inc.
Wade, Frank
Wex & Leventhal, Inc.
Weinstock, Joe
Wilder Operating Co.
Winsky, S.
NIAGARA FALLS: Puma, Joseph, connected with Midway Park.
PORT JEFF: Klager, Henry C., Owner, Mountain View House.
ROCHESTER: Geneva Electric Products Co.
Garis, Arthur
Lloyd, George
Pulitzer, E. H.
Valenti, Sam
BARABOZA: Sullivan, Peter, Owner, Spring Bank Restaurant

SCIENTEADY: Gibbons, John P. Magill, Andrew... SOUTH FALLSBERG: Kaufmann, Wm. and Fines Hotel... STATEN ISLAND: Miami Club... SYRACUSE: Artmitage, Walter, Prop., County Theatre... TROY: Tedina, Manuel... TULSA: Angel, Alfred... UTAH: Brigham, Lucian... VERMONT: Thomas, Bay... VIRGINIA: Kay, Bert, Owner, "The Barn"... WEST VIRGINIA: Bluefield: Brooks, Lawson... WISCONSIN: ALMOND: Bernatos, Geo., Two Lakes Pavilion... WYOMING: CASPER: Schmitt, A. E. ORIN JUNCTION: Queen, W., Queen's Dance Hall... DISTRICT OF COLUMBIA: WASHINGTON: Alvis, Ray C. Arcadia Ballroom, Edw. P. Meserole, Owner and Operator...

TOLEDO: Cavender, E. S. Frank, Steve and Mike, Owners and Mgrs., Frank Bros. Cafe... WARREN: Windom, Chester Young, Lin... WASHINGTON: DeWitt Music Corporation, U. H. Macy, Pres.; C. Coates, V. H. Norton... WEST VIRGINIA: BLUEFIELD: Brooks, Lawson... WISCONSIN: ALMOND: Bernatos, Geo., Two Lakes Pavilion... WYOMING: CASPER: Schmitt, A. E. ORIN JUNCTION: Queen, W., Queen's Dance Hall... DISTRICT OF COLUMBIA: WASHINGTON: Alvis, Ray C. Arcadia Ballroom, Edw. P. Meserole, Owner and Operator...

RHODE ISLAND: NORWOOD: D'Antonio, Joe... SOUTH CAROLINA: CHARLESTON: Hamilton, E. A. and James... TENNESSEE: BRISTOL: Pincham Country Club, I. C. Bates, Mgr... TEXAS: ARLING: Sphinx Club... WYOMING: CASPER: Schmitt, A. E. ORIN JUNCTION: Queen, W., Queen's Dance Hall... DISTRICT OF COLUMBIA: WASHINGTON: Alvis, Ray C. Arcadia Ballroom, Edw. P. Meserole, Owner and Operator...

WISCONSIN: ALMOND: Bernatos, Geo., Two Lakes Pavilion... WYOMING: CASPER: Schmitt, A. E. ORIN JUNCTION: Queen, W., Queen's Dance Hall... DISTRICT OF COLUMBIA: WASHINGTON: Alvis, Ray C. Arcadia Ballroom, Edw. P. Meserole, Owner and Operator... CANADA: ALBERTA: CALGARY: Howley, C. L. MANITOBA: WINNIPEG: Hamilton Booking Agency... ONTARIO: BRANTFORD: Newman, Charles... HAMILTON: Jumbell Amusement Co. TORONTO: Leslie, George... CONNECTICUT: HARTFORD: Buck's Tavern, Frank S. DeLarco, Prop... NEW LONDON: Uca Restaurant... NORWICH: Wandaer Bai... FLORIDA: TAMPA: Rainbow Tavern, Nick Brown, Prop... GEORGIA: SAVANNAH: Duggers Night Club, W. C. "Shorty" Dugger... ILLINOIS: BELLEVILLE: Turkey Hill Grange... CHARLESTON: Coca County Fair... MATTISON: U. S. Grant Hotel... STERLING: Meier Lodge, E. J. Yeager, Own... (Continued on Page 31)

CHINA UP PRODUCERS, Ltd.: Baby Young, Mgr. Clarke, David... QUEBEC: MONTREAL: Auger, Henry... MISCELLANEOUS: American Negro Ballet... THEATRES AND PICTURE HOUSES: Arranged alphabetically as to States and Canada... CALIFORNIA: LOS ANGELES: Paramount Theatre... MASSACHUSETTS: BOSTON: E. M. Loew's Theatres... HOLYOKE: Holyoke Theatre, Bernard W. Levy... MICHIGAN: DETROIT: Colonial Theatre, Raymond Schuber, Owner and Oper... GRAND RAPIDS: Towers Theatre... MISSOURI: KANSAS CITY: Main Street Theatre... NEW JERSEY: MONTCLAIR: Montclair Theatre and Co-Hay Corp., Thomas Haynes, James Castello... NEW YORK: NEW YORK CITY: Apollo Theatre (42nd St.) Jay Theatres, Inc... LONG ISLAND (New York): HICKSVILLE: Hicksville Theatre... OHIO: CLEVELAND: Metropolitan Theatre Emanuel Suiz, Operator... PENNSYLVANIA: HAZLETON: Capitol Theatre, Bud Irwin, Mgr... PHILADELPHIA: Apollo Theatre Bijou Theatre... TENNESSEE: ENOKVILLE: Bijou Theatre... VIRGINIA: BUENA VISTA: Rockledge Theatre... DISTRICT OF COLUMBIA: WASHINGTON: Universal Chain Theatrical Enterprises... CALIFORNIA: SAN BERNARDINO: Sierra Park Ballroom, Clark Rogers, Mgr... SANTA BARBARA: City Club... SAN JOSE: Cassillo, Billy (Pop Eye)...

UNFAIR LIST of the AMERICAN FEDERATION OF MUSICIANS

BANDS ON THE UNFAIR LIST: Post Crato Band & Drum Corps, Besselner, N. Y. Libertyville Municipal Band, Harry White, Director, Mundelein, Ill... ORCHESTRAS: Alexander, London, Orchestra, Baton Rouge, La. Beer, Stephen S., Orchestra, Reading, Pa. Brewer, George and his Orchestra, Wichita, Kans. Berlin, Lorraine, and Her Orchestra, Friendship, Wis. Capps, Roy, Orchestra, Sacramento, California. Cole, George, and his Orchestra, Westfield, Mass. Downs, Red, Orchestra, Tegs, Kan. Dunning, Charles, Orchestra, Stoughton, Wis. Geese, Red, Orchestra, Wichita, Kan. Green, Walter, Orchestra, Perth Amboy, N. J.

INDIVIDUALS, CLUBS, HOTELS, Etc. This List is alphabetically arranged in States, Canada and Miscellaneous... CALIFORNIA: SAN BERNARDINO: Sierra Park Ballroom, Clark Rogers, Mgr... SANTA BARBARA: City Club... SAN JOSE: Cassillo, Billy (Pop Eye)...

CONNECTICUT: HARTFORD: Buck's Tavern, Frank S. DeLarco, Prop... NEW LONDON: Uca Restaurant... NORWICH: Wandaer Bai... FLORIDA: TAMPA: Rainbow Tavern, Nick Brown, Prop... GEORGIA: SAVANNAH: Duggers Night Club, W. C. "Shorty" Dugger... ILLINOIS: BELLEVILLE: Turkey Hill Grange... CHARLESTON: Coca County Fair... MATTISON: U. S. Grant Hotel... STERLING: Meier Lodge, E. J. Yeager, Own... (Continued on Page 31)

Xavier Cugat
El Rey de la Rumba
(The King of Rumba)

another distinguished
user of
MAPES STRINGS

★

Hear
XAVIER CUGAT
on Columbia Records

★

Mapes Strings
are made for
GUITARS, MANDOLIN
VIOLIN, BANJOS
UKULELE



ALL AMERICA

Swings

TO MAPES MUSICAL STRINGS

Unfair List

(Continued from Page 30)

- INDIANA**
- BICKNELL:**
Knox County Fair Assn.
- MUNCIE:**
Muncie Fair Association,
Muncie Fair Grounds.
- IOWA**
- BOONE:**
Mace's Hall
- DUBUQUE:**
Juliana Dubuque Hotel
- KANSAS**
- WICHITA:**
Shadowland Dance Club,
Gage Brewer, Owner and Oper.
- KENTUCKY**
- LOUISVILLE:**
Swiss-American Home Assn., Inc.
- LOUISIANA**
- BATON ROUGE:**
Bambardere Club
Club Belvedere, Henry Note, Mgr.;
Frank Vacca, Owner.
Elko Club
- NEW ORLEANS:**
Happy Landing Club
- MARYLAND**
- ELETON:**
Tom Howard's Tavern, Tom Howard,
Owner, Booth's Village.
- MASSACHUSETTS**
- FALL RIVER:**
Paris, Gilbert
- MICHIGAN**
- FLINT:**
Central High School Auditorium
- INTERLOCHEN:**
National Music Camp
- OSHTONING:**
Casino Bar & Night Club,
Ralph Duto, Prop.
- MARQUETTE:**
Johnston, Martin M.
- MUNISING:**
Carlson Bar
- NEOLAUNE:**
Head Bar, Napoleon Viano, Prop.
- NEVADA**
- TOPOPAN:**
Wain, George
- NEW JERSEY**
- ATLANTIC CITY:**
Knights of Columbus Hotel and
Grille.
- BELEVILLE:**
Fountain
- CLIFTON:**
Beckmann, Jacob
- OLEN RIDGE:**
Glen Beach
- HIGHLAND PARK:**
Athinson, Connie
- LITTLE PEBAY:**
Charles's Grill,
Charles Koster, Owner.
- NEW YORK**
- BUFFALO:**
Hall, Art
Williams, Buddy
- FRANKFORT:**
Biffis Hotel
- MOUNT VERNON:**
Studio Club
- NORTH CAROLINA**
- LELAND:**
Chatterbox Club,
W. H. Brew, Owner.
- OHIO**
- AERON:**
Brooks, Bobet T., Promoter
- CONNEAUT:**
MacDowell Music Club
- OKLAHOMA**
- OKLAHOMA CITY:**
"Dixie's Cow Shed, Willard Humphries and Jake Samara, Mgrs.
Orwig, William, Booking Agent
- PENNSYLVANIA**
- BRACKENRIDGE:**
Nick's Tavern
- CARBONDALE:**
Coffs Hotel (also known as Annex
Nite Club).
- DUNMORE:**
Charlie's Cafe,
Charlie DeMarco, Proprietor.
- NEW KENSINGTON:**
Radio Station WKFA
- PHILADELPHIA:**
Municipal Convention Hall
Philadelphia Arena
- PITTSBURGH:**
Bakermade
Flamingo Roller Palace,
J. C. Nevari, Operator.
New Penn Inn, Louis. Alex and
Jim Pasarella, Props.
- ROULETTE:**
Brewer, Edgar, Roulette House
- SOUTH CAROLINA**
- COLUMBIA:**
University of South Carolina
- TEXAS**
- CORPUS CHRISTI:**
Continental Club
- PORT ARTHUR:**
DeGroot, Lemus



30 Years Ago

WHEN THE "DANCE CRAZE" HIT AMERICA . . .



Russell Rowe, a soft solderer at Conn since May, 1916, still holds that craftsman's position.



Carl Cousins, assembly foreman, has OK'd thousands of woodwinds in 30 years at Conn.



Edo Carlson, recognized expert on rotary and piston valves, joined Conn in April, 1916.



E. M. Keller, who joined Conn in May, 1916, polishes the big bell of a 30-K saxophone.

IN 1916, when the dance craze began sweeping America, these seven craftsmen joined the Conn "family." More than 100 new dances* were introduced during that era, but few were ever very popular or long-lived, the most notable exceptions being the Fox Trot, One-Step and Hesitation Waltz. However, all seven of the craftsmen are still with Conn, after 30 consecutive years on the job! But this is not unusual at Conn, for here there is a total of 124 seasoned Conn veterans, still on the job, with a minimum of 25 consecutive years each.

The demand for Conn instruments is greater now than ever before in history, and it will be several months before we will be able to produce enough for everyone. Please don't blame your dealer if he is unable to supply immediately the instrument you want. If you're used to the best, you can't get along with less . . . so wait for your new Conn!



A. C. Blocher, a burner at Conn since April, 1916, puts the finish on saxophone keys.



Harry Whitely, a Conn veteran since April, 1916, mils and drills some piston guide pins.

The demand for Conn instruments is greater now than ever before in history, and it will be several months before we will be able to produce enough for everyone. Please don't blame your dealer if he is unable to supply immediately the instrument you want. If you're used to the best, you can't get along with less . . . so wait for your new Conn!

**CONN BAND INSTRUMENT DIVISION,
C. G. CONN LTD., ELKHART, INDIANA**

*Source: The Encyclopedia Americana 1946



Banks Besser, crack maintenance crewman, begins working on Conn drill press, July, 1916.



This advertisement is the fifth of a series on Conn Craftsmen.

"CHOICE OF THE ARTISTS" * * * "CHOICE OF CHAMPIONS"

- UTAH**
- NORTH OGDEN:**
Chic-Cluck Night Club,
Wayne Barker, Prop.
- WEST VIRGINIA**
- CHARLESTON:**
Savoy Club, "Flopp" Thompson and
Louie Risk, Oper.
- WISCONSIN**
- COTTAGE GROVE:**
Cottage Grove Town Hall,
John Galvin, Oper.
- GRAND MARSH:**
Parish's Lake Pavilion,
Mike Cashman.
- NEW LONDON:**
Norris Spencer Post, 263,
American Legion.
- DISTRICT OF COLUMBIA**
- WASHINGTON:**
Star Duet Club, Frank Moore, Prop.
- CANADA**
- ONTARIO**
- HAMILTON:**
Hamilton Arena,
Percy Thompson, Mgr.
- QUEBEC**
- MONTREAL:**
Cuba Maurice Immanuel
David, Roldman
Harry Feldman
Tic-Tac Cafe and Louis Dettmer
- MONTREAL (Lochlan):**
Compo Company
- * BASKATCHEWAN**
- BASELTON:**
Kirbeck, Paul
- MISCELLANEOUS**
- Davis, Oscar
- THEATRES AND PICTURE HOUSES**
- MARYLAND**
- BALTIMORE:**
State Theatre
- MISSOURI**
- ST. LOUIS:**
Fox Theatre
- CANADA**
- MANITоба**
- WINNIPEG:**
Odson Theatre
- FIFE AND DRUM CORPS**
- American Legion Fife, Drum and
Bugle Corp., Ferris Amboy, N. J.
Fort Crane Band & Drum Corps,
Rensselaer, N. Y.

- DAVID FRISINA**
- (Continued from Page One)
- wrestling, handball, gymnastics and swimming, disproving the theory that the two types of activity are incompatible.
- Frisina holds the handball championship of the Hollywood Y. M. C. A., and plays in tournament matches throughout Southern California during the orchestra's tour of various towns and cities within a 150-mile radius of the home auditorium in Los Angeles.
- The Frisina family, consisting of his wife, Corinne, a former flutist, and their year-old son, Tommy, reside in Los Angeles. Mrs. Frisina serves on the Junior Philharmonic Women's Committee, a group which helps sponsor the orchestra. Both devote much time to their mutual hobby, amateur photography, and the landscaping of their hillside home.

CHORD CHART WORTH \$\$\$ IN ARRANGING AND HARMONY LESSONS

Method invaluable aid for "ARRANGING" and "IMPROVING". Basis for forming more than 200 chord combinations. Progressions of minor seventh and circle of fifths. Scales, adding notes to chords, and a brief course in HARMONY and ARRANGING. ONLY \$30 PLUS \$5 POSTAGE.

POCKET FASE LIST, 500 Standard Tones, key, first note, 25c. No C. G. D.'s on orders of less than six.

LOHASSE-MURPHY 448 WOOD STREET, PITTSBURGH 12, PENNSYLVANIA.

