

dent Petrillo. Never in the history of been labor has a more vicious campaign launched againsteany labor leader in this country, merely because he was effectively carrying out the mandate and will of the membership. Not only were the news, editorial columns and cartoons of the press put into action, but heads of vari-ous government departments were induced to write public letters and make the nn-

of Musicians under present conditions.

After the issuance of the order, and

win full knowledge of the reasons for is insuance, the employers made no effort to resolve the problem. Instead, they en-cased a high-powered, expensive public-agency to that the Federation by Mitter product the predication by pre-

s bitter propaganda onslaught ou Presi-

full knowledge of the reasons for

founded claim that the han would have an effect on war morale. Superimposed upon this vitriolic barrage against President Petrillo was Congressional investi-gation, set in motion by a resolution adopted in the United States Senate. Then the National 'Association of Broadcasters, under the signature of its president, issued a scurrilous and lying pamphlet

(Continued on Page Nineteen)

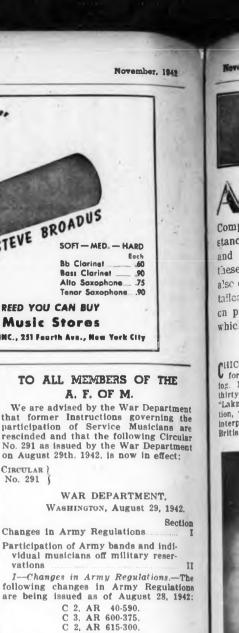
It is necessary to mention that if the con-cliator is successful in bringing the parties together, or if the dispute is arbitrated and the arbitrator makes an award for an in-crease, it is still necessary to fill out the form mentioned above and submit the same to the War Labor Board for approval. With respect to the wage increases which were agreed upon before October 3rd, they

(Continued on Page Nineteen)

Two

Subscription Price

Vol. XLI



[A. G. 300.33 (8 28-42).]

-Participation of Army bands and II--Participation of Army bands and individual musicians off military reserva-tion--1. Rescission of previous instruc-tions.-Letters from The Adjutant Gen-eral (A. G. 322.941 (4-7.41) M-M) (A. G. 322.94 (6-26.41) MB-A-M) dated April 10, 1941, and July 15, 1941, respectively, sub-ject: Participation of Army bands and in-dividual musicipance of military reserve dividual musicians off military reservations, are rescinded.

Competition with civilian bands.a. No enlisted man in the active service of the United States in the Army ••• whether a noncommissioned officer, musi-cian, or private, shall be detailed, ordered or permitted to leave his post to engage in any pursuit, business, or performance in civil life, for emolument, hire, or otherwise, when the same shall interfere with the customary employment and regular engagement of local civilians in the respective arts, trades, or professions. Sec. 35, act June 3, 1916 (39 Stat. 188; 10 U. S.

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b. This law is intended to prevent the competition of military personnel with

3. Instructions governing.-The follow ing instructions pertaining to the use of bands or individual musicians which con-form to the law quoted above will govern: a. Bands or individual musicians may

(1) All military uses and occasions. that is, whenever and wherever a service band functions as part of the nation's

(2) All uses upon military and naval reservations, military and naval vessels, and other places or circumstances where a band is on duty with service forces.

(3) Official occasions attended by the superior officers of the Government and of the Army, Navy, and Marine Corps in their official capacities and in the performance of official duties, but such occasion do not include social occasions and enter-tainments, such as dinners, luncheons, etc., given by civilians or civic associa-tions with such officers as guests.

(4) The occasions under (1) and (3) may include ceremonies in which music is an appropriate part. In such cases the music may be broadcast with the other for the for the former of the former of the former. tures of the official program for the occasion.

(5) Broadcasts from a military reservation of concerts by Army bands and music furnished by an Army band as part of an entertainment program when such program conforms to (2) above.

(6) Broadcasts off a military reserva-(6) Broancasts on a minitaly recution of concerts by Army bands or any part thereof for purely recruiting drives when not a part of and not connected is any way with a commercial enterprise. (7) Musical programs at any United

(Continued on Page Fifteen)

International Musician COMMUNICATIONS FROM Betcha" Entered at the Post Office at N wark, N. J., as Second Class Matter. The President Thirty Cents a Year JAMES C. PETRILLO **PLASTIC REEDS** Published Monthly by FRED W. BIRNBACH, 39 Division Street, Newark, N. J. FORBIDDEN TERRITORY . No: 5 PERFECTED BY STEVE BROADUS The Flame Cafe, Minneapolis, Minn., is declared to be Forbidden Territory to all members of the A. F. of M. except mem-bers of Local 73, Minneapolis, Minn. Official BUSINESS JAMES C. PETRILLO. President, A. F. of M. **REMOVE FROM** FORBIDDEN TERRITORY THE MOST ECONOMICAL REED YOU CAN BUY For Sale at All Music Stores Hotel Senator, Sacramento, California. Exclusive Distributors: WM. R. 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Anyone knowing the whereabouts of one DANA R. S. JOHNSON, piano and accor-dion. age \$1,5 feet 10 inches in height, slim Hults, 840 Upland Road. **IMPORTANT NOTICE!** CHANGE OF OFFICERS" ٠ ADDRESSES The following article is reprinted from the Septemo of its importance. the September issue because Local 24. Akron, Ohio-President, Reg. C. Light, 601 Metropolitan Building; Sec-retary, Logan O. Teagle, 601 Metropolitan Apparently confusion and mis-Building. understanding have arisen as to Local 65, Houston, Texas-Secretary, E. E. Stokes, 530 Kress Building. necessary permission for the making of canned music of any kind. Local 306. Waco, Texas-Secretary, P. Toland, 1000 North 31st. To avoid any further confusion or R misunderstanding, please be advised Local 376, Portsmouth, N. H.-Secre-tary, Stanley L. Winn, 39 Pray St. that as a result of the action of the Convention, this is an International Local 407, Mobile, Ala .- President, Edimatter, so that all requests for person G. Graham, 254 Government St.

Local 713, Mannington, W. Va.-Secre-tary, Paul Straight, 110 Washington St. Local 801. Sidney. Fred Betcher, 6481/2 Fair Ave.

Local 583, Westwood. Calif .- Secretary. Tom Bennett, 1 Orange St., Susanville, Calif.

Local 611, Emporia, Kan.—Secretary, Merl Leroux, 1001 Waco, Wichita, Kan. Ohio-Secretary.

mission to make canned music must go to the President's office and that office in turn will take the matter up with the International Executive Board.

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

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270-Marshfield, Wisconsin.

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NOTICE OF AMALGAMATION

Locals 420, New Rochelle, N. Y., and 665, Mount Vernon, N. Y., have amalga-mated and are now known as Local 540, Mount Vernon-New Rochelle, N. Y.

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A Carlson

TRIO of important "first nights" held the focal point of operatic interest during the past month, New York's New Opera Company, the Chicago Opera Company and the San Francisco Opera Company, all of which parted their curtains with offerings of such high standard as to prove they had caught up the banner of musical culture and would continue to hold it high despite wartime limitations. In tiese three companies as well as in the many smaller ones which have alse opened their fall seasons, present economies have necessitated curtailed repertoires and their energies therefore have been concentrated cn polishing those operatic gems

and Opera

which have stood the test of time.

Chicago Opening

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HICAGO music-lovers turned out in full force to welcome the pre-season open-ing. November 7th. of the Hub City's hirty-second successive year of opera. "Lakmé" was the first night's presenta-tion, with Lily Pons singing her popular interpretation of the title role. The British officer to whom the hapless young



LILY PONS

Brahmin's daughter gives her love was played by Raoul Jobin. Anna Kaskas was her slave, Mallika. Alexander Kipnis, as her father. Nilikantha, returned to the Chicago operatic stage after an absence of four years.

of four years. "Rigoletto" opened the regular five-week subscription series on November 9th with Josephine Antoine, Anna Kaskas, Jan Kiepura, John Charles Thomas and Nicola Moscona heading the cast. This performance marked Mr. Moscona's Chi-cago operatic debut. The young basso was born in Athens, Greece, and made his operatic debut in the Athens' National Opera House in 1941. His Metropolitan Opera debut was in 1937. On three dif-ferent occasions he has been honored by Arturo Toscanini, who selected him for solo work twice in performances of Verdi's "Requiem" and once in Bee-thoven's Ninth Symphony. thoven's Ninth Symphony.

Feature Forecasts

OTHER features of the season will in-clude an "Otello" performance with Lauritz Melchior, Grace Moore and Law-reace Tibbett, with the first two making rence Tibbett, with the first two making their initial appearances as Otello and Desdemona respectively in Chicago: four more Verdi stand-bys, "Aïda", "Trova-fore", "La Traviata" and "Rigoletto", and six additional Italian works: "Cavalleria Rusticana" and "Pagliacci", "Jewels of the Madonna", "Lucia", "La Bohème" and "Tosca". Two Wagnerian operas will also be presented, "Lohengrin" and "Tann-häuser", and a French repertory compris-ing "Carmen", "Faust", "Daughter of the Reximent", "La Juive" and "Manon". "The Secret of Suzanne", "Martha", "Hänsel and Gretel" and possibly "The Barber of Seville" will be presented in English.

English. A new note will be sounded by the in-

clusion in the subscription repertoire of a Polish opera, Moniuszko's "Halka", to be presented November 25th. In order to cooperate fully with the company in making the attendance at this event outmaking the attendance at this event our-standing and to encourage additional pro-ductions of Polish opera in the future, a Polish Opera Guild has been formed in Chicago, with Brigadier General Joseph

E. Barzynski, Quartermaster Corps, U. S. Army, as its chairman.

Army, as its chairman. This season's repertoire represents little more diversity than that offered last year, but, since full scenery and costume facili-ties exist for all of the aforementioned operas, no exorbitant sums will have to be invested on additional equipment at a time when all materials are being concen-trated on the war effort.

San Francisco Starter

WEST COAST blackouts could not dim-WEST COAST blackouts could not dim-out the brilliant opening night per-formance of "Aida" on October 9th by the San Francisco Opera Company. A capac-ity audience greeted the production and indicated its approval not only of the ex-cellent singing and dramatic work but also of the spectacular staging by Ar-mando Agnini.

Stella Roman, in the title role, was in excellent voice, receiving an ovation for her "O patria mia" which she garnished with a lustrous high "C". An effective Rhadames with powerful, sure tones was supplied by Frederick Jagel, and Robert Weede as Amonasro was both vocally and dramatically outstanding. His "Sua padre" was a work of art, and his acting throughout was colored with fiery vigor. Bruna Castagna added her customarily fine Amneris and Ezio Pinza ably filled the role of the High Prieat. Lorenzo Alvary, as the King, contributed a credi-table performance, and Thelma Votipka and Paul Walti were in excellent form in supporting roles. Gaetano Merola, who conducted, was celebrating the tenth anni-versary since he led the initial opera for the opening of San Francisco's War Memorial Opera House. Stella Roman, in the title role, was in Memorial Opera House.

Varied Repertoire

LILY PONS headed "The Daughter of the Regiment", October 12th, the second offering of the San Francisco season. Raoul Jobin appeared opposite her as the romantic young Tonio, and the role of Sergeant Sulpice was amply filled—literally as well as vocally—by Salvatore Bac-caloni. Pietro Cimara conducted.

"La Traviata" followed on October 14th, with Bidu Sayao as the ill-fated Violetta, Jan Peerce as Alfredo and Richard Bo-nelli as the elder Germont. Gaetano Me-

nelli as the elder Germont. Gaetano Me-rola was again on the podium. In the English performance of "The Bartered Bride" on October 16th, the next feature of the repertoire, Josephine An-toine made her San Francisco debut oppo-site Charles Kullman. Walter Herbert conducted. "Lucia di Lammermoor", on October 18th also under Mr. Marbartis conducted. "Lucia di Lammermoor", on October 18th, also under Mr. Herbert's baton, featured Lily Pons, Jan Peerce and Richard Bonelli.

Richard Bonelli. The ever-popular "Carmen" was pre-sented on October 19th with Irra Petina in the title role. Licia Albanese as Micaela repeated the role in which she scored last season at the Metropolitan. Raoul Jobin and John Brownlee appeared as the suitors of the gypsy girl, Don José and Escamillo respectively. Gaetano Me-rola conducted rola conducted.

"Faust" was the offering on October 21st, under Fausto Cleva's direction. Charles Kullman sang the title role opposite Licia Albanese's Marguerite, and Ezio Pinza added his colorful portrayal of Mephistopheles.

Composer Conducting

TALO MONTEMEZZI'S "Love of Three Kings" was presented by the San Fran-cisco Opera Company, October 23rd, under the baton of the composer himself. Ezio Pinza appeared as Archibaldo, and Robert Weede as his son, Manfredo. Charles Kullman sang the role of Avito and Jean Tennyson made her debut with the company as the ill-starred Flora, Miss Tennyson needed no introduction to West Coast audiences for she has sung with great success in the Hollywood Bowl and is well known for her many radio performances.

Plot-of-the-Month

THE LOVE OF THREE KINGS", based on the tragic poem of the same title by Sem Benelli, is justly considered one



of the finest products of modern composition. Although Montemezzi's score con-tains little set melody, it is a closely woven tapestry of expressive music which gives subtle significance to the emotions of the swift and moving drama. The opera, first produced at La Scala, Milan.

opera, hist produced at La Scala, Milal, in April, 1913, had its American premiere in January, 1914, at the Metropolitan Opera House. It has been deemed one of the most excellent examples of Italian opera since Verdi's day. The action of the tense drama place during the middle ages in an Italian castle, where lives Archibaldo, the blind ruler and conqueror of the land. Included in Archibaldo's peace terms had been the

stipulation-one duly carried out-that Flora, a native princess, marry his son, Manfredo. Fiora, who, before her mar-riage, had been betrothed to Avito, a riage, had been betrothed to Avito, a nobleman of her country, does not love her husband. Manfredo is away at war, and Archibaldo tells his servant, Flami-nio, that he suspects Flora of infidelity during his son's absence.

The blind king's surmise is true, but, since her lover is Avito, whom Flaminio secretly serves, the latter has been a ready accomplice in arranging meetings of the pair. When, shortly after Avito's departure, Archibaldo discovers Fiora at the terrace entrance, he demands to know with whom she has been speaking, for, although he cannot see her, his keen senses have detected her excited breathing. However, she rallies and replies that she has come to watch for her husing band.

Shortly thereafter Manfredo arrives. Longing for his wife has caused him to forsake the siege for a visit with her. So ardent are his pleas for her affection that Fiora is deeply moved and concedes that she will wave her scarf to him from the castle battlements as he returns to his troops the castle his troops.

Avito appears while Fiora is still wav-Avito appears while Flora is still wav-ing, and she drops the scarf to embrace him in rapture. Archibaldo surprises the pair, and, blind though 'se is, senses what has happened. When Avito draws his dagger, Flaminio, who has been follow-ing the king, restrains him and insists he leave. His retreating footsteps con-firm Archibaldo's suspicions and he seizes Fiora and demands the truth. Embold-Fiora and demands the truth. Embold-ened by her certain doom, she vaunts that she has been entertaining a lover but will not betray his name. In a rage, the old man strangles her.

Meanwhile Manfredo has noted his wife's absence from the battlements and returns just as she dies. The tale of her infidelity, recounted by his father, only which his wife was capable, although it was not for him.

Fiora is laid in state in the crypt of the castle, where Avito comes to lament her death. Desperately he kisses her fare-well, but her lips have been sineared with poison by the cunning king. Avito fails dying at her feet just as Manfredo enters, thus learning that Avito was his rival. In agony, he, too, throws himself upon his wife's body, drawing the remaining poison from her lips. When Archibaldo arrives to gloat over his vengeance, he finds not only Flora's lover, but his own son, both dead beside the woman they loved.

Thus was the love of three kings: Archibaldo for his son, Avito for the woman he could not wed, and Manfredo for the woman who would not love him. Or, in a symbolic sense, Flora represents Italy, besought by three kings; but she despises the conqueror, spurns his son and the position with which he attempts to position with which he attempts to be her and gives her life for the love the of the king of her own countrymen. So in tragedy end all conqueror's efforts to rule an unwilling people!

Final Filip

THE San Francisco Opera Company gave another "Aïda" October 25th, featur-ing the same cast heard in the earlier performance of the Verdi tragedy.

The final week of opera was opened October 26th by a performance of "The Bat", using the English translation by



Ruth and Thomas Martin. Josephine Antoine sang the role of Adele, Margit Bokor, Rosalinde; Charles Kuliman, Al-fred; Marek Windheim, Eisenstein, and John Brownlee, Dr. Falke. Walter Herbert was the conductor.

A rollicking evening with "The Barber of Seville" was supplied October 27th, with a cast headed by Bidu Sayao, Charles Kullman, John Brownlee, Salvatore Bacca-lonl and Ezio Pinza. Gaetano Merola conducted. "The Masked Ball" followed on October 27th, with Fausto Cleva on the podium Frederick lagel earge the zelo of podium. Frederick Jagel sang the role of Riccardo and Richard Bonelli appeared as Renato. Stella Roman was the disas Renato. Stella Roman was the puted Amelia and Bruna Castagna, Ulrica.

The next offering, on October 18th, was a novelty in the form of "Le Coq D'Or", under Gaetano Merola's direction. Jose-phine Antoine and Salvatore Baccaloni were heard in the leading roles.

A repeat performance of "Faust" on October 31st closed the twentieth anniver-sary season of the San Francisco Opera Association, marking a milestone of gratifying endeavor.



EZIO PINZA

Twenty Years Ago

THE San Francisco Opera Association's THE San Francisco Opera Associations first offering was an open-air season in Stanford University Stadium under the direction of Gaetano Merola. Due to the amazing success of this initial venture, a local opera organization was established, and, with Mr. Merola as general director. and, with Mr. Meroia as general director, nine successive years followed in Civic Auditorium. Then, in its tenth year, the War Memorial Opera House was com-pleted and grand opera in San Francisco ascended to the important spot in the city's cultural life which it has continued to occur since that date to occupy since that date.

Out-of-Towners

INDER present conditions, the San Fran-U cisco Opera Company found it neces-sary to curtail the contemplated extended sary to curtail the contemplated extended tour of the company this season. How-ever, two performances were given in Sacramento and four Los Angeles per-formances followed the close of their home-city season, "La Traviata" on Octo-ber 10th and "Carmen" on October 24th were presented at the Sacramento Memo-rial Auditorium. The Los Angeles en-gagement opened November 2nd with "La Traviata", "Carmen" followed on No-vember 4th, and on November 5th "The Traviata" "Carmen" followed on November 4th, and on November 6th "The Bat" was presented. The closing perform-ance on November 7th was "Aïda".

New Opera Novelties

A WORLD premiere and a Russian re-vival, Damrosch's "The Opera Cloak" and Moussorgsky's "The Fair at Som-chinsk" respectively, shared the bill No-vember 3rd for the opening of the New Opera Company's second season. Mary Lida Bowen sang the leading soprano role Eugene Dunkel designed the decor and Felix Brentano was stage director. The Buesian work was presented with

The Russian work was presented with a new orchestration by Emil Cooper, the distinguished Russian conductor who has joined the company this season. Marina joined the company this season. Marina Koshetz, daughter of Nina Koshetz, sang the role of Parrasia and Winifred Heidt was Khivria. Michael Bartlett appeared as Gritzko, Donald Dame as the Priest's Son and Paul King as Old Crony.

For both productions credit for the scenery is due Matislav Dobujinsky and for the dances, George Balanchine,

Metropolitan Repertoire Features DONIZETTI'S merry opera, "La Fille du **D** Regiment", with kily Pons in the star-ring role, will open the Metropolitan sea-son on November 23rd. Miss Pons will



which is being given a completely new production, with settings and costumes designed by Richard Rychtarik. Two other revivals which will be newly cos-tumed and will have refreshed sets are Verdi's swashbuckling "La Forza del Destino", off the boards since the 1934-35 season, and Bellini's "Norma", last pre-sented about fiv: seasons ago. Zinka Mi-lanov will return to the company after a year's absence to appear in the difficult title role of the latter work. Years ago at La Scala Mr. Toscanini dropped a "Norma" production after thirty-five re-hearsals because he came to the desperate conclusion that there were no living sing-ers capable of satisfactorily performing ers capable of satisfactorily performing Bellini's work.

The first "Tristan und Isolde" since Kirsten Flagstad's departure a year and a half ago will be given this Fall with Helen Traubel as Isolde. Lauritz Mel-chior will again sing Tristan, and Erich Leinsdorf will conduct.

Debussy's "Pelléas et Mélisande", Char-pentier's "Louise" and Massenet's "Ma-non" will be restored to the repertoire after an absence of one year. The Mas-senet work, presented in honor of the 100th anniversary of the composer's birth, will be conducted by Sir Thomas Bee-cham, who is returning to the company cham, who is returning to the company as a guest conductor. Bruno Walter, who has been reëngaged in the same capacity, is scheduled to take over "The Marriage of Figaro", an assignment which will probably be received with enthusiasm by Mozartians

"Boris Godunoff" will be revived under the baton of George Szell, who is also joining the company as a guest conductor. Although the Moussorgsky opera may be the only Russian work included in the repertoire, the management is eager to give additional evidence of its esteem for an heroic people. There is every possi-bility that a modern Soviet opera may be presented at the Metropolitan, if not this year, perhaps in the following.

year, pernaps in the following. Cesare Sodero and Angelo Canarutto, both well-known to New York audiences, have been engaged as the new conduc-tors. Mr. Sodero will take over part of the Italian assignments formerly in the vast repertoire of Ettore Panizza, and Mr. Canarutto will replace Giacomo Spadoni as one of the assistant conductors. Mr. Sondoni in turn will assume the posi-Spadoni, in turn, will assume the posi-tion of chorus master for French and Italian operas left vacant by Fausto Cleva, who has resigned in order to follow a career as an opera conductor.

Additions To Roster

A MONG the new singers engaged for the approaching season are more Ameri-cans and fewer foreign artists than ever before in the association's history. Al-though many of our young singers lack the preparation and experience of yester-year's artists, it has become increasingly evident that the burden of the American opera stage must be borne by the rising generation which is now learning by doing. The international-fame of the







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singers presented on the Metropolitan roster has long been a source of pride to that organization, but necessity may now

roster has long been a source of pride to that organization, but necessity may now foster the development of a truly Ameri-can school of opera. The new foreign contingent is repre-sented by Lorenzo Alvary, Hungarian base who has appeared in leading roles with the San Francisco, Chicago and St. Louis companies since coming to this country in 1938 after singing under Bruno Walter at the Vienna State Opera; Jacques Gerard, French-Canadian tenor at the Opera Comique in Paris, who will make his debut in "Lakme" with Lily Pons; Hertha Glaz, Viennese contraito, who has been featured as soloist with many orchestras since coming here in 1937, and baritone Martial Singher, who has sung at the Grand Opera and Opera Comique in Paris and the Teatro Colon, Buenos Aires, and who is the son-in-law of Fritz Busch, the conductor. The American additions to the company

of Fritz Busch, the conductor. The American additions to the company include: James Melton, of radio and con-cert (ame, whose singing of Mozart arias has favorably impressed Bruno Walter; soprano Frances Greer and contraito Mar-in the product of the version soprano r rances Greer and contraito Mar-caret Harshaw, winners of this year's Metropolitan Auditions of the Air: Osie Hawkins, Alabama baritone and pupil of Frederick Schorr; Walter Cassel, Iowa baritone of radio and light opera promi-pence; Doris Doree, New Jersey dramatic corrano, and Lillian Baymondi. Descrit soprano, and Lillian Raymondi, Pennsyl-yania soprano who made her debut with the Montreal Grand Opera Company in 1940.

Two other Americans, male winners in the 1942 Auditions of the Air, have been added to the roster but will not appear this season. They are Clifford Harvuot, baritone, and Elwood Gary, tenor, who have temporarily forsaken operatic circles to serve in our armed forces.

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English "Barber" "THE BARBER OF SEVILLE", with the arias in Italian but much of the diaa artas in rianan but much of the dia-logue in English, was presented October 11th and 12th at the New York Times Hall, New York, by the American Civic Opera Company. It was given under the auspices of the United Nations Opera League of America, a branch of the United Nations Center Nations Center.

Opera For Connecticut

THE newly formed Connecticut Opera Association inaugurated its first full season with a performance of "Aida" on October 27th at the Bushnell Memorial Auditorium in Hartford. Mobley Lush-ave American Indian correspondents the anya, American Indian soprano, sang the title role.

Newark's "Traviatas"

THE Columbia Opera Company presented "La Traviata" on October 3rd as its second offering of the season at the New-ark Opera House. Newark, New Jersey. A charming Violetta was contributed by Ina De Martino, a favorite of local audi-ences. Miss De Martino sang for many years in European opera houses, and, since her return to this country, has ap-peared with numerous major companies as well as in concert and on the radio. Alfredo Chigi, a veteran in the role of germont, gave his usually good perform-ance, and Mario Palermo, returning for bis second Newark appearance, sang the ob of Alfredo. The cast was completed by Douglas Reiff. Fausto Bozza, Florence Paula, Rose D'Amato and Costante Sor-vino. Emerson Buckley conducted. Mother "La Traviata" was presented in Newark colver 25th, at the Mosque by the Newark Civic Grand Opera Asso-ciation. William Spada, director of the New Jersey Opera Aassociation conducted THE Columbia Opera Company presented

clation. William Spada, director of the New Jersey Opera Association, conducted, and the cast included Annunciata Garotto, Theresa Genovese, Filippa Antuso, Nino Martini, Ivan Petroff, Harold Friberger, Robert Tracy, Nicola Caclo and Charles Spezzano.

Trenton Tee-Off

WHEN the third successive season of the Trenton Opera Association opened October 20th with a performance of "Aida", the star-studded cast included Kurt Baum, Stella Roman. Alexander Sved, Carlos Alexander and Winifred Heidt. Michael Kuttner conducted and Michael De Pace was artistic director.

"Tosca", which will be the company's Tosca", which will be the company's second offering on January 22nd, with Yivian Della Chiesa, Robert Weede and Jan Peerce in the leading roles, will mark the first appearance of the three artists in their respective roles of Tosca, Scarpia and Cavaradossi, and will also be the com-many's more continuous and the company's most ambitious production to date. "Lucia di Lammermoor" will follow on February 26th, and "Faust", on April 1st.

Baltimore Visit

THE Philadelphia-La Scala Opera Company paid its first visit to Baltimore on November 11th, presenting Verdi's Aida". "Rigoletto" on November 27th, Carmen" on December 16th and "Lucia d Lammermoor" on January 20th will complete the company's series of four Performances there.



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Columbia Tour

Columbia Tour THE new Columbia Opera Company made its first stop on a nine-city operatic tour at St. Louis, opening October 19th for a week's engagement. Appearing in leading roles were Rosemarie Brancato, a favorite of several Municipal operas in St. Louis; Lanny Ross, radio and screen tenor, and, from the Metropolitan, tenor Ralph Errole and basso Arthur Anderson. The repertoire included "La Traviata", "Carmen", "Rigoletto", "Faust", "Hansel and Gretel" and "Samson and Delilab". Other cities which the company is

Other cities which the company is scheduled to visit are Kansas City, Detroit, Toronto, Montreal, Hamilton, Que-bec, Baltimore and Washington.

Twenty-Week Tour HE San Carlo Opera Company, despite THE San Carlo Opera Company, despite travel difficulties, will tour in a twenty-week season this winter, starting in late November or early December. Fortune Gallo, founder and manager of the com-pany, was able to arrange the tour by adjusting his bookings and reducing bag gage to meet the limited space requirements

Montreal Money-Makers

MONTREAL'S recently completed 'opera season proved so successful that pros-pects for next year indicate a longer sea-

son with repeat performances of some works instead of a different opera for each night and matinee as was the case this year. Popularity of the operas shown this season will be the basis of next year's repertoire. The five outstanding works of the recent season, each playing to over-flowing houses, were "The Barber of Seville", "Tosca", "Faust", "Carmen" and "Louise".

Between-the-Lines

LEONARD WARREN'S South American season was so successful that he has been reengaged for next year with a minimum of fifteen performances at the Teatro Colon, Buenos Aires, and at least ten at the Teatro Municipal, Rio de Janiero.

HELEN TRAUBEL, in the presence of more than 10,000 soldiers stationed at Canadian Army Depot No. 2. near Toronto, was inducted as an honorary member of the Royal Canadian Army. After the singer had been invested with appropriate mili-tary insignia, she received her first comtary insignia, she received her first com-mand from her superior officer: "You are ordered to sing some encores." Earlier in the afternoon Miss Traubel had begged off singing additional numbers after, a generous program she had presented for the boys, but this time she complied as a dutiful soldier.



JOSEPHINE TUMINIA, youthful color-atura, proved the surprise of the after-noon during a Columbus Day rally for the sale of War Bonds, scoring brilliantly with "una voce" from "The Barber of Seville". In addition to the Metropolitan orchestra, under Wilfred Pelletier, the program included Giovanni Martinelli, Bruno Landi, Helen Jepson, Kerstin Thor-berg, Helen Olheim, Jarmila Novotna. berg, Helen Olheim, Jarmila Novotna, Lily Djanel, Nicola Moscona, Nino Mar-tini, Arthur Kent and Alexander Sved. No wonder bond sales amounted to \$576,900!

HELEN JEPSON, when she was married this summer to Walter Dellera, son of the Metropolitan conductor Riccardo Dellera, received as a gift from her fatherin-law'a pair of diamond studded earrings set from cuff links which had been given to him by the late Enrico Caruso.



Five

THE INTERNATIONAL MUSICIAN

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ymphony Orc UDIENCES standing for the season's first playing of "Star-Spangled Banner" by symphony orchestras throughout the country must feel-as we do in penning these lines-a sense of mingled triumph and gratitude that they are allowed, in these tumultous times, the solace and inspiration of great music. Such a blessing has come as no careless throw of the hand of Fate. It has come, as concertgoers, managers and orchestral members well know, through individual sacrifice, determination, redoubled effort. The opening of the season, therefore, finds little of smug complacency, and negative acceptance,

Luch of whole-souled, active appreciation, and of that deep satisfaction brought about by participation in a great enterprise.

Philadelphia

THE Philadelphia Symphony Orchestra I had the distinction of being the first major symphonic group to open its 1942-43 season, presenting on October 2nd (after an initial concert at Fort Dix) a program of works by living Russian com-posers. The second of the season's pro-grams, presented on October 9th and 10th, called for the services, as soloists in Bach's Brandenburg Concerto No. 2, of four musicians from the orchestra: Alex-ander Hilsberg, violin; William Kincaid, fute: Marcel Tabuteau, oboe; and Saul nute; marter raputeau, obce; and Saul Caston, trumpet. This is as serenely lovely a piece as can be found anywhere, and it was played with a reverence which brought out an echo of response in the audience. Samuel Mayes, cellist of the orchestra, made his debut as soloist with the group in Erneat Bloch's colorful porthe group in Ernest Bloch's colorful por-trait of old King Solomon. "Schelomo". Incidentally, Mr. Mayes takes some pride is being credited the "realest" American in the Philadelphia Orchestra, having a generous strain of Indian blood—enough to account for his straight black hair.

to account for his straight black hair. Harl McDonald's "Bataan", given on the same program, was written during the days of suspense which it commemorates. It is his intention to write other sketches descriptive of various phases of the war, all, including "Bataan", to be presented finally as a suite of compositions con-cerned with the present conflict. "Bataan" is dedicated to General MacArthur.

Following the concert of October 5th (a repetition of that of the 2nd), Mr. Ormandy and the Philadelphia Orchestra participated in a nation-wide broadcast inaugurating the Community Cheat drives throughout the country. The audience ac-cented the invitation to remain for this cepted the invitation to remain for this "after-piece", and for a speech, heard over the public address system, by President Roosevelt.

Roosevelt. A preview of what promises to be a history-making event of the coming Metro-politan Opera season—the debut of Helen Traubel as Isolde—was afforded Philadel-phia music-lovers on October 16th and 17th when this soprano sang several of the principal arias of Wagner's tragic tale of love. With that glorious delivery which here stirred composiseurs of the voice of love. With that glorious delivery which has stirred connoisseurs of the voice everywhere. Miss Traubel gave Isolde's narrative from the first act in which she tells Brangäne of ministering to the wounded "Tantris", and vows vengeance and death for his treachery, the passage from the third act in which Isolde arrives at Tristan's bedside to find him already lifeless, and, from the same act, the final aria, the Love-Death. aria, the Love-Death.

Incidentally, since Miss Traubel was born in St. Louis of American-born par-ents, and received all her training in this country, she feels quite justified in her boast of being "all-American".

boast of being "all-American". A program of exceptional variety and interest was given by Eugene Ormandy for the fourth pair of Philadelphia Or-chestra's concerts, October 23rd and 24th. The major item, Beethoven's Sixth Sym-phony, the "Pastoral", which had not been played at these concerts for four seasons, was preceded by a Concerto for Orchestra in D major by Handel, which Mr. Or-mandy had adapted for modern orchestra. First Philadelphia hearing was given the First Philadelphia hearing was given the most recent work of Private Samuel Bar-her of the United States Army, his "Sec-ond Essay for Orchestra". As his finale, Mr. Ormandy conducted the amusing and colorful suite from the comic opera, 'Hary Janos" composed hy his friend and his friend and The cymbalon. Jano teacher, Zoltan Kodaly. which is incidentally a remote ancestor of the piano without the latter's striking mechanism, is employed frequently in this composition for its nationalistic effect (it is often heard in village taverns of central Europe). Its of New York. Its player was Leslie Semsey

For the orchestra's forty-third season in its home city, Eugene Ormandy, now in his sixth year as conductor, will pre-side over the greater number of concerts. Three guest conductors, however, have also been scheduled: Wilhelm Steinberg

who conducted the concerts of November 13th, 14th and 16th; Arturo Toscanini who will direct the concerts of Novemand 27th; and Saul Caston, first trumpet and associate conductor of the Philadel-phia Orchestra, who will be on the podium for the concerte of February 18th and 12th for the concerts of February 12th and 13th.

Between fifteen and twenty concerts hich are scheduled to be played by the Philadelphia Orchestra this season in leading Southern and Middle Western cities will have to be canceled because of the unavailability of necessary railroad equipment to transport the instruments, music and personal baggage of the orchestra's 110 players.

Camp Concerts

THOSE who labor under the impression that the opening of an orchestral sea-son requires the top hats and ermine capes of a municipality's First Families. would have quickly revised their opinions had they been one of the audience at the crowded Field House at Fort Dix, New Jersey, on the evening of October 1st. For here there were no upholstered seats, no wafted perfumes, no rustling silks, no sparkling lorgnettes. Still, master works were recreated for an audience rendered the more keen through deprivation and the more appreciative through a sense of the orchestra's generosity. The Philadelphia Orchestra, conducted

play at an army camp under the auspices of USO-Camp Shows, other symphonic ensembles have presented prior concerts more or less "on their own". The Na-tional Orchestra of Washington, D. C., for instance, played at Fort George Meade, Maryland, on July 21st. The Minneapolis Symphony Orchestra played at Fort Snel-ling in St. Paul on April 16th. And the Symphony Orchestra of Charleston, South Carolina, directed by J. Albert Fracht, for some time has been repeating at nearby army camps the programs it gives in its own city. Pennsylvania WPA Orchestra

PROGRAM as varied rhythmically as A PROGRAM as varied rhythmically as the steps in a Spanish dance was given at the concert of October 11th in the University of Pennsylvania by the Pennsylvania WPA Symphony Orchestra, Guglielmo Sabatini conducting. It in-cluded works by those masters of variable tempos, Weber, Mozart, Puccini and Sme-tana. Doris Blake was soloist in arias from "Marriage of Figaro" and "La Boheme". Angelo Petrella played the Telemann A minor Concerto. Lauretta Carver, soprano, and Selma Koss, planist, were soloists on October 18th; Ofelia Car-man, young Argentinian planist, and A man, young Argentinian planist, and Katherine Welsh, contralto, were soloists on October 25th. and



EUGENE ORMANDY conducting the Philadelphia Orchestra at Fort Dix, N. J.

by Eugene Ormandy, has been the first of our major groups to present, free of charge, a complete program at an army camp under the auspices of the newly-inaugurated Concert Division of the USO. All of the players donated their services and the Philadelphia Orchestra Associa-tion defrayed the transportation cost which was considerable since three buses were required to transport the 110 players of the orchestra to the Fort while six baggage trucks were needed for the instruments, orchestra stands, music and eighteen movable platforms taken along for the erection of a stage on the other-wise flat floor of the Field House.

Admittedly an experiment, this concert proved that the soldiers crave music of a high standard, are indeed far more artistically alert than the average civilian group. Orchestras of twelve cities will visit army camps throughout the country visit army camps throughout the country under the management of the USO's con-cert division. Among these will be the symphonic ensembles of Chicago, Cleve-land, Minneapolis, Cincinnati, Detroit, Pittsburgh, Rochester, St. Louis, San Francisco, Indianapolis and Washington San

Although the Philadelphia Orchestra is the first major symphony orchestra to

The Pennsylvania WPA Orchestra presents a generous percentage of American works among which on the programs of October were two chorale preludes by Frances McCollin, "Now all the Woods are Sleeping" and "All Glory, Laud and Honor", works which are noteworthy both for their emotional content and their counterpuntal intricacy.

Eight "Music for Morale and Victory" school concerts were presented during the week of October 18th, with Joseph De Luca conducting.

Pittsburgh

WILLIAM E. BENSWANGER, who for the past several years has written the program notes for the Pittsburgh Symphony Orchestra and has on several occa-sions directed chamber ensembles, has been chosen to conduct the Pittsburgh WPA Symphony Orchestra in one of this season's concerts. Mr. Benswanger pre-sents a rather unusual combination since besides being a conductor of considerable skill he is president of the Pirates, Pittsburgh's baseball entry in the National League.

Lois Wann, oboist, has become a mem-

ber of the Pittsburgh Symphony Orches-

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Scranton, Penna.

THE Scranton Philharmonic Orchestra, The Scranton Frinarmonic Orchestrs, under the direction of Dr. F. Weiss-man, will open its seventh season Novem-ber 16th with a program consisting of Tchalkovsky's Fourth Symphony, Wag-ner's "Rienzi" Overture. Handel's "Water Music", Frescobaldi's "Toccata" and Grif-fes', "The White Peacock". The soloist will be Mr. Leonard Warren, baritone of the Metropolitan Opera Company who Company whe "Barber the Metropolitan Opera Co will sing arias from the Seville" and "Carmen".

New York Philharmonic

THE first hundred years are always the hardest, but the second hundred along require determination and persistency. So opined the New York Philharmonic Or-chestra as it opened its 101st season aus-piclously on October 7th with Arturo Toschekra as it opened its forst season au-piciously on October 7th with Arturo Tos-canini in his rightful place at the con-ductor's stand. The program, conducive both to spontaneous enjoyment and menboth to spontaneous enjoyment and men-tal enrichment, included a revival of Berlioz' "Romeo and Juliet" Symphony in its entirety, with full chorus and an array of vocal soloists. This score, as we know, stems from the early days of Berlioz' infatuation for Henrietta Smith-son after having seen her act, first, the part of Ophelia and then that of Juliet on the Paris stage. Memorable in the score are the episodes, in the second part. of Romeo brooding while sounds of dis-tant singing and daucing in Capulet's palace break in on his reverie. The final section—there are three parts to the symsection—there are three parts to the symsection—there are three parts to the sym-phony—is confusing to those who do not know the Garrick version of Shakes-peare's scene in the family vault of the Capulets. For, programmatically, it gives Juliet a chance to agonize with Romeo before he dies, and finally stab herself with Romeo's dagger. It involves also much shouting by Friar Lawrence, in which portrayal Nicola Moscona this eve ning was aided and abetted by orchestral flourishes and a goodly amount of fuss and fury in the chorus. However, there are magical moments in the score, which that magician, Toscanini, never once failed to evoke.

The choruses came from the West-minster Choir of which John Finley Wilminister Choir of Which John Finley Wi-liamson is conductor. Toscanini chose Jennie Tourel, mezzo-soprano, Jacques Gerard, tenor, and Nitola Moscona, bass, as soloists. Gerard, a singer from Quebec, was announced recently as one of the Metropolitan Opera's new singers. Mile Tourel is from the Opera Comique in Ports Paris.

During the second week of the season. Mr. Toscanini gave Shostakovich's Sev-enth Symphony its first New York concert performance, a composer's dream of how a work should be conducted. The Mozart G minor No. 40, in its graceful noncha-lance an utter contrast 'to this, was the pre-intermission offering.

pre-intermission offering. Bruno Walter took over the conductor's baton at the concert of October 22nd. di-recting the first performance of John Alden Carpenter's Second Symphony. The Beverly. composer began this work at Massachusetts, in the summer of 1941 and finished it in Chicago last March. The first soloist of the season. Nathan Mil-stein, gave an excellent account of him-self in the playing of Marchant self in the playing of Mendelssohn's Vio lin Concerto in E minor. Howard Barlow, American conductor

orchestra led the during the first fortnight of November, prepared nicely balanced programs of new compositions and of standard works. Three of the contemporary American works were by young New Yorkers an under thirty-five years of age): Symphony No. 1 by Bernard Hermann; "American Normal State of the state of No. 1 by Bernard Hermann; "American Symphonette" No. 2 by Morton Gould' and American Festival Overture, by Wi liam Schuman. On the November 5th and 6th program, Artur Rubinstein play-Beethoven's Third Concerto and on No-yember 5th Brahma' Second Room vember 8th, Brahms' Second. Rose Casadesus, on November 14th and 15th

November, 1942

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was soloist in Liszt's A Major Concerto and the Frank Symphonic Variations. and the Frank Symphonic Variations. Mr. Barlow, who was born in Ohio and received his musical education in this country, was for several seasons conduc-tor of the Baltimore Symphony Orches-tm. He also has been guest conductor with many major orchestras, including the Philharmonic-Symphony at the Lewi-sohn Stadium, the Philadelphia Orchestra and the National Symphony Orchestra and the National Symphony Orchestra of Washington.

Washington. Conductors scheduled to direct coming concerts of the New York Philharmonic Symphony are, in the order of their ap-pearance. Artur Rodzinski, Dimitri Mitro-poulos, Fritz Reiner and John Barbirolli. A provocative feature of Mr. Mitropoulos' À provocative feature of Mr. Mitropoulos' activities will be his first local appear-ance as piano soloist. On one of his pro-grams he will play Prokofieff's Third Piano Concerto, the work with which he began his career fourteen years ago in Berlin. Under his directorship, also, Roy Harris's Folk Song Symphony will have its first complete New York performance. During his first three weeks in New



BRUNO WALTER

York Dr. Rodzinski will conduct three Shostakovich symphonies, the first, the fith and the seventh, the latter a repeat performance. In his fourth week he will conduct Berlioz's "Damnation of Faust" with the Westminster Choir as the choristers and Jarmila Novotna, Rene Maison, Ezio Pinza and Mac Morgan as the soloists.

Meanwhile, on the more practical side, the New York Philharmonic-Symphony Soclety has contributed more than 1.000 pounds of metal to the salvage campaign, most of it found in the society's old store-room in Carnegie Hall by Saul Goodman, tympanist, and Maurice Van Praag, personnel manager.

> Copper wiring, Music racks; Metal chimes, Steel in stacks. Casters from An old celesta; To the scrap pile All the best a'.

Scraps and scrapings, Rubber, metal, Tympani With wheeling pedal.

A thousand pounds

All told, Good as new, Better than gold.

Concert for the Red Cross

THE New York Philharmonic-Symphony Orchestra is fortunate in having Ar-turo Toscanini conduct still another con-cert and to hear Helen Traubel as well on November 30th. Proceeds of the concert will be turned over to the American Red Cross War Fund. Both Mr. Toscanini and Mme. Traubel are donating their Berrices

Evices. Local 802 is in a large part responsible for this unexpected opportunity, since the concert has been made possible through the concert of the di-the concert of the Philharmonic-Symphony Concerts

This event will mark Mr. Toscanini's anal appearance this season with the New Tork Symphony Orchestra. In a letter to Mrs. Thomas S. Lamont, chairman of as ars. Thomas S. Lamont, chairman of the special events committee of the New York Chapter, American Red Cross, he aid: "I am delighted to give my services in conducting the New York Philhar-monic-Symphony Orchestra for the bene-it of the American Red Cross. I hope on the American Red Cross. I hope at of the American Red Cross. I hope that the generous public of New York will have you more than the \$20,000 you desire to raise, for the most worthy cause in the forld.

New York

FRITZ MAHLER was the conductor when the New York City WPA Symphony Orchestra gave, on October 11th, the first of a series of four concerts sponsored by of a series of four concerts sponsored by the Workmen's Circle on behalf of the Treasury Department's War Saving Stamp Campaign. Nathan Milstein, violinist, and Gregor Platigorsky, cellist, who do-nated their services, performed the Brahms Double Concerto which exacts from its players so much both of tone and technic.- Nor did these players show themselves inadequate to their task. The sounds drawn from their respective in-struments were above criticism, blending throughout in an interpretation that did struments were above criticism, blending throughout in an interpretation that did full justice to the meditative nature of the composition. Though conductor Mah-ler gave but a discreet background to the soloists' playing of this composition, he came out for full utterance in his delinea-tion of the orchestral numbers, the Over-ture to Weber's "Der Freischütz", and Beethoven's Fifth Symphony. During the intermission Newbold Mor-ris, president of the City Council, made an address on behalf of the Treasury Department.

Celebrating this year the fortleth anni-versary of its regular annual participa-tion in the musical life of New York City, the Philadelphia Orchestra uuder the directorship of Eugene Ormandy of-fered the first of its subscription series of ten concerts in Carnegle Hall, Octo-ber 13th. At its second Carnegle Hall con-cert, November 10th, Helen Traubel, American dramatic soprano, repeated the Wagnerian arias she had sung a few weeks previously in Philadelphia. Other concerts the Philadelphians will give this season are scheduled for November 24th (this under Arturo Toscanint). Decem-ber 15th, January 5th, January 26th, Feb-ruary 23rd, March 24th and March 23rd.

N. B. C.

FOR his initial broadcast concert of the 1942-43 season—the fifth of the N. B. C. Orchestra—Arturo Toscanini chose an all-American program and, significantly enough, included in it George Gershwin's "Rhapsody in Blue", thus establishing this work for all time in the repertoire of major symphony orchestras. Mrs. Rose Gershwin, mother of the composer, wrote to the conductor, "No greater honor can be paid to the memory of my son than to have his greatest composition played by a great orchestra under the genius of your baton."

It is interesting to note that it was on a train that Gershwin captured the inspia train that Gershwin captured the inspi-ration he was seeking. "Through the train's steely rhythms and rattly-bang". he explained, "I suddenly heard—and even saw on paper—the complete construc-tion of the symphony from beginning to end. No new themes came to me....I heard it as a sort of musical kaleidoscope of America, of our unduplicated national nen of our huses our metropolitan met. pep, of our blues, our metropolitan mad-

Others works which Toscanini honored by including on this program were Charles Loeffler's "Memories of My Child-hood", Paul Creston's Choric Dance No. 2, and Morton Gould's Lincoln Legend, the

last two in premiere performance. Later in the season, according to re-ports, Toscanini plans to introduce at the N. B. C. concerts the Second Symphony of Dimitri Kabalevsky, composer of the charming score for the Soviet film, "Spring Song".

Mohammed to the Mountain

NEAT trick in table-turning has been A brought to our attention lately. The Dessoff Choir of New York, which had to abandon its performance of Haydn's "Creabandon its performance of Haydn's "Cre-ation" last season because of shortage of male members many of whom were ab-sorbed into the armed service, has sent out invitations to become members to service men stationed more or less per-manently in New York. The notice is addressed to "Army, Navy, Coast Guard, Mærines" and reads: "Do any of you want to join an amateur chorus? The Dessoff Choirs invite you to sing with them. Re-quirements are that you have a clear Choirs invite you to sing with them. Re-quirements are that you have a clear singing voice and can find your way round the printed page and that, should you sign up, you will come to all rehearsals unless your Uncle Sam says you can't. We plan a concert on January 30th at Town Hall, program centered around Josquin des Prés. Do come. It's great fun. And we need you!"

Brooklyn

SIR THOMAS BEECHAM will conduct **b** the four concerts of the Brooklyn Symphony Orchestra's second season, on Tuesday evenings, December 8th, January 12th, March 9th and April 6th.

Niagara Falls

THE Philharmonic Orchestra of Niagara Falls, New York, resumed rehearsals September 30th, under the baton of Louis Altieri. An ambitious program has been arranged by the music committee, and music lovers of Niagara Falls are assured



******* several fine symphony concerts this season.

New Jersey

New Jersey USHERING in its twenty-first season October 19th, the New Jersey Sym-phony Orchestra gave a program in which Mozart's "Jupiter" Symphony, Charles T. Griffes' "The White Peacock", the Fresco-baldi-Kindler Toccata and Enesco's Ru-manian Rhapsody were presented under the dynamic conducting of Dr. Frieder Weissmann now in his third year as di-rector of the orchestra. The work which brought forth most enthusiastic applause, brought forth most enthusiastic applause, however, was Grieg's Concerto played by Marisa Regules, twenty-two-year-old Ar-gentine planist and guest of the evening.

Baltimore

NOT so many weeks ago a number of prominent Baltimoreans decided that the civic grant of \$43,000 which hereto-fore has supported their city's orchestra fore has supported their city's orchestra was not sufficient for its purpose. So they laid out a plan, to which Mayor Howard W. Jackson readily agreed, which included an orchestra of ninety players employed for at least twent'y weeks of the year, a civic grant of \$50,000 and a fund, raised through a city-wide campaign, of \$62,000 (\$2.500 was provided by Local 40 of that city). Combined with the revenue from the concerts this constituted a budget of \$185,000. \$185.000.

Thus does a major orchestra come to maturity. Its conductor, Reginald Stew-art, has himself been one of the chief motivating forces in its creation.

Charleston, W. Va.

THE Charleston Symphony Orchestra be-THE Charleston Symphony Orchestra be-gan its 1942-43 season October 27th with the first of five concerts conducted by William R. Wiant. Guest artists José Hiersoux, planist, Lois Bannerman, harp-ist. J. Mitchell Craigo, baritone, Robert Stockwell, flutist, and Signe Sandstrom, cellist, are scheduled to appear.

Highest praise for his work in develop-Adams, its president, as well as to Mr. Wiant who has so ably conducted it during the three years of its existence.

Cincinnati

LUGENE GOOSSENS, conductor of the Cincinati Symphony Orchestra, in in-viting twenty-three composers to write fanfares for performance at the beginning of each of the orchestra's concerts this season, has brought back to prominence a form of composition which has had a long and eventful biotow in the smale of long and eventful history in the annals of music. The word itself, a French term of unknown derivation, denoted originally or unknown derivation, denoted originally "a short passage for trumpets, such as is performed at coronations and other state ceremonies". Known in England as "flour-ishes" they are still played by the Trumpeters of His Majesty's Household Cavalry at the opening of Parliament and on occa-sions on which some important public step is taken by royalty.

step is taken by royary. So effective and dramatic a feature as the fanfare has not been neglected by opera composers. Two flourishes announce the arrival of the governor, in "Fidelio", the arrival of the governor, in "Fidelio", Beethoven, true to tradition, giving them

in unison. Later composers, Spontini in "Olympie". Meyerbeer in "Struensee", Ambroise Thomas in "Hamlet", and Wag-ner in "Tannhäuser", not so conscientious, have introduced harmony.

Seven

This has not been Eugene Goossens' first encouragement of the fanfare. As long ago as 1921 when a monthly periodi-cal called *The Fanfare* was first published in London, and a number of composers wrote fanfares for its initial number, Eugene Goossens gave these the advantage of public performance in his concerts in Queen's Hall. Scored either for brass in-struments or brasses and woodwinds (and percussion, if desired), and played forte throughout these fanfares proved sensational

tional. In his letter to the composers Mr. Goossens stated, "I am now inviting you and some of your eminent colleagues to con-tribute a fanfare to be played at the open-ing of one of our concerts during the coming season. It is my idea to make these fanfares stirring and significant con-tributions to the war effort; so I am sug-gesting that you give your fanfare a title as, for instance, 'A Fanfare for Soldiers', or 'A Fanfare for Airmen', or, 'A Fanfare for Sailors'. The length of the piece I leave to your discretion, but obviously it would be difficult to prolong such a piece over a period of two minutes unless you find this time limit hampers you."

over a period of two minutes unless you find this time limit hampers you." The composers who have already re-sponded to this message by sending in fanfares are Ernest Bloch, Felix Borow-ski, Aaron Copland, Henry Cowell, Paul Creston, Anis Fuleihan, Morton Gould, Percy Grainger, Howard Hanson, Roy Harris, Edgar Stillman Kelly, Harl Mc-Donald, Daniel Gregory Mason, Darius Milhaud, Walter Piston, Bernard Rogers, Roger Sessions, William Grant Still, Leo Sowerby, Deems Taylor, Randall Thomp-son, Virgil Thomson, and Bernard Wage-maar. They were dedicated variously to "Our Soldiers", "The Forces of Our Latin-American Allies", "Paratroopers", "the Medical Corps", "Freedom", "the Signal Corps", "the Forces", "Our Boys on Land, Sea and Sky", "the Navy", "Friends", the Fighting French", "Commandos", "the Dead of Bataan, Maita, Sevastopol and Stalingrad", "American Heroes", "Rue-sia", "France" and "Airmen".

Cleveland

NO season in the symphonic world seems quite complete these latter days with-A quite complete these latter days with-out at least one anniversary celebration. Chicago and New York City have recently had theirs. Now it is the turn of the Cleveland Orchestra which this year en-ters on its twenty-fifth year. Founded as an aftermath of the World War, this en-semble reaches its quarter-century mark in the midd of an even more tertile conin the midst of an even more terrible conflict. But the years have taught it that music's importance increases rather than decreases in proportion to the stress of flict. the times. Certainly never before in its history has this orchestra occupied so high a place in the world of music and so dear a place in the affections of its public.

Olin Downes, music editor of The New York Times, believes the organization has "exceptional reason for self-congratula-tion", since "in the quarter century of its career it has taken a position among the

THERE ARE 4 GREAT RADIO

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St. Louis

ST. LOUIS, with the firm intention of making this year the best in symphonic honic presentation, opened its season lovember 6th with Vladimir Golschmann. November 6th with Vladimir Golachmann. Its regular conductor, on the podium. Forty-eight concerts are planned in the regular series. In December Samuel Mayes, first cellist of the Philadelphia Orchestra, will appear as soloist. He was born in St. Louis in 1918 and brought his then pint-size cello to Philadelphia when he was only twelve years old, play-ing his way into the Curtis Institute where Felix Salmond became his teacher. where Felix Salmond became his teacher.

Kansas City-Wichita

WAR-TIME sharing went into a new WAR-TIME sharing went into a new phase in the recent action of the two cities, Kansas City and Wichita. Neither is able to support a symphony orchestra unaided, yet each is willing to contribute half toward the upkeep of a sizeable en-semble. So they are pooling resources in support of an organization which will never be computations under a different support of an organization which will serve both communities, under a different title in each, the "Kansas City Philbar-monic" giving a regular series of con-certs in that city and the "Wichita Sym-phony Orchestra" just as assiduously furthering musical life in Wichits. A separate corporation will be formed in each city to carry on the business con-nected with the orchestra and a board known as the Orchestral Society of the Midlands will coordinate the two-city effort. Karl Krueger will be the con-ductor. ductor.

A neat plan, to be sure, and one well worth emulating.

Minneapolis

WITH proper pride the citizens of Min-W neapolis are reveiling in an anniver-sary of their own: the fortieth season of the Minneapolis Symphony Orchestra. And with an eye for values and a new for news the Minneapolis Tribure and for news the Minneapolis Tribune and Star Journal in its Sunday magazine sec tion devotes a whole page to the provess and perseverance of this enterprising or chestra

Dimitri Mitropoulos is its conductorfact which speaks volumes in itself-but there are other features which the newspaperman has not failed to mari "On November 5, 1903", the story mari-"in the old Exposition Building, only the gaunt tower of which still stands, we Symphony Orchestra presented in str first public concert November 5, 1903". In

leading orchestras of America". Further, "The public service that The Cleveland Orchestra and its distinguished leader, Dr. Artur Rodzigski, now performs is one that reaches not only the audiences of the great city which has founded and maintained this organization, but it is also a force in the cultural life of the entire nation." The opening pair of concerts. October

Eight

entire nation." ' The opening pair of concerts, October 8th and 10th, under the baton of Dr. Rod-zinski, whose ten years of directorship Cleveland is also celebrating, adhered to the time-bonored custom of presenting well-loved masterpieces: Dvorak's Sym-phony "From the New World", Stravin-sky's Suite from the Ballet, "Petrouchka", and Strauss's waltzes from "Der Rosen-kavaller". The program's only novelty was a sonorous suite from Handel's "The Faithful Shepherd". Faithful Shepherd".

Handel shared the program with Shostakovich, at the second pair of concerts, October 15th and 17th, when the former's Concerto Grosso and the latter's Sym-phony No. 7 were played, dedicated "to our struggle against Fascism, to our future

our struggle against Fascism, to our future victory, to my native city, Leningrad". Herbert Elwell's new "Introduction and Allegro" for orchestra received its first Cleveland performances at the third pair of concerts. October 22nd and 24th. The Allegro is in a contrasted mood, spirited and energetic. The two movements have no thematic material in common and are naired solely for nurnees of contract

no thematic material in common and are parted solely for purposes of contrast. The program, which was conducted by Artur Rodzinski, also included Bee-thoven's Second Symphony and the Vio-uconard Rose was solost. The soles the regular Thursday and Sat-wrday evening series, there will be six wrday evening series, there will be six wrday evening series, there will be six afternoons, all but one of which will be conducted by Rudolph Ringwall. The by Nikolai Sokoloff, the conductor of by Nikolai Sokoloff, the conductor of

Toledo

PATRICIA TRAVERS, violinist, was

Youngstown, Ohio

THE Symphony Orchestra of Youngstown will present seven concerts this season under the direction of Michael and Caimine Ficocelli. Four soloists have been engaged: Albert Spalding, Jarmila Novotna, Jan Peerce and Rosalyn Tureck.

Detroit

THE Detroit Symphony Orchestra, after I twenty-three uninterrupted seasons, is discontinuing its public concert series. Whatever the reasons for this step—those whatever the reasons for this step—those given were the impending gasoline ra-tioning and a decline in the season ticket sales in the 1942-43 series—they would seem scarcely adequate, considering the high standard of the programs the orchestra has given through the years and the wide cultural influence it has exerted.

We are glad to announce, however, that this group of seventy musicians, under the name of "The Detroit Orchestra", will the name of "The Detroit Orchestra", will still be carrying on this winter under the leadership of Victor Kolar, in a series of twenty-one Sunday broadcasts, staged for large audiences in the huge Masonic Auditorium. The indications are that the new organization may take hold and per-haps gain support equal to that accorded the Detroit Symphony Orchestra in its nalminest days. palmiest days.

Indianapolis

THE Indianapolis Symphony Orchestra, THE Indianapolis Symphony Orchestra, with its regular conductor, Fabien Se-vitzky, on the podium, opened its 1942-43 season November 7th and 8th with the first of ten pairs of Saturday night-Sun-day afternoon concerts. It is scheduled to present five important soloists: Richard Crooks, tenor: Rudolph Serkin, planist; Alexander Brailowsky, planist: Zino Francescatti, violinist, and Rose Bamp-ton, soprano. In December, in collabora-tion with the Indianapolis Symphonic Choir of which Elmer A. Steffen is con-ductor, and eminent soloists—Francesca Cassard, soprano. Georgia Graves, con-tralto, Donald Gage, tenor, and John Gur-ney, baritone—the orchestra will perform Verdi's "Manzoni" Requiem. Ferdinand Schaefer, first conductor of the orchestra. will return to the podium in February to will return to the podium in February to conduct one concert. During the season the orchestra also plans to present six children's concerts, four of which will be

given at local high schools. Item of interest: Over 10 per cent of the membership of this orchestra is female.

The Indianapolis Symphony Orchestra is cooperating with C. C. Cappel, head of the USO-Camp Shows Inc., in arranging concerts for such camps as are near to their tour cities throughout the season. A concert to be played in Fort Wayne, Indiana, November 18th, under the auspices of Mrs. Clyde

Quimby, with Abram Chasins, planist, as soloist, will be given for the benefit of the recreation funds of camps near that city. The soldiers at Camp Atterbury, by their own request, will bear at least one concert in the camp by the Indian-apolis Symphony Orchestra. "We are going to prove our worth", says Dr. Sevitzky succinctly.

FREDERICK STOCK

The musical world received in profound sorrow the news of the death, on October 20th, of the dean of American conductors and director of the Chicago Symphony Or-chestra, Dr. Frederick A. Stock. Indeed it will be difficult for most of us to visu-alize the musical scene without him, so intimately, so inextricably has he been associated with the development of music in this country. For forty-eight seasons he has been a motivating spirit in the Chicago Symphony Orchestra, for thirty-eight its conductor. Through his minis-trations it has become one of the coun-try's three greatest symphonic organiza-The musical world received in profound



DR. FREDERICK A. STOCK

tions. Programs given on its golden an-niversary tour last year will live in the memories of all who heard them as un-paralleled examples of interpretative genius. Olin Downes, after the orches-tra's concert in New York, had this to reav of its conductor:

tra's concert in New York, had this to say of its conductor: "Dr. Stock conducted as he always does, with a minimum of gesticulation and a technique remarkable for econ-omy of effort, authority and conductor's skill. A wholly exceptional musician, with an abhorrence of ostentation, he achieved an exciting result in appar-ently the simplest manner." ently the simplest manner.

ently the simplest manner." Dr. Stock was born in Jülich, Germany. on November 11, 1872. The son of a band-master, he began his music lessons with his father, then, at fourteen, entered Cologne Conservatory to study violin and composition. It was while he was there that Theodore Thomas, who had a few years previously founded the Chicago years previously founded the Chicago Symphony Orchestra, first heard him and by persuaded him to come to America. Ar-riving in this country in 1895, he was first engaged as a violinist in the orches-tra, then four years later as Dr. Thomas's assistant. When the latter died on January 5, 1905, Dr. Stock succeeded him as

ary 5, 1905, Dr. Stock succeeded him as conductor. One of Dr. Stock's many endearing char-acteristics was his interest in and sym-pathy for young artists. In his very first year as conductor, for instance, he in-vited two young singers to tour with the orchestra in oratorio performances. They were the late Herbert Witherspoon, basso, and Edward Johnson, now the general manager of the Metropolitan Opera Asso-ciation, who was then a relatively unciation, who was then a relatively un-known young tenor.

As well as being a conductor with few peers, Dr. Stock was a composer, his works including overtures, two sym-phonies, a violin concerto, a 'cello con-certo, a Festival March and a Hymn to Liberty.

Chicago

EVEN had the audience assembled in Orchestra Hall at the opening concert of the Chicago Symphony Orchestra's season, October 15th, known that this was the last time they would hear their in-spired conductor, Dr. Frederick A. Stock, spired conductor, Dr. Frederick A. Stock, they could not have listened any more reverently than they did. The opening number, "A Mighty Fortress is Our God" was a prayer for strength and courage in these times. Beethoven's Fifth was a vicory paean. The closing number 'March and Hymn to Democracy" by Was by Dr. Stock himself. It was the last number he was ever to conduct. Not sufficiently recovered from the effects of an operation performed last May to remain unaffected by the labor involved in directing such a concert, yet insisting on throwing him-self into preparations for another arduous

season, he succumbed only five days later to a heart attack. Henry E. Voegeli, husi-ness manager of the orchestra and Dr. Stock's co-worker for forty-three seasons. voiced the universal opinion when he said "The country has lost one of its greatest men, a man who gave tremendous service, a man who never thought of himself."

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1 STARS

Back Row, left to right, Jack Benny, Radio's No. 1 Comedian; Sam Taylor whose dynamic rhythms keep Benny rollin'; Phil Harris, band leader and Comedian No. 2; and "front and center" the Ludwig & Ludwig Drum Outfit super attraction in any man's band. Ludwig Drum outfit super attraction in any man's band. Ludwig Drum Para. Your dealer can supply yea, cquip now. There is no sub-stiliste for genuine Ludwig & Ludwig drums.

However, knowing Dr. Stock would have it so, the Chicago Symphony Orches-tra has resolved to carry on with renewed vigor the schedule which their conductor had laid out for them during the coming season. The schedule of coming events season. The is as follows:

TUESDAY AFTERNOON CONCERTS

TUESDAY AFTERNOON CONCERTS November 24th, Artur Schnabel, piano; December Ath, Lubisbutz and Nemenoff, duo-piano; December 29th, Artur Rubinstein, piano; January 12th, Fritz Kreisler, violin; Enbruary 20th, Hilde Somer, piano; Erbruary 21th, Robert Quick, violin; February 21th, Robert Quick, violin; February 21th, Robert Quick, violin; March 21td, Symphony program; March 21td, Symphony program; April 13th, Final program.

THURSDAY EVENING, FRIDAY AFTERNOON

CONCERTS

CONCERTS November 19th-20th, Mischa Flman, violin: November 20th-27th, Artur Schnalel, piano; December 3rd-1th, Fatur Schnalel, piano; December 3rd-1th, Jacka Heifetz, violin; December 10th-11th, Jacka Heifetz, violin; January 14th-15th, Fruz Kreisler, violin; January 14th-15th, Sergei Rachmannoff, piano; February 11th-12th, Sergei Rachmannoff, piano; February 11th-12th, Sergei Rachmannoff, piano; February 15th-26th, Eugenia Buxton, piano; March 11th-19th, Arnaldo Estrella, piano; March 11th-19th, Arnaldo Estrella, piano; April 15t-26th, Sumphony program; April 15th-26th, Sumphony program; April 20th-20th, Good Friday program; April 20th-30th, Final program. Six of the pianiets who are to app

Six of the pianists who are to appear with the orchestra this season are new to with the orchestra this season are new to Chicago Symphony patrons. Eugenia Bux-ton, a native of Memphis. Tennessee, has already played in recital in Orchestra Hall and as soloist with the Chicago Civic Orchestra. Arnaldo Estrella comes from Brazil as the prize winner of a contest sponsored by Columbia Concerts and held under the supervision of Octavio Pinto, Brazilian architect and husband of nigan. under the supervision of Octavio Finto, Brazilian architect and husband of pian-ist Guiomar Novaes. Leonard Pennario, of Buffalo, eighteen years old, made his debut with the Dallas Orchestra at the age of twelve. He will be heard with the Chicago Symphony Orchestra in the sec ond American performance of a concerto written for the New York World's Fair by Arthur Bliss. Hilde Somer, born in Vienna twenty years ago, graduated from the Curtis Institute last year. Besides these piano soloists, the outstanding piano duo, Pierre Luboshutz and Genia Nemenoff, who in the past four years have filled over 250 engagements, will appear.

The Chicago Symphony Orchestra, du-plicating the Ravinia Festival Committee's move of last Summer, has announced that uniformed men in service will be adof syn 1940-4 guest monie and a tion a It i aware tural, and e

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1905, the new Auditorium, now the Lyceum Theatre, was built and for twenty-ave years the orchestra's concerts were riven there. In 1930, Northrop Memorial Auditorium on the University of Minne-sota campus was built and became the

sota campus was built and became the Bome of the Symphony. Elbert L. Carpenter figures prominently during the entire course of the organiza-tion's history, for he was its first presi-dent and has served continuously through the years. It was he who, with Emil Oberhoffer, first conductor of the orches-tra, carried out a vision of what a real orchestra should mean to Minneapolis. A mercenty fund was raised and fifty musiguaranty fund was raised and fifty musi-cians, all from the Twin Cities, were en-gaged. The first concert, which featured gaged. gaged. The inst concert, which featured Marcella Sembrich as soloist, aroused such enthusiasm that sufficient funds were raised to widen the scope of the or-chestra's activities. Mr. Oberhomer then instituted a series of popular concerts and instituted a series of popular concerts and laid plans to take the orchestra on annual tours. Most travelled of any symphonic group in America, it has played 2,553 concerts in 383 different citles in all parts of the United States and in Canada and Cuba, covering the staggering total of 20000 miles. 220,000 miles.

The Sunday Tribune accords just praise to the orchestra's conductor. "Likewise our conductor, Mr. Mitropoulos, acclaimed one of the world's greatest interpreters



of symphony music, has brought renown of symphony music, has brought renown to Minneapolis. When, in the season of 1940-41, he made his first appearance as guest conductor of the New York Philhar-monic-Symphony Orchestra, he was ac-corded an ovation by both concert-goers and musical critics that was the sensa-tion of the season."

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It is gratifying to find a newspaper so aware of the advantages, civic and cul-tural, accruing from a city's support of and enthusiasm for its symphonic group.

Salt Lake City

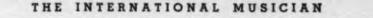
THE Utah State Symphony Orchestra re-THE Utah State Symphony Orchestra re-cently found itself in dire straits when its regular conductor, Hans Heniot, was drafted. The organization sent a frantic message to Sir Thomas Beecham, who hurried out to Salt Lake City post-haste to save the situation Gail Martin, report-ing the result, waxed lyrical: "Orchestra played like demigods. All Salt Lake in-toxicated. Sir Thomas has done more for advancement of music than any one here advancement of music than any one here in fifty years. He was soul of geniality and consideration."

Houston

THE 1942-43 season of the Houston Sym-phony Orchestra, which opened with the program of November 9th, includes ten subscription concerts in Houston, four student concerts and a number of out-oftown engagements. Ernst Hoffman, start-ing his seventh season as conductor, has completed the task of replacements occa-sioned by inroads of the draft and war industries. Soloists for the grant and war in-dustries. Soloists for the season will be Helen Jepson, November 23rd and 24th; Fredell Lack, young Houston violinist, January 4th; and José Iturbi, March 15th. Emphasis will be placed on native talent. Mr. Hoffman will make his first appear-ance as soloist when he joins two local planiats in the granty placed Bach triple

pianists in the rarely played Bach triple concerto. The usual list of cities in Texas and Louisiana have been booked: Galveston, Beaumont, Lake Charles, Austin (Univer-sity of Texas), Texas A. and M., Har-lingen, Denton and others. Some of the orthogic manufacture may have to "ride the orchestra members may have to "ride the rods" to get there, but the concerts will be played. Free concerts will be given in army camps of Texas and Louisiana as a contribution to the entertainment of

the men in service.





Amarillo, Texas

CATTLE may be the theme of the busi-ness world in Amarillo, Texas, and oil its obbligato. But both these go into quick modulation when working hours are over. Then our typical Amarillian turns for re-Then our typical Amarillian turns for re-freshment and inspiration to symphonic music. This town tucked away in the Texan plains actually supports two or-chestras, a senior and a junior, both di-rected by Robert Louis Barron. Mr. Bar-ron, who received his orchestral training in the International Orchestral Academy of the Mergentum Saleburg her being and of the Mozarteum, Salzburg, has been able not only to develop a major instrumental group but one of such calibre that artists who hear it marvel at the high artistic standards displayed here in the very heart of the cattle range.

Los Angeles

OHN BARBIROLLI will conduct a large proportion of the concerts given by the Les Angeles Orchestra this season.

The Janssen Symphony Orchestra of forty-five members, its motto "With accent on the classics and an eye to the future", has included so far in its repertoire (it will be three years old in January) works by Bach. Beethoven, Brahms, Haydn, Mo-zart, Sibelius, Mendelssohn, Tchaikovsky, zart, Sibelius, Mendelssonn, Tchaikovsky, Berlioz, Strauss, among the standard com-posers, and those of such contemporaries as Samuel Barber, Roy Harris, Villa-Lobos, William Grant Still, Stravinsky, and Franz C. Bornschein of this city.

San Francisco

WELVE Friday afternoon and twelve Saturday night concerts are announced for the San Francisco Symphony Orchesfor the San Francisco Symphony Orches-tra this season, the first to be given De-cember 4th and 5th. Pierre Monteux will then begin his eighth year as the orches-tra's conductor. The all-Russian program of December 11th and 12th will be one of the many given by symphony orches-tras everywhere this season in honor of thet neiton Guest artistic who will appear tras everywhere this season in honor of that nation. Guest artists who will appear successively at the concerts of January 15th-16th, January 22nd-23rd, February 5th-6th, March 5th-6th, March 26th-27th and April 2nd-3rd are Albert Spalding, Claudio Arrau, José Iturbi, Sergei Rach-maninoff, Dorothy Maynor and Laura Dubman.

Montreal

THE Montreal Symphony will present ten concerts in the coming season with Rudolf Serkin, November 17th; Andre Mathsea (Canadian pianist), January 23rd; Alexander Brallowsky, March 23rd, and Gregor Piatigorsky, February 23rd. The orchestra will be conducted by Desire Defaux.

Toronto

ANDRE KOSTELANETZ was conductor and James Melton was tenor soloist when, on October 15th, the Toronto Philwhen, on Orchestra presented a program warranted to suit every taste for its clos-ing "Promenade" concert. There was the dignified "Egmont Overture" by Bee-thoven, the Spanish Caprice by Rimsky-Korsakoff, and the "Swan of Tuonela" by

Sibelius. James Melton sang the aria, "Fantaisles, aux divins mensonges" from "Lakmé" as well as a group of solos of Scottish and Mexican extraction. The program closed with that glorified beer barrel polka, Ravel's "Bolero".

A special concert for the Canadian Merchant Marine on October 22nd was also presided over by André Kostelanetz. Vivian Della Chiesa, soprano, was soloist.

The twenty-first season of the Toronto Symphony Orchestra's winter series, con-ducted by Sir Ernest MacMillan, opened October 27th with Joseph Szigeti, violin-ist, welcomed back by music lovers of that city. Prokofieff's Concerto for Violin and Orchestra which has that clarity which only very ancient and extremely modern composers seem to achieve, was negotiated by him with the precision and grace which distinguishes also his Bach portrayals. The Canadian Trio—Sir Ernest MacMillan, piano; Kathleen Parlow, vio-linist, and Zara Nelsova, cellist—played at the November 10th concert. An event of the season will be the

An event of the season will be the presentation, January 19th, of Verdi's 'Requiem''.

Cuba

IN answer to a special invitation from Massimo Freccia and the board of di-rectors of the Havana Orguestra Filarmonica, Eugene Ormandy flew to Havana during the second week of November to appear as guest conductor of the Cuban Orchestra at its concert of November 16th. He is the only guest conductor of the Havana season. He will present with the Orquestra Filarmonica a "Three Bs" program, including his own transcription of the Bach "Toccata, Adagio and Fugue in C Major".

Mexico

THE Symphony Orchestra of Mexico. founded by its conductor, Carlos Chavez in 1928, has just completed its first national tour. Since the country's im-portant citles are widely separated, and not organized for regular concerts, the tour entailed many difficulties. The visits involved traveling more than 2,000 miles in special Pullman cars.

In special Pullman cars. The orchestra's repertoire included both classic and modern works. In More-lia, Miguel Bernal, a local composer, con-ducted the orchestra in his own "Noche en Morelia". In Monterrey two local pianists were guest soloists. Alicia Mont-fort played Beethoven's Fifth Piano Con-certo and Alicia Slaina, Mendelssohn's Fuest First.

Thirty-six years after his death and yea after he had posed the Mexican national anthem, the remains of Jaime F. Nuno were exhumed from his grave in Buffalo last month and, under full military escort, flown to Mexico City, to be placed in the Mexican Hall of Heroes

Nuno died in Buffalo where he had gone as a refugee from a Mexican revolution.

News Nuggets

THE coming concert tour of Yehudi Menuhin includes an all Latin-American good-will series including concerts in

Mexico, Costa Rica, Canal Zone, Colombia, Peru, Chile, Argentina, Brazil, Trinidad, Dutch East Indies, Venezuela, and Cuba. Mr. Menuhin has expressed his wish that arrangements be made for him to appear in as many U. S. A. army camps and naval bases as possible, and special in-structions to that effect have been issued to all the second to be the American descent to all his agents in Latin America.

Nine

A unique collection, 150 violins gathered A unique collection, for violing gathered from professional and amateur makers in all parts of the country, was exhibited at the Wurlitzer Building, New York, in late October, its purpose to atress the fact that fine violins are being made in the United States as well as in Europe.

Receipts for the first two days of the Chicago Symphony Orchestra's new sub-scription season exceeded the 1941 total for the same number of days by \$2,845. This, in the words of Henry E. Voegell, the ensemble's manager, shows "just how much the orchestra means in a year when we must stay at home and 'man the guns' far help the form lines " far behind the front lines."

Marian Anderson has accepted the invitation of the Daughters of the Ameri-can Revolution to sing at Constitution Hall in Washington on the stipulation that there be no segregation in the audi-ence and that the appearance be a precedent for future ones in her annual tours. Denial, several years ago, of the use of Constitution Hall to Miss Anderson by this society caused Mrs. Franklin D. Roosevelt's resignation in protest.

Sir Thomas Beecham has completed a book of memoirs entitled "A Mingled Chime".

Shostakovich's Seventh Symphony will be played by at least ten major symphony orchestres in America within the next few months.

The place of Samuel Barber (who is in the Army) as director of the course in orchestration at the Curtis Institute, is being taken by Gian Carlo-Menotti. "Seventeen of the institute's students have entered the armed forces, and Efrem Zim-balist, the director, has promised that those who had not finished their courses would be reinstated without formality of an audition at the end of the war.'

Marc Blitzstein, the composer, who en-listed as a private in the Army Air Corps, has been given the assignment of writ-ing a score in London for a documentary film dealing with aviation.

Joseph Szigeti, apparently not superstitious, has been booked for thirteen appearances this season in New York.

Alert Hazard

PHILADELPHIA'S local council of de-I fense has found it necessary to pro-hibit the long overnight queues of music devotees waiting for the season's opening devotees waiting for the season's opening Youth Concerts of that city's symphony or-chestra. The "crowds of milling young people not only hinder war traffic", states Judge Harry S. McDevitt, executive direc-tor of the council. "but also would prove a menace to civilian defense in the case of an alert."

HARRISON WALL JOHNSON

VEN without evidence of the military parades marching daily down our streets and of reports of music's role in Army Camps, we could scarcely fail to realize by now that bands form the background of our Armed Forces. Nor did these organizations spring up as full fledged units in their various divisions. It has taken rigorous and intensive training to bring them to their present peak of efficiency. Since the routine of bandsmen in the Manhattan Beach Training Sta-

Band Con

tion is typical of that undergone in most of our training camps, a word of description might not come amiss.

Training for Bandsmen

AT the Manhattan Beach Training Sta-tion the men undergo an intensive course of four weeks during which time they may leave the station grounds for only one week-end. The military con-cert band has a full schedule extending from morning colors at 8:00 A. M. to evening colors at sunset every day except Sunday when morning colors are omitted Sunday, when morning colors are omitted. Every weekday it plays a half-hour con-cert at noon and, on the drill field, assists cert at noon and, on the drill field, assists recruits in their marching. A concert of symphonic proportions is given Satur-day afternoons when such works as the following are played: Ravel's "Bolero", excerpts from Elgar's "Enigma Varia-tions" and Mendelssohn's "Mid-Summer Night's Dream" suite, the "March of the Peers" from Sullivan's "Iolanthe", String-field's "Cripple Creek", Wagner's "Hom-age March" and the Procession of the Knights from "Parsifal", Bach's "Jesu, Joy of Man's Desiring", Grofé's "Mardi Gras", Tchaikovsky's "1812 Overture" and Offenbach's Overture to "Orpheus in Hades". Hades"

It is customary for the men to func-tion in capacities other than playing. One, for instance, keeps the log; another looks to the equipment; three others are libra-

short, everything must "go over" the first time and (ulfill its purpose of contribut-ing to the men's high spirits. That the band in the service does just this can no longer be a matter of doubt

Santa Monica Municipal Band FOUR concerts a week will be presented on the fall and winter schedule of the Santa Monica Municipal Band of twenty-four musicians from Local 47, Los An-geles, after a busy summer season of thriteen weeks with two concerts a day.

The band, under the baton of Lancaster O'Grady, is a civic organization spon-sored by the cities of Ocean Park and Santa Monica. Concerts are given to large audiences in the Santa Monica Municipal Auditorium, at various schools and in the public parks.

Los Angeles County Band

CONTINUING their concerts dedicated to our Latin American neighbors, the Los Angeles County Band of forty-two musi-clans, led by Louis Castellucci, is heard over the air on alternate Mondays from coast to coast. This series of salutes to

coast to coast. This series of salutes to our good neighbors will continue until the middle of next summer. In addition, this organization, spon-sored by the three million citizens of Los Angeles County, is participating in civi-lian defense rallies and patriotic concerts throughout the county.



others rians: supervise the quarters. Many, incidentally, double on two or more instruments

instruments. Camp routine for the bandsmen is not without its humorous situations. For in-stance, one bandsman, making ready for his first rehearsal, practiced with untir-ing persistency the "Star-Spangled Ban-ner", knowing that it would certainly be called for. He had been tolling over its phrases for some time when a lieutenant stormed into his shack demanding to know what was going on. "I'm trying to get some work done outside and you've had all my men standing at attention for a half-hour!"

Woodwinds to the Fore

THE military band has proven itself of THE military band has proven itself of pioneer caliber in that it has intro-duced several variations in the arrange-ment of instruments. On the march, in-stead of having the brass in front, fol-lowed by percussion with the woodwinds trailing behind (thus making them more or less ineffective since they are inaudi-ble except from the rear), the woodwinds at the Manhattan Beach Training Station are placed immediately behind the trom-bone, followed by the brass and percus-sion. Through this arrangement the full band takes on a depth and clarity rarely band takes on a depth and clarity rarely attained under the old placement.

The life of the musician in the Armed Forces differs essentially from that of his brother in civilian life. In the first place, everything is regulated. He marches in formation at prescribed times. He ob-serves the formality of service conduct. serves the formality of service conduct. During raids and other emergencies he is prepared to act as stretcher bearer for which purpose he engages in regular stretcher drills. Military duties take precedence over all others.

There are other more subtle differences. Practicality is the keynote of the service. For instance, there is no time to present a controversial piece of music to an audience for critical approval. There is no time to revise an old, neglected work: In

Long Beach Municipal Band

PROGRAM of spirited music for sol-A A diers leaving for camp is offered three mornings a week by the Long Beach Band of thirty-five members, under the direction of Dr. Herbert L. Clarke.

This band boasts a history of thirtythree years, having given its first concert in 1909. Since then the band has pre-sented 15,690 programs for the people of

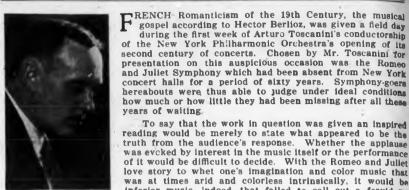
Long Beach, playing twice a day, six days a week. Philadelphia WPA Sylvania

Concert Band

TO strengthen wartime morale and to further music control of the strength of t further music appreciation among chil-dren and young people, the local Music Division of the Works Project Adminis-tration, Pennsylvania War Service Proj-ect, will continue concerts in the schools during the current concerts in the schools ect, will continue concerts in the schools during the current season. Sponsored by the School District of Philadelphia Board of Public Education, the concerts are ar-ranged with the cooperation of the De-partment of Music Education, under Dr. George L. Lindsay, director. As contribu-tory to its "Music for Morale and Vic-tory" program, they are indorsed also by the Philadelphia Council of Defonse Amer. the Philadelphia Council of Defense Amer-ican Unity Music Committee.

The Philadelphia WPA Sylvania Con-cert Band, under Joseph DeLuca's leadership, performed at the Kearney School, on the afternoon of October 5th, and at the Jones Junior High School, the afternoons of October 6th and 7th. The following week they played at Shaw Junior High School in the afternoon, October 12th, and at Vaux Junior High School in the morning, October 13th. Additional morning programs were presented at Overbrook High School, October 14th, McCall School, October 15th, and Thomas Junior High School, October 16th, and afternoon con-certs. October 15th, at Nare Junior High School and, October 16th, at Edmonds School.

USICAL USINGS by



Harrison W. Johnson
 Harrison W. Johnson
 the love scenes and the Queen Mab Scherzo are that is over-long and often lacking in spontaneity and inspiration. To quote from the composer's autobiographical Memoirs:

years of waiting.

a score that is over-long and often lacking in spontaneity and inspiration. To quote from the composer's autobiographical Memoirs: "Paganini had given me money that I might write music, and write it I did. I worked for seven months at my symphony, not leaving off for more than three or four days out of every thirty on any pretense whatsoever. "And during all that time how ardently did I live! How vigorously I struck out in that grand sea of poetry caressed by the playful breeze of fancy, beneath the hot rays of that sun of love which Shakespeare kindled, always confident of my power to reach the marvellous island where stands the temple of true art. Whether I succeeded reach the marvellous island where stands the temple of true art. Whether I succeeded or not it is not for me to decide."

TURBULENT RETORT

Paganini, who had generously made possible the leisure necessary for the writing of the symphony, never read or heard it performed, for he was not in Paris during the first performances in November and December, 1839, and died at Nice in May, 1840. Berlioz comments at that time: "Poor dear great friend! Happily for him, he never read the horrible nonsense

"Poor dear great iriend: Happily for him, he never read the horrible nonsense in many of the Paris newspapers about the plan of the work, the introduction, the adagio, Queen Mab, and the allocution of Friar Lawrence. One regarded it as an extravagance on my part to have attempted this new form of symphony; another could find nothing in the scherzo of Queen Mab but a little grotesque noise like that of an ill-greased syringe. A third speaking of the love-scenes—the adagio, the part that three-fourths of the European musicians who know it now rank above all I have written—asserted that I had not understood Shakespeare! Toad, swollen with imbe-cility: If you could prove that to me!"

cliity! If you could prove that to me!" All of which goes to depict Berlioz as a turbulent figure of the music world as it was to be experienced in Paris and elsewhere in Europe during the 1840's. Wagner, Liszt, Chopin, Berlioz, all lived stormy, emotional lives and fought gallantly for a new order in music.

BERLIOZ, THE MODERN

BERLICZ, THE MODERN When, as a youngster. I used to read descriptions of Berlicz' music, especially when I came across his autobiography at the public library. I was fired with enthusi-asm for the musician and consumed with desire to hear some of his scores adequately performed. The Fantastic Symphony had a grisly enough program to delight any music student who desired to know how far legitimate music could be forced to tell a story or describe in comparative detail the stark and terrible aspects of life. I thought that this music music be something far and away in advance of Bach, Bee-thoven, or even Liszt, whose Mephisto Waltz, 'with which I had lately become acquainted, seemed to me to strike a new path in modernism along with the "Totentanz" of the same composer. It was several years before I had opportunity to hear a performance of the Fan-tastic Symphony and in the meantime I had Liszt's piano arrangement of Berlios' "Les Francs-Juges Overture" and had heard orchestral performances of the "Roman Carnaval Overture" and excerpts from the "Damnation of Faust". All these proved interesting but, with the exception of the France-Juges, seemed lacking in the essen-tial quality I had come to associate with the composer through reading about him. Where, I wondered, was the demoniacal undercurrent, the toying with strange moods, the flerce orgies of tonal splendor that I expected to hear from Berlioz' scores? So I lived and looked expectantly forward to my first hearing of the Fantastic. The Berlin Philharmonic under Arthur Nikisch announced the Fantastic on an early program and my expectation rose to the boiling point. I have never since heard a performance that equalled that one, and I have heard at least a dozen famous con-ductors give their interpretations of the score. Nikisch had the fire and imagination needed to invest this music with every attribute demanded by the composer. I felt at the time that I was hearing as fine a performance as might be vouchsafed one in a lifetime. When, as a youngster, I used to read descriptions of Berlioz' music, especially

a lifetime.

SUBTLETY IN "C"

SUBTLETY IN "C" But how different the music was from what I had expected! Instead of a complex and subtle score such as I had looked forward to hearing, the music sounded almost or dangerously seductive and emerged from the orchestra with an angular, square toed simplicity that was like a slap in the face. Who, I asked myself with youthful arrogance, could be subtle in the key of C major! Not until the third movement was reached did I have any sense of the strangeness engendered by the program. There the melancholy mood of loneliness was evoked and I remember what terrific tympasi hunders burst on my ears at the close of the movement as the two shepherds dissp-er at the approach of a coming storm. The March to the Scaffold reminded me cruelly of a Boy Scout jamboree and it was not until the final Witches' Sabbath mov-ment that the music seemed to me to approximate the composer's own program. Berlioz is considered a romantic composer, but compared with Liszt he seems to greater and more sonorous masses of sound and his ideal orchestra is one of such Brobdingnagian proportions that no one has ever imagined the possibility of con-sumating such tonal magnificence. Nor has it been necessary. Even in Shosta-tote, Seventh Symphony, for all its monumental proportions, there has been no to second Berlioz' dream orchestra. Tormerly, when hearing one of Berlioz' larger works, I tried to read behind and the lines to make sure that there was no hidden or secret depth or message the faming personality who walked the earth, suffered and wrote music so strenuously target on more sonorous at the period and wrote music so strenuously the faming personality who walked the earth, suffered and wrote music so strenuously the faming personality who walked the earth, suffered and wrote music so strenuously that might escape the sterious listener who had retained or receptured a respect for the faming personality who walked the earth, suffered and wrote music so strenuously the faming personality who walked the earth suffered and w

I have grown resigned to that Berlioz and can see him without glamour, minus the aura of monstrous strangeness that I was led to expect before I learned to know him as he is in his music, a courageous music-maker striving for new paths and fighting his way through enmity, misunderstanding and academic antagonism to give the world what he thought was epoch-making originality and freshness. Finally he did fix at least for himself a firm place in the hierarchy of Romanticism.



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THE INTERNATIONAL MUSICIAN

OP-FLIGHT BANDS are busy on their engagements these days, but they are still busier in their spare time. Entertaining service men is filling up every minute. Through the cooperation of the various musicians' locals and the USO-Camp Shows, service men enjoy the playing of the most brilliant combinations in the country. For instance, bands playing at the Oriental and Chicago theatres in that city have contributed several extra shows a day to camp entertainment. Kay Kyser's day is typical of those of many top-flighters. In one twelvehour stretch he did seven shows at a theatre, a broadcast for the Treas-

ury Department and a street The following week he dance. and his band used their day off to play at an army camp.

Not only do they give their services freely, but in most of the cases the bands pay their own way to and from the army camps and naval bases.

Station enjoys an afternoon of band enter-

tainment. Among the ensembles which have already appeared are those of Eddie Duchin. Jimmy Dorsey, Charlie Spivak, Griff Williams, Shep Fields, Russ Morgan, Tommy Tucker, Glenn Miller, Art Jarrett, Orrin Tucker, Eddie Howard and Bob Strong.

Lieutenant Orrin Tucker, who is in charge of music at Navy Pier, in arrang-ing for the visits of top-flight ensembles, ag for the visits of top-night ensembles, has put to good use his intimate knowl-edge of orchestras and their problems. Naturally, the leaders of these bands are faced with innumerable difficulties: no stages, no racks, poor public address systems. However, they have good-naturedly taken these drawbacks in their stride hanny in the realization that they stride, happy in the realization that they are contributing their share to the war effort.

Manhattan Medley

HARRY JAMES, during his engagement at the Hotel Lincoin, put his veto on dancers wearing the over-length coats and sharp, baggy trousers banned by the War Production Board. "Now is no time for wastefulness", he explained. "The root suit is a symbol of days when the public had no cares about conservation, and we do not want it at the Lincoin". ARRY JAMES, during his engagement

BENNY GOODMAN is still holding forth at the Hotel New Yorker.

TOMMY TUCKER was back on the stand at the Essex House on October 17th after a two-week touch of pneumonia. He fnished his date October 28th and left the city for a theatre tour.

VAUGHN MONROE began his second season at the Hotel Commodore on Octo-ber 1st. He has signed on the dotted line for a movie contract and will leave for Hollywood in January.

ALVINO REY opened October 12th at the Astor Hotel for an indefinite stay.

MUGGSY SPANIER took over at the Arcadia Baliroom October 15th, before opening at Dempsey's Restaurant on November 8th.

LOUIS BETANCOURT and his continental orchestra opened at the Cocoanut Grove of the Park Central Hotel October 14th

RED NORVO checked into the Aquarium October 3rd.

CHUCK PALMER, now playing at the Village Barn, was featured on a televised Variety Show October 18th.

KORN KOBBLERS, who recently completed an 18-month run at the Flagship in Union, New Jersey, made their New York debut October 27th at Rogers Corner.

New York Nabobs

CHARLIE SPIVAK was the mainstay at the Buffalo, in Buffalo, the week of October 8th. He had a date October 19th at Keith's Roof, Baltimore.

DICK ROGERS took over at the New Kenmore Hotel, Albany, on October 30th, where he will remain for four weeks.

HENRY JEROME began an indefinite engagement at the New Pelham Heath Inn, Bronx, New York, on September 29th, after a four-year run at Childs' Paramount Restaurant, New York City.

Bean-Town Bands

AL DONAHUE had n date in his home town September 25th, when his band shared the bill with Guy Ormandy at the Raymor-Playmor Ballroom, Boston. STAN KENTON checked in October 30th at the Raymor-Playmor for a 10-day

stay

DICK STABILE played at the RKO-Boston, in the Hub City, the week of October 16th, and at Loew's State, New York, the week of October 29th.

RICHARD HIMBER brought his band to the Totem Pole, Auburndale, Massa-chusetts, October 7th. TEDDY POWELL took over at the Totem Pole Outber 14th

Totem Pole, October 14th.

Atlantic Antics

LES BROWN began his stint at the Meadowbrook, Cedar Grove, New Jersey, on October 16th. Joining him there was the quartet that was with Bobby Sherwood as the Bobettes. The band is scheduled for a date at Massachusetts Institute of Technology, Boston, Novem-ber 20th, and another at Johns Hopkins, Baltimore, November 26th.

AL TRACE followed the Korn Kobblers into the Flagship, Union, New Jersey, October 5th. This is Trace's initial ap-pearance in the East, though he has been around the Mid-West for many years.

around the Mid-West for many years. JOHNNY LONG had a week at the Earle Theatre, Washington, opening Octo-ber 23rd, before moving into the Roseland Ballroom, New York, on October 30th, for a four-weeker. Newcomers with the band are Ernie Caceres, formerly with Glenn Miller, on lead alto, and a fifth sax, Tino Lagro, on tenor. Isgro, on tenor.

LITTLE JACK LITTLE will hold over at El Patio, Washington. D. C., until De-cember 23rd.

LOUIS PRIMA spent a week at the Apollo, New York, opening October 2nd. A date, October 13th through 24th, fol-lowed at the Palomar Ballroom, Norfolk, Virginia. He next played the Totem Pole, Auburndale, Massachusetts, October 28th through 31st. before opening November 3rd at the Hotel Roosevelt, Washington. The band is one swing ensemble that literally stems from New Orleans' "Basin Street" and its great jazz tradition. Trumpet maestro Prima was born a stone's throw from the famous thorough-fare, as were a number of his musicians, among them his trumpet-playing brother, Leon Prima; Frank Federico, guitarist, and Elleridge "Eagle" Westerfield, sax and clairnet player. Prima's thinking of forming a "Basin Street Quartet" made up of these four New Orleans men. up of these four New Orleans men.

JOHNNY McGEE checked into the Palomar Ballroom, Norfolk, Virginia,

October 26th, for ten days. BOBBY BYRNE teed off on a six-week tour of Eastern theatres, October 19th.

Quaker Quickies

OHN KIRBY began a week's date at the Earle, Philadelphia, October 9th.

WILL OSBORNE did the honors for the week of October 23rd at the Earle Theatre, Philadelphia, and for the week of October 30th at Loew's Akron, Akron, Obio.



JACK TEAGARDEN had a one-nighter October 27th at the Aragon Ballroom, Pittsburgh, before opening at Shangri-La, Philadelphia, November 3rd for three weeks. He took time out to maestro at Lafayette College, Easton, Pennsylvania, November 20th. November 20th.

November 20th. BOB ASTOR broke the record on his opening night, October 9th, at the William Penn Hotel, Pittsburgh. It was the first swing band ever to play there, and every-one swore he'd flop! He has recently added Andy Blaine, trumpet and vocals; Norman Bucalo, lead alto, and George Shaw, bass, all formerly with Vido Musso.

FRANKIE MASTERS swung into the Stanley, Pittsburgh, October 30th.

Southward Swing

CLYDE LUCAS began a two-weeker at the Chase Hotel, St. Louis, October 16th.

RUSS MORGAN followed the Lucas music-makers into the Chase Hotel, Octo-ber 30th, for two weeks. He will return to Edgewater Beach Hotel, Chicago, De-cember 11th, for a long run.

TED WEEMS is at the Roosevelt Hotel. New Orleans, for a month, to be followed with eight weeks of theatre dates.

JOE RICARDEL is now at the Balinese Room, Galveston, Texas, after three sea-sons at the historic Claremont Inn, New York.

Mid-West Maelstrom

CHARLIE BARNET moved his crew into CHARLIE BARNET moved his crew into the Aragon Ballroom, Cleveland, No-vember 1st, followed by a date at the Palace Theatre, Columbus, November 3rd through 5th, another at the Palace Thea-tre, Akron, November 6th through 9th, one at the Palace, Youngstown, November 10th through 12th, and a one-nighter, November 13th, at the Auditorium, Buf-falo, New York. He may make an over-seas tour of Army camps in the British Isles.

Isles. GLEN GRAY checked into the Stanley Theatre, Pittsburgh, October 16th, for a one-weeker. Two one-nighters followed October 27th at the Coronado Theatre, Rockford, Illinois, and October 28th at the Orpheum Theatre, Madiscn. Wisconsin, before he opened. October 30th, for a week at the Chicago Theatre, Chicago.

MITCHELL AYRES left November 9th on a Mid-West tour of one-nighters. The popular swing maestro, by the by, once played in the St. Louis Symphony Orchestra.

DEL COURTNEY was at the Michigan, Lansing, Michigan, October 21st through 24th; the Temple, Saginaw, Michigan, October 25th through 27th; the Capitol, Filmt, Michigan, October 28th through 31st; the Michigan, Ann Arbor, Michigan, November 1st and 2nd, and the Bijou,

Battle Creek, Michigan, November 6th through 8th.

JOE VENUTI had a string of dates October 23rd and 24th at Lakeside Park, Dayton; October 25th, at Tromar Ball-Dayton, Des Moines; October 28th, at Irolian Bair-room, Des Moines; October 28th, at In-diana Roof, Indianapolis; October 29th, at Skylon Ballroom. Sloux City, Iowa, and October 30th and November 1st, at In-diana Roof, Indianapolis.

Chicago Chit-Chat SONNY DUNHAM moved his crew into the Panther Room, Hotel Sherman, on September 25th. WOODY HERMAN opened at the

Pauther Room on October 9th.

JERRY WALD, after a two-weeker, opening December 18th, at the Strand Theatre, New York City, will begin a four-week stay at the Panther Room, December 31st.

DICK JURGENS and his band took DICK JURGENS and his band took time out for their first vacation in thirteen years before returning to the Aragon Ballroom, on October 30th, for their sixth consecutive year. Current plans call for another Jurgens run from Christmas Day through March 18th, provided Uncle Sam doesn't call him before that date.

EDDY HOWARD will follow the Jurgens music-makers at the Aragon, December 1st.

JOHNNY (SCAT) DAVIS held forth at the Oriental Theatre the week of Novem-ber 6th.

CARL RAVAZZA will begin a four-weeker at the Trianon November 27th.

LAWRENCE WELK is scheduled to return to the Trianon on Christmas Day and remain through February 14th.

Far West Fanfare

TOMMY REYNOLDS was honored in a farewell party October 16th by hun-dreds of Utah dancers when the young clarinet-leader and his orchestra finished their engagement at the Rainbow Randevu in Salt Lake City. He spent October 23rd at the University of Missouri, Columbia; October 24th at King Ballroom, Lincoln. Nebraska; October 30th at the University of Texas, Dallas, and began a two-weeker at the Blue Moon Cafe, Wichita, Kansas, November 6th A date at the Bainbow OMMY REYNOLDS was honored in a November 6th. A date at the Rainbow Gardens, Denver, opening November 19th. Is next on his schedule His Western dates are so heavy that his return East, originally planned for late 1942, has been postponed until mid-winter. HENRY KING is doing a string of

Northwest one-nighters. INA RAY HUTTON was mistress of

swingeries at the Orpheum, Omaha. Nebraska, November 6th through 12th. and at the Orpheum, Springfield, illinois





NY 14.4

November 14th and 15th. She is sched-uled to play the Palace, South Bend, Indiana, November 16th; the Orpheum, Madison, Wiscowin, November 17th and 18th and the Circle Indiananolis In 18th. and the Circle, Indianapolis, In-diana, November 20th through 26th.

EDDIE ROGERS is fronting the band once more at Mueblebach Hotel, Kansas City, Missouri

LOU BREESE did one-nighters at the Arkota Ballroom, Sioux City, Iowa, Octo-Arkota Bailroom, Sloux City, Jowa, Octo-ber 3rd; Chermot Ballroom, Omaha, Nebraska, October 4th, and the Audi-torium, Ravenna, Nebraska, October 6th, before opening at the Blue Moon, Wichita, Kansas, for a date October 9th through 15th, followed by a stop-over, October 17th, at the Pal-Mor Ballroom, Kansas City City.

Pacific Pastime

COUNT BASIE played at Long Beach Auditorium, Long Beach, October 10th, d Shrine Auditorium, Los Angeles, the following day. The Count, famous for his hot jazz and swing music, got his musical start by playing the organ for church services in his home town of Red Bank, New Jersey.

TOMMY DORSEY was at the Long Beach Auditorium, October 24th, then had seath Attactionant, October 2411, then had a date at the Orpheum, Seattle, November 9th, and will be at the Paramount, Port-land, Oregon, November 16th. The band is already scheduled to play the Pennsyl-vania Hotel, New York, next year, opening sometime in the Fall.



PAUL WHITEMAN

PAUL WHITEMAN will open January 12th at the Palace Hotel, San Francisco, for a three-month stay.

BOB CHESTER moved from the Casa Manana, Culver City, California, to the Golden Gate, San Francisco, October 28th, for a two-weeker

ERSKINE HAWKINS replaced Bob Chester at the Casa Manana.

JAN GARBER had a trio of dates, November 6th, 8th and 9th, at the Pacific Ballroom, San Diego, before opening at Trianon, South Gate, November 11th.

TED FIO RITO will be at the Palomar, Seattle, Washington, November 23rd. HENRY BUSSE set a record for weekend business recently at Jantzen Beach, Portland, Oregon.

Hollywood Highlights

GENE KRUPA checked into the Hollywood Palladium, November 10th.

LES HITE had a hold-over at Club Louisiana, Los Angeles. BOB CROSBY, COUNT BASIE and

FREDDIE SLAK are working in the new picture, "Reveille with Beverly".

RAY NOBLE, LES BROWN and FREDDY MARTIN recently completed picture jobs at RKO.

XAVIER CUGAT appears in the cur-rent picture, "You Were Never Lovelier". DUKE ELLINGTON will be featured in the film version of "Cabin in the Sky".

LOUIS ARMSTRONG is working as a single, without his band, in MGM's new picture, "Cabin in the Sky".

Pack o' Dates

TIMMY DORSEY packed the jitterbugs In during his two-week stay at the Panther Room, Hotel Sherman, Chicago,



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opening September 11th. A date at the Hollywood Palladium followed, and, at its close. November 9th, he started work on the picture, "I Dood It". The saxophonistleader is so adept on his instrument that he plays notes both above and below the range of the horn. He was the protag-onist in the "believe it or not" stunt of playing Rimsky-Korsakov's "Flight of the

playing Rimsky-Korsakov's "Flight of the Bumblebee" in one breath, and is also noted for writing saxophone novelites so difficult that only he can play them. **TEDDY POWELL** took over at the Palais Royale. Toronto, November 2nd; Summer Gardens, Kitchener, Ontario. November 3rd; Arena. London, Ontario. November 3rd; Arena. London, Ontario. November 4th; Burlington Pier, Hamil-ton, Ontario. November 5th; Statler Hotel, Detroit, November 6th, and Castle Farm. Cincinnati, November 7th.

JIMMIE LUNCEFORD has a string of one-nighters ahead of him in middle-western and far-western states.

Lining-Up for Signing-Up

SAMMY KAYE was released from his A date at the Essex House, New York City, where he was scheduled to start October 29th, because he may be in the Army within the next few months and would prefer to play theatres until then. would prefer to play theatres until then. Sammy got word last week from some of our boys stationed in England, "followers and fans of Sammy Kaye", that they had always enjoyed listening to his fine or-chestra and vocalists, and "hereby an-nounce our intentions of forming a fan club. We believe it is the first one of its kind on foreign soil and are awaiting your official recognition as the No. 1 Overseas official recognition as the No. 1 Overseas Sammy Kaye Swing and Sway Club". Sammy promptly sent "recognition".

INK SPOTS have asked that the "four" be dropped from their billing. Seems that one of them contemplates early en-Seems listment in the Army and that the others expect to carry on without a replacement.

SAM DONAHUE, who will soon enter the Army Air Corps, chalked up a mighty \$52,350 in War Bond sales on a one-night appearance on Jerry Robert's "Swing Shift" radio program. This total would be creditable at any time, but is especially so here—inasmuch as the "Swing Shift" is precented when the currence head hunce so here—inasmuch as the "Swing Shift" is presented when the average bond buyer is either working, sleeping or playing. The Donahue band made its West Coast debut at the Casa Manana in Culver City, California, opening there October 25th for a six-week stay. "Saxophone Sam" is probably one of the most versatile musicians in the business. Not only is he a master of the tenor sax, alto sax, clarinet and trumpet, but he also writes clarinet and trumpet, but he also writes most of the band's swing arrangements, offers an occasional vocal, and, finally, leads. Back in the band's intancy he even took care of booking its engagemental

They're In the Service Now

CLAUDE THORNHILL chalked up a C healthy gross the week of October 2nd at the Colonial, Dayton, Ohio. On Octo-ber 5th, he flew to New York to enlist in the Navy as an apprentice seaman. The the ravy as an apprentice seaman. The next day he was back directing the hand. A one-nighter at Nu-Elms Ballroom, Youngstown, Ohio, was sandwiched in on October 24th, and on October 26th he entered the service.

WAYNE KING is now Captain King of the United States Army.

CHARLIE FISK disbanded his orchestra on the Coast last week following a call from Uncle Sam.

BUDDY CLARKE, house leader for years at Park Central Hotel, New York, enlisted with his band as a unit of the Navy. Clarke has rank of lieutenant, junior grade, and unit left for St. Peters-burg, Florida, October 7th.

COUCHY ROBERTS was the first of Count Basie's bandsmen to be called in the draft.

BOB MATTHEWS, ex-vocalist with Sam Donahue, is now in the Army Air Corps at Keesler Field, Mississippi.

MARSHALL ROYAL, ERNIE ROYAL and SONNY GRAVEN, all formerly with Lionel Hampton, are now in the Naval Reserve band at San Diego, California.

Service Notes

CLYDE McCOY'S band, which enlisted in toto at the Norfolk Naval Air Base, McCoy as a Specialist First Class and the personnel as Seamen Second Class, all in the Aviation Machinists' Mates School, have since been transferred to the new hool at Millin Training S. on near Memphis, Tennessee. A. M. M. musicians spend part of each day in rehearsal as a jazz unit, part in practice as members of augmented A. M. M. School's Naval military-type band under direction of Chief Musician Pezzala, part in military drill and part in general naval schooling The McCoys, moreover, frequently give jam sessions in front of the barracks at night for their fellow aviation sailors serving as strong morale builders for the men 1

GLENN MILLER entered a thirty-day preliminary training period at Fort Meade,

Maryland, late in October, which will prepare him for the captaincy he recently was granted in the Specialists Corps.

THE INTERNATIONAL MUSICIAN

BUDDY ROGERS hurried from the Eastern air base where he is acting as lieutenant in the Army air forces, to be at the bedside of his wife. Mary Pickford, when she was operated on October 21st for a kidney ailment.

ARTIE SHAW'S Navy orchestra in Newport, Rhode Island, has received orders to get in shape for a tour of the country, starting in about a month.

For Bonds and Boys

SWING history was really made when HARRY JAMES, JIMMIE LUNCE-FORD and GLEN GRAY combined orchestras for the mammoth Army Emergency Relief Show at Madison Square Garden. September 30th. The total band included 15 saxes, 12 trumpets, nine trombones and 10 show a buthe saxtion a 10-piece rhythm section.

Canada's Victory Bond campaign was led off by BARRY WOOD, who flew to Toronto October 24th to start his tour of principal Dominion cities in behalf of the drive.

The all-jive band of TOMMY DORSEY, on the War Department's "command performance", was short-waved to troops overseas



U. S. S. R. to U. S. A. USICIANS of the Soviet Union have M established contact with musicians of III. established contact with musicians of the United States through Benny Good-man, honorary chairman of the popular music division of Russian War Relief. They have joined with political leaders in issuing "a fervent appeal to the great American nation to engage in a decisive struggle against Hitlerite tyranny". Their appeal, in the form of a cable addressed to Goodman, reads as follows: "Today the destiny of all mankind is being decided on the blood-drenched fields of our At such a time no true artist, no country. man of art, can stand aloof from events". The signers were Dimitri Shostakovich, Sergei Prokofieff, Reinhold Glière, Dimitri Kabalevsky, Vano Muradeli, Victor Biely and Tikhon Khrennikoff.

Silver Lining

THAT inevitable silver lining peeps through in the orchestral situation, also. Formerly, if a single member in a band were displaced, a great cry went up from one-night operators that they were being "taken in". that they were not get-ting what they had bought, that the leader was using them to break in new talent. Now not a murmer comes from these people who feel glad enough to get a good band, reshuffled or otherwise.

Swing Soirees

JAZZ lectures and jam sessions are being featured at the carting of the J featured at the series of fifteen swing solrees which opened at the New School for Social Research. New York, Septemfor Social Research. New York, Septem-ber 29th. Robert Goffin. Belgian lawyer and swing fan. and Leonard Feather. British composer and critic, are conduct-ing the course. Stars who will take part either as speakers or performers include Jimmie Lunceford, Harry James, Lionel Hampton, Benny Goodman and W. C. Handy

"Once Upon a Time"

JOE REICHMAN was once a budding genius in an important law office. JAN SAVITT at one time played with

Philadelphia Symphony Orchestr was the youngest member ever admitted to the organization. LIONEL HAMPTON shouldn't be

hothered by the current transportation problem, for he once rode to work in a hearse! It happened when the Hampton band left Boston in a chartered bus, route for Baltimore, 400 miles away. bus broke down at 1 A. With no other buses obtainable and no trains sched-uled. Finally a bystander offered to sup-ply accommodations in a hearse and four big black limousines. The boys made it with an hour to spare.



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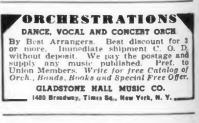


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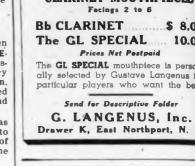






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GLENN MILLER

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"Some day I'm going to murder the "Some day I'm going to murder the bugler", runs one of the most familiar of army tunes. At 5:45 A. M. the bugler is probably the most unpopular man in the army, but forty-five minutes later he blows mess call and, presto! he is again one of the boys. It's a bit hard on the nerves at first, but the bugler gets used to it in time. After all, he doesn't like to wake people up. to wake people up.

Army bugiers have a separate classifica-Army buglers have a separate classifica-tion, just as do cooks and truck drivers. Let us follow the activities of the bugler, for instance, at Quartermaster Replace-ment Training Center, Camp Lee, Vir-glinia. Here they receive special training in their job. In the first place, they are known, in "G. I." language, as trumpeters. not huglers. The regulation field trumpet is about eighteen inches long. and is is about eighteen inches long, and is pitched in the key of G, with an adjusta-ble slide in F. There is also a cavairy bugle pitched in C, which is only about ten inches long. More rarely used is the single-valve type of the regulation ten inches long. Mo the single-valve type trumpet, which adds five more notes to the five which can be produced on the valveless model. All of these are to be distinguished from the ordinary three-valve trumpet and cornet, which are standard band instruments.

After they are classified on the basis of previous experience, trumpeters are sent to Major Emerson Ballmer, QMRTC band officer, for instruction. The first band officer, for instruction. The first thing they learn is the fundamentals of music, that is, how to read and write music. Playing by ear may carry a man through if his ear is exceptionally good, but almost invariably it results in sloppy. inaccurate playing. The difference be tween an eighth note and a sixteenth is as important in camp as it is in the concert hall.

The easiest calls are taught first, and the men are required to memorize them as quickly as possible. After two weeks of training, a trumpeter receives a rating as skilled or semi-skilled; if he doesn't measure up to one of these standards, he is sent back for reclassification. During the first week he is expected to learn at During least six calls.

The climax in a trumpeter-trainee's period of instruction resembles the first solo flight of an aviation cadet; it is his first solo performance at retreat. The music itself is not particularly difficult, but the nervous strain is considerable. He stands alone on a wide, wide field, with ranks of motionless men in the distance, and it seems as though everyone in the world were listening, waiting for him to make a mistake. The trumpeter who suc-cessfully passes this ordeal has proved his mettle.

There is considerable hard study in store for him, too. Trumpet calls fall into four main classes: warning calls, formation calls, alarm calls and service calls. This last group includes almost all the calls with which the average soldier is likely to be familiar. There is also a is likely to be familiar. There is also a separate category of drill signals. About twenty-four calls are in common use, out of a grand total of fifty-nine for all branches of the army.

In addition to calls and signals, most drum and bugle corps. Camp Lee already has several of these field corps, and more are being trained. There is one in each

÷.



regiment, so that each unit has appropri-ate music for every occasion.

ARMY BUGLER

Signal Corps Photo

At present, there are more than fifty trumpeters in the cadre of the Quarter-master Replacement Training Centerall graduates of Major Ballmer's classes. distributed one to a company. There are three buglers' schools, directed by serthree buglers' schools, directed by ser-geants under the general supervision of Major Ballmer. It is estimated that about 250 have been trained here since Camp Lee was opened. A trumpeter who has been permanently assigned to a unit normally has other full-time duties and acts as trumpeter only when he draws guard duty or when in action in the field.

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Detroit

THE big \$38,000 rung up by the Michigan, the week ending October 8th, was largely attributable to Sammy Kaye's orchestra.

Kansas City

VAUDEVILLE took the center of the stage at the Tower, the four weeks ending October 22nd, with grosses of \$11,000, \$7,500, \$11,000 and \$7,000.

Omaha

BOB CROSBY'S band at the Orpheum. **D** the week ending October 8th, hurdled receipts to a high \$17,000. Two weeks later Cab Calloway's band made it \$15,000, in a six-day stay.

Minneapolis

JAN GARBER rang up a good \$14,500, the week ending October 1st, at the Orpheum. The following week, with vaudeville, the gross was \$11,000. Bob Crosby zoomed it to \$16,000 the week ending October 15th.

Los Angeles

AT the Orpheum, the four weeks ending A October 22nd, grosses of \$14,000, \$12,000, \$16,000 and \$11,000 were respec-tively attributed to Lionei Hampton, Abe Lyman, Erskine Hawkins and the vaudeville unit, "Priorities on Parade".

San Francisco

THE Golden Gate gave credit to its various top-flighters for the sturdy grosses of \$25,000, \$18,000, \$21,000 and \$30,000 realized in the four weeks ending Octo-ber 22nd. Ina Ray Hutton was there the of fortnight ending October 8th, Count Basie, the week ending October 15th, and Ted Fio Rito, the week after that. 15th, and Ted

Seattle

VAUDEVILLE at the Palomar, the four weeks ending October 22nd, was largely responsible for the grosses succes-sively of \$10,000, \$8,800, \$8,100 and \$9.000.

Portland

AT the Mayfair, the week ending October 1st, Major Bowes' unit brought in \$9,000.



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Boston

HUB theatres are beginning to light up like Christmas trees. "Count Me In", playing at the Majestic the weeks ending September 26th and October 3rd, reaped fine totals of \$24,000 and \$22,000. The Boston Comic Opera Company took over the weeks ending October 10th and 17th, with somewhat less impressive but still good grosses of \$9,000 and \$12,000.

Three weeks of "Beat the Band" (the last curtailed because of Jack Whiting's illness), ending October 10th, brought sat-isfactory returns of \$18,000, \$18,000 and



ROMO VINCENT and Chorus in "Beat the Band"

LEGITIMATE GROSSES

New York

AN impressive list of musicals has been scheduled for the Broadway Fall and Winter season, and those already playing on the Great Dimmed-out Way show unm

		WEEK E		
	Sept. 26	Oct. 3	Oct. 10	Oct. 17
By Jupiter	\$26,000	\$28,000	\$28,000	\$28,000
Let's Face It	27.500	27.000	30,000	30,000
Sons o' Fun	30,000	30,000	34,000	32.000
Star and Garter	24,000	24,000	24,000	24,000
Stars on Ice	30,000	30,000	31,000	32,000
Show Time	24,000	25,000	26,000	26,000
Priorities of 1943	17,000	15,000		
Strip for Action		12,000*	20,300	20,400
Wine, Woman and Song		10.000	12,000	12,000
Let Freedom Sing	*******		5.000	
Beat the Band	*********			30,000
Count Me In		-	dalastes10	17,000

Springfield

"MY SISTER EILEEN" started off the legitimate season here with phe-nomenal \$8,000 for four sell-out houses, September 21st-26th.

\$12,000. "Eve of St. Mark" checked out of the Wilbur October 3rd, with \$12,000 added up for each of its two weeks.

"Damask Cheek" at the Plymouth. combination of Robson, Wiman, and Van Druten, accounted for \$7,000 in its first Druten, accounted for \$7,000 in its first week and \$6,000 in its second, ending October 17th. "Life with Father" drew in its first two return weeks at the Wil-bur (ending October 10th and 17th) \$15. 800 and \$16,000. "Priorities" drew capac-ity in all shows but the matinees, the week ending October 17th, making it a great \$26,500. "Mr. Sycamore" at the Colonial the same week built up to \$12,300.

New Haven

"CTRIP FOR ACTION" in on a four-day

"STRIP FOR ACTION" in on a four-day try-out the week ending September 26th, got \$9,000 in five performances. "Spring Again" in four performances the next week slipped under \$5.000. "Mr. Sycamore" the week after that took a box office brush-off and came through three performances with only \$3,200. "Skin of Our Teeth", the week ending October 17th, pulled the season's top gross to date with a practical sell-out in four performances and \$12,700 ticked at the box office. at the box office.

ECAUSE of the touring of several revivals and the increase of vaudeville in legitimate theatres, there are considerably more road shows now than there were last Fall at this time, this in spite of difficulties concerning transportation. Musical shows are especially popular in the larger cities. Six are running simultaneously on Broadway and almost that many are lined up in Chicago. Another aspect of the war-time theatre situation is big week-end business, the theatres being crowded with war \$17.000. The following week, Billy Rose's Diamond Horseshoe revue, "Mrs. Astor's Pet Horse", nicked off a great \$18,800. The week ending October 15th, when Char-lie Barnet took over, the total was \$17,200, and the week after that, with Sammy Kawa et the helm \$19,000

Kaye at the helm, \$19,000.

Proctor's profited from its vaudeville units in the four weeks ending October 22nd, clocking up successively \$24,800, \$18,200, \$19,500 and \$25,500.

Philadelphia UCKY MILLINDER at the Earle, the

Baltimore

VAUDEVILLE was the fare of the Hip-

podrome, the weeks ending October 1st, 8th and 15th with \$16,200, \$17,800 and \$14,500 the grosses. Charlie Barnet took over the week after that, with \$16,500

Washington WASHINGTON had a solid diet of vaude

W ville, the four weeks of October 22nd. both at the Capitol and the Earle. Grosses at the former skimmed to \$24,500, \$21,500, \$26,500 and \$22,000; at the latter to \$18,100, \$22,000, \$16,000 and \$19,000.

Buffalo CHARLIE SPIVAK'S orchestra at the **U** Buffalo, was the cause of the soaring \$22,000 grossed the week ending October 8th, a Bowes unit of the \$18,000 the week

Pittsburgh

CHARLIE BARNET, Lucky Millinder (with Ink Spots), Billy Rose's "Mrs. Astor's Pet Horse" and Glen Gray were the varied attractions bringing in succes-sive totals of \$16,000, \$22,000, \$19,000 and \$18,000 at the Stanley, the four weeks ending October 22nd.

Cleveland THE foursome who brought plump re-The foursome who brought plump re-ceipts to the Palace of \$24,000, \$22,000, \$26,000 and \$20,000 the four weeks ending October 22nd, were successively Charlie Spivak, Will Osborne, Lucky Millinder

Indianapolis

AT the Circle, the four weeks ending October 22nd, swing was provided suc-

cessively by Woody Herman, Dick Jurgens, Claude Thornhill and Ted Lewis, with grosses \$16,000, \$16,200, \$13,000 and

\$16,000. Meanwhile at Kelth's vaudeville held forth and coin was counted to the amounts of \$4,400, \$3,900, \$4,200 and

Chicago THE week ending October 1st saw two

tal had vaudeville, the week ending Octo-ber 22nd, with totals respectively \$45,000

ending October 22nd.

and Claude Thornhill.

\$4,500.

ber 22nd, wi and \$25,000.

Pet Horse" the following week.

to show.

workers bent on making up for lost time in the way of entertainment.

Fourteen

Vaudeville's Vaultings

OS ANGELES theatres have discovered they have a money-maker in the ninetyminute vaudeville show and two feature policy. The Burbauk Theatre is giving three shows every day except Saturday and Sunday with healthy returns.

In the middle-western section—in fact throughout the United States—bands are leading other vaudeville units. Managers' only anxiety is that they may not be able to round up enough top-flighters for their needs.



CHARLES BUTTERWORTH in "Count Me In"

TOP-FLIGHT AND VAUDEVILLE GROSSES

New York

AT the Paramount, the three weeks end-ing October 15th, Topy Pastor brought in grosses successively of \$67,000, \$60,000 and \$56,000, while Horace Heidt, at the Strand, was counting up totals of \$52,000, \$45,000 and \$41,500. The following week, ending October 22nd, Gene Krupa knocked off \$50,000 at the Paramount and Stan Kenton \$40,000 at the Strand.

Radio City Music Hall, Roxy and the State theatres leaned heavily on vaude-ville during the same four-week span, with totals as follows:

ENDING	Radio City	Rozy	State
October 1st	\$107,000	\$55,000	\$25,000
October 8th	98,000	43,000	30,000
October 15th	97.000	47,500	32,000
October 22nd	82,000	60,000	26,000

Boston

AT the Boston, Ella Fitzgerald, Stan Ken-A ton. Jerry Wald and Dick Stabile helped zoom grosses successively, the tour weeks ending October 22nd, to \$22,500, \$29,500, \$25,600 and \$29,500.

Providence

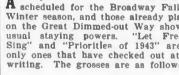
GENE KRUPA, Johnny Scat Davis, Louis Prima and Jerry Wald were the top-fighters who brought the Metropolitan, the weeks ending successively October 1st, 8th, 15th and 22nd, grosses of \$10,000, \$7,500, \$10,000 and \$7,000. Fay's during the same four weeks had vaudeville with add-ups of \$6,500, \$6,000, \$7,200 and \$7,500.

AT the Adams, the week ending October 1st, Sam Donahue's orchestra (plus A 1st, Sam Donahue's orchestra (plus three vaudeville acts) rolled up a fine



THE week ending October 1st saw two top-flighters in Chicago, Eddy Howard at the Chicago, grossing \$43,800, and Shep Fields at the Oriental, counting up \$20,300. The following week, the add-up at the Chicago was \$36,100, with vaudeville the attraction, and \$21,200 at the Oriental, where Jimmy Joy held forth. The week ending October 15th, the Chicago, con-tinuing with vaudeville, grossed \$43,100; the Oriental, with Art Jarrett in charge

Newark



Fields at the Oriental, counting up \$20,300. The following week, the add-up at the Chicago was \$36,100, with vaudeville the attraction, and \$21,200 at the Oriental.	Sing" and "Priorities of 1943" are th only ones that have checked out at thi writing. The grosses are as follows:
where Jimmy Joy held forth. The week	WEEK ENDING
ending October 15th, the Chicago, con-	Sept. 26 Oct. 3 Oct. 10 Oct. 1
tinuing with vaudeville, grossed \$43,100;	By Jupiter \$26,000 \$28,000 \$28,000 \$28,000
the Oriental, with Art Jarrett in charge,	Let's Face It
	Sons o' Fun
\$21,700. Both the Chicago and the Orien-	Star and Garter

November, 1942

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Philadelphia

HEATRE business is booming in this city and bookings continue to line up L city and bookings continue to line up for forthcoming weeks. Seat sales of Ger-trude Lawrence's "Lady in the Dark" started slowly but gained momentum, registering, for the two weeks ending October 10th, \$31,000 and \$33,000. The relatively small \$23,000 nicked off for the more mains October 17th was encoded. week ending October 17th was caused by the illness of Gertrude Lawrence which necessitated the canceling of two performances.

Three weeks of "The Corn is Green" at the Locust (closing October 10th) made a nice profit at \$17,700, \$16,300 and \$14,000. One week (ending September 26th) of "Magic" and "Hello Out There" at the Walnut did good business at \$7,200. "Papa is All", the weeks ending October 10th and 17th, got most satisfactory grosses of \$11,000 and \$14,000.

Pittsburgh

Pittsburgh MEW HELLZAPOPPIN'", in seven per-M formances at the Nixon, the week ending September 26th, proved that it still is a going concern, with a husky gross of \$18,500. Two weeks later the Lunts in "The Pirate" showed their con-tinued drawing power with a fine \$24,000 counted up. "This is the Army", a com-nete self-out. grossed over \$5500 the counted up. "This is the Army", a com-plete sell-out, grossed over \$58,000, the week ending October 17th.

Washington

"RANKLIN STREET" closed Septem-The structure of the structure of the seven performances, which gleaned tor it only \$7,500. Both producer and director insist it will re-light after revision. "This is the Army" counted up \$46,075 on its first seven performances. the week ending October 3rd, and zoomed over that the following week. The Lunts in "The Pirate", the week ending Octo-ber 17th, swept in \$25,000, a flattering take.



MARJORIE KNAPP in "Star and Garter"

Baltimore

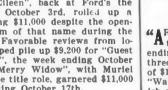
"PRIORITIES" at Ford's the week end-"PRIORITIES" at Ford's the week end-"ing September 26th, garnered \$25,500 in eleven shows which included four mat-inees and a Sunday evening performance. "My Sister Eileen", back at Ford's the week ending October 3rd, rolled up a highly pleasing \$11,000 despite the open-ing of the film of that name during the same week. Favorable reviews from lo-cal critics helped pile up \$9,200 for "Guest in the House". the week ending October in the House", the week ending October 10th. "The Merry Widow", with Muriel Angelus in the title role, garnered \$11,000 the week ending October 17th.

Buffalo

THE eighth engagement of "Tobacco Road" at the Erlanger tallied, for the week ending October 10th, \$8,500. The following week "Angel Street" garnered, in eight performances, a disappointing \$6,000 \$6.000

Detroit

THE MOON IS DOWN" closed after a



week at the Cass, September 26th, although the gross was \$13,500, not bad.



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SPAR

Joe E. Brown in "The Show-Off" con-tinued to stack the coin in his six-week date at the Lafayette, until news of the death of his son (in an aeroplane crash) caused him to withdraw from the cast, and

the show closed. The gross for the week ending September 26th was \$8,600, for the week ending October 3rd, \$9,300. "Porgy and Bess" at the Cass tallied \$22,500 in its first week, ending October 17th. Duffy's "Life of the Party" regis-tered \$18,600 in its first ten days at the Wilson, also ending October 17th.

Cincinnati

THE local season started off with a flour-ish here, at the Taft, where the Lunts in "The Pirate" grossed \$16,500 for four performances the latter part of the week ending October 3rd. The following week "You Can't Take it with You", with Fred Stone, at the Emery, grossed \$6,500. Fran-cis Lederer, in "Pursuit of Happiness" grossed \$4,600 the week ending Octo-ber 17th. ber 17th.

Cleveland

THE Lunts had this town eating from their hands with "The Pirate", there the week ending September 26th. Eight performances swept \$25,000 into the cof-fers. The following week "Angel Street", also at the Hannes got a rather follow realso at the Hanna, got a rather chilly re-ception and a pale \$9,000. "Porgy and Bess", however, the week after that, rolled up an excellent gross of \$22,000.

Indianapolis

FROM Monday to Wednesday of the week ending October 3rd the Lunts in "The Pirate" at the English. grossed a spectacular \$12,000 in four performances. Two weeks later "My Sister Eileen" culled \$9,500 in eight performances.

Milwaukee

"MY SISTER EILEEN", in a repeat en-M gagement, grossed \$10.500 at the Davidson, the week ending September 26th. The following week "The Play's the Thing" with Tamara, was the feature, the gross a disappointing \$5,000.

Chicago

CHICAGO'S legitimate season is moving U along at a streamlined pace, with no complaints to speak of. Grosses are as follows:

		WEEK E	NDING	_
	Sept. 26	Oct. 3	Oct. 10	Oct. 17
Best Foot Forward	\$18,000	\$13,000	\$15,000	\$13.500
Good Night Ladies	17,000	16,000	16,500	16,000
Junior Miss	12,500	13.000	11,000	10,000
Maid in the Ozarks		2.000	3.000	5,000
Hellzapoppin'		17,000	16,000	17,000
Spring Again	Sectores.		**********	13,000

St. Louis

""Y SISTER EILEEN" teed off the local legitimate season September 27th with a gross of \$9,500 the first week. Its second week brought in \$11,100.

Portland, Ore.

"CLAUDIA" played four nights and one matinee at the Mayfair, the week ending October 3rd, with a gross of \$13,000 accounted for partly by the large influx of shipyard workers to this town.

San Francisco

"ARSENIC AND OLD LACE" closed in the glory of a \$22,000 gross, the week ending September 26th, to reopen again three weeks later with an also-good gross three weeks later with an also-good gross of \$18,000. Between its two engagements, "Watch on the Rhine" brought in two fair-ish grosses of \$14,000 and \$17,000 and the following week, running in competition with "Arsenic", \$16,500. "Claudia" closed, the week ending September 26th, with a gross of \$14,000.

Los Angeles

THIS city's grosses are plodding steadily along, nothing to worry about, but nothing to rave about either.

	 WFFF I	NDING-	-
		Oct. 10	
atch on the Rhine	R14 000	ALC 000	
rsenic and Old Lace lackouts of 1942	14.000	\$16,000	\$14,000
laudia	 		14,000

Toronto

DISAPPOINTING \$7,000 was "Angel A Street's" gross for the week ending September 26th. The week ending Octo-ber 10th, Guthrie McClintic's "Spring Again" brought in an exceptional \$10,900. "Tobacco Road" on its first trip into Canada grossed an excellent \$11,007 at the Borel Alexandra the week ending the Royal Alexandra, the week ending October 17th.

Montreal

"I'TH after seven evening perform-ances and two matinees at His Majesty's had grossed a good \$10,000.





HART-BEATS: Here we are again in Washington, D. C., and expect to be here for some time. The day of our arrival the building of an ark when the waters receded and nature slowly resumed its wonted course. We were prepared to "meet up" with any number of difficulties here, but to date things have progressed smoothly. Within two hours after landing we located a pleasant abode at a reasonable price (contrary to reports about scarcity of rooms and high rent rates). The via located a pleasant abode at a reasonable price (contrary to reports about scarcity of rooms and high rent rates). The transportation crowds are nothing compared to those New York subway rushes. Food prices are about average, although restaurants are crowded. (The cafeteria food in the government buildings is excellent, if you have the endurance to thand in line long enough to get it.) Concerning Washingtonian. As for the City of Washington—it's wonder. Ut! Our night life has been null and void so far, but we was indicated a pleasant ab the crowds to the Victory Room of the Roose welt Hotel. At Treasure Island Paul Kain and his orchestra are going over big, as is is thallett at the Cafe Caprice.... There is plenty of good music floating about the city, and we hope to catch up with some of it before long. In the meantime, we are trying to catch up on some long-lost sleep.

are trying to catch up on some long-lost sleep. SYMPHONIC NOTES: An all-Russian program was played by the Philadelphia Orchestra, Eugene Ormandy conducting, for the opening concert of its season in Wash-ington, D. C., at Constitution Hall, October 20th (and judging by this program and others in the making, it seems that contemporary Soviet music will have an impor-tant position in this season's symphony programs).... Civic leaders of Kansas City and Wichita, Kansas, will pool resources and support a regional orchestral venture, whereby the Kansas City Philharmonic Orchestra will serve both communities but under a different title in each.... The Orchestra of the New Friends of Music (New York) is in danger of being disbanded because of the draft. WADEFEING NOTES: Shottporio's Soverth Symphony will be played by

York) is in danger of being disbanded because of the draft. WANDERING NOTES: Shostakovich's Seventh Symphony will be played by at least ten major symphony orchestras this season. . . The National Orchestral Association has enrolled 121 players this year of which one-third are new members. . . A Polish Opera Guild has been formed in Chicago to encourage the presentation of Polish opera. . . Did you know that Sir Thomas Beecham has com-pleted a book of memoirs entitled "A Mingled Chime"? . . Morton Gould has been commissioned by Fritz Reiner to orchestrate "The Star-Spangled Banner" for the Pittshurgh Symphony Pittsburgh Symphony.

PACESURG NOTES: Did you know: That Bonnie Baker and Orrin Tucker were married last month? (The bridegroom is now a lieutenant, junior grade, in the Navy.) . . . What's this about Artie Shaw trying to recruit the best musicians from various top-flight bands for his Navy band? . . . The Medical Corps at Camp Pickett now has an official marching song called "The Medicos", with music by Sergeant Howard Bailey, and words by Private George Herz. . . Johnny Mercer's tune, "The Strip Polka", has been purchased for the movies.

Strip Polka", has been purchased for the movies.
BUGLE CALL: Leaders who have already joined the Armed Forces or are about to join are Glenn Miller, Clyde McCoy, Emery Deutsch, Eddie Le Baron, Pancho and Joey Kearns. . . Claude Thornhill, too, will soon disband his group and join the Navy. (Special note to Claude: Did you get our note there at the Circle in Indianapolis? Sorry we couldn't see the show but had to rush for the train.) . . . Captain Dick Bellew, recently returned from China where he was wounded in battle, has received his honorable discharge from the Army and is again leading his own band.
WHOLE NOTES: The Chicago Times' "War Song for America" contest, with cash award of \$1,000 and a standard publishing contract from Mills Music, Inc., has selected as the prize winner "Mud In His Ears", by Mac Weaver and Joe Banahan, both Chicago hank clerks.

bank clerks.

PUBLISHERS' NOTES: Robbins' "Victory Song Book" sold over 120,000 copies during the first month of publication. . . Joe Whalen, former contact man, has gone into a publishing business of his own. His first big tune is "Lost in the Midnight Blue", by J. C. Johnson and Lucky Roberts. . . . Harms, Inc., is publishing a collec-tion of Romberg's songs entitled "Sigmund Romberg Song Album". . . . And don't you like that new tune "Trains in the Night"?

CODA "Up from the common soil, up from the quiet heart of the people, rise joyously today streams of hope and determination bound to renew the face of the earth in glory." -WOODBOW WILSON.

WAR DEPARTMENT

(Continued from Page Two) States hospital for the entertainment of

its inmates. (8) Concerts in the Capitol grounds, Capitol building, and public parks of the

City of Washington only.

(9) At free social and entertainment ac-tivities conducted exclusively for the benefit of enlisted men and their guests in service clubs and social centers main-tained for the use of enlisted men in the tained for the use of enlisted men in the vicinity of military reservations. Since it is contemplated that such service will not be furnished when it would interfere with the normal military duties of bands-men, furnishing of musicians on such oc-casions is discretionary with the com-manding officer having jurisdiction in the matter matter.

(10) For parades and ceremonies incident to national gatherings of officers of the Army of the United States, veterans and patriotic organizations. These occa-sions do not include dinners, dances, or luncheons.

(11) At public rallies and parades held exclusively for the sale of War Bonds and Stamps. If admission is charged the en-Stamps. If admission is charged the en-tire proceeds must be used for the purchase of stamps or bonds. The command-ing officer having jurisdiction may deterthe extent o participation with due mine the extent of participation with due consideration being given to interference with training. The cost of transporting the band for such activities may be charged against appropriated funds.

(12) At public rallies and parades to stimulate munitions production. This applies particularly to such celebrations held at manufacturing plants in connection with plant awards.

(13) The Army Relief, the Army Emer-gency Relief, and the National Red Gross, when the entire proceeds are donated to these agencies. Local charities and com-munity chests are not included.

b. Bands or individual musicians will not be furnished on the following occasions:

(1) For civic parades, ceremonies, expositions, etc., except as provided under q(11) and (12) above, regattas, contests, festivals, local baseball or football games, activities or celebrations, and the like.

(2) For the furtherance, directly or in-directly, of any public or private enter-prise, functions by chambers of commerce, boards of trade and commercial clubs or associations.

(3) For any occasion that is partisan or sectarian in character or purpose. (4) For civilian clubs, societies, civic or

fraternal organizations.

(5) For so-called charitable purposes of a local, sectarian, or partisan character or any so-called charity that is not of a national character.

(6) For broadcasts off a military reservation, except as stated in $\alpha(6)$ above. (7) Any occasion where there will in

fact be competition with civilians. 4. Policy.—It is not the policy of the War Department for officials of the Army to ask permission from or the approval of musicians' unions for Army bands to play on or off military reservations.

[A. G. 322.941 (8-20-42).]

BY ORDER OF THE SECRETARY OF WAR: G. C. MARSHALL,

Chief of Staff.

H. B. Lewis, Brigadier General,

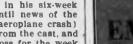
OFFICIAL:

Acting The Adjutant General.

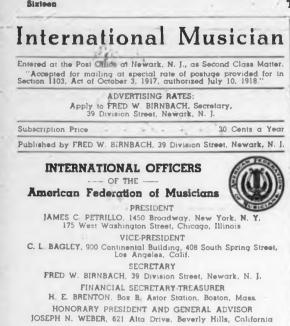
These new Instructions are substan. These new Instructions are substan-tially the same as the former two Instruc-tions dated April 10th, 1941, and July 15th, 1941, respectively, plus (11) and (12), Also, kindly note No. 4 titled POLICY. Fraternally yours.

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

Fliteen



THE INTERNATIONAL MUSICIAN



EXECUTIVE COMMITTEE

******************************** If, in the atmosphere of war. we allow civil liberty to slip away from us, it may not be long before our recent great gains in social and economic justice will also have vanished.

-JUSTICE FRANK MURPHY.

In the Midst of Change

N this era of change, when orchestras undergo a metamorphosis overnight to appear the following morning with a completely new personnel, and when the casts in opera change before the ink announcing them has fully dried, it is well to look into this kaleidoscope of tumbling events and perceive what remains set and sure, with aspect and significance undeterred.

First, then, the great masterworks do not change: the Beethoven Fifth, the Schubert "Unfinished", the Tchaikovsky "Pathetique". Whatever inflection of passing whim or current craze one cares to put into them, they are still just as they were when penned by their composers. Then, too, the effect of these masterworks on true music lovers does not change. Whether the work has been requisitioned as the trump card of patriotism or cast in the discard for the duration, still, to those who hear music for music's own sake, it remains beautiful because its harmonies, melodies and rhythms bespeak the artist's creativeness. Masterworks are no newscasters, no code concealers. They cry no recent engagement, no ancient feud. They are, on the contrary, pure personal expression, but the expression of personality so broad, so mighty, that it encompasses all space and all time.

Music has not changed; our reactions to it has not changed. And these two things shall never change though battle sound on our very doorstep and spatter out very hearthstones. Here is a thing we can hold to in these times of stress. Here is a thing which will be our bulwark through the darkest hours of peril.

Music Drives the Rivet

VEN before the war, sporadic attempts were made E to utilize music in speeding up factory production. Workers were given music-of a sort-at the lunch period and during working hours. The consensus of opinion was that they liked it, but little attempt was made to discover by scientific means to just what extent output was increased thereby. Now, when every extra item manufactured in war plants is cause for congratulation and when intensification of effort is encouraged by every means within the scope of science, ethics and psychology, music has been subjected to most careful tests and measurements, has been proportioned and administered as accurately as a physician's prescription. Professor Harold Burris-Meyer, Director of Research in Sound at Stevens Institute of Technology, for instance, has reported on investigations by himself and Richmond L. Cardinwell, also of Stevens Institute, that in a number of factories and war plants in the East the introduction of music resulted in production rate increases ranging from 1.3 to 11.1 per cent. What is more, they found that "a carefully selected and planned program boosted production 6.8 per cent in a typical plant already employing music.

It is Professor Burris-Meyer's opinion, therefore, that music should be "typed" as carefully as, for instance blood plasmas. "We believe", he stated, "that programming must ultimately be undertaken for the factory, if not for the specific operation. Fatigue curves (statistical charts) vary in shape and amplitude and it is difficult to find one remedy for dips occurring at different times in different operations.

Further, he makes it clear that most compositions are

"not in the idiom of the modern industrial plant, and yet the industrial audience will at the present rate soon be the largest audience for the musician. When the composer starts to think of his work as being first and oftenest performed in the factory, before people who are working while they listen, we may well have a musical idiom which is something new on the face of the earth.

"What industry can do for music may be as important when the record of this civilization is written as anything music can do for industry".

So, composers, here is your chance to make music for the turning of the screw, the driving of the rivet, the scraping of the file. Here waits your audience, hungry for music to give rhythm to the infinitely repeated motion, the skilled touch, the final twist, to write a meaning into the factory's burring undertone that never ceases, never even subsides. A rare opportunity, one which the true artist will seize with avidity. For what is his purpose but to give significance to life, to glorify its smallest detail?

Economic Highlights

National and International Problems Inseparable From Local Welfare

E are at last beginning to feel the colossal changes war has forced on the economic and social life of the nation. And, in the next six months or so, changes in a far greater degree than anything we have yet experienced will inevitably take place.

It should be clear to everyone by now that the American standard of living, which has been infinitely luxurious by comparison with that of most of the rest of the world, will be largely abandoned for the duration. This year, our national income will be the largest in our history. But the amount of money which the people will have to spend for goods and services will be down to the lowest depression levels and perhaps lower. There are three principal reasons for that. First, and most important, is the tax burden, which will be felt in the lowest income groups, and will reach staggering proportions in the middle and high income groups. Second, War Bond purchases, whether voluntary or enforced, will take a substantial part of everyone's remaining income. Third, the price level is far above that of 1932 and 1933.

For the most part, we have not yet felt any particular lack of "luxury goods". While manufacture of such goods was stopped some time ago in most lines, stocks on hand have kept store inventories adequate. Soon it will be impossible to buy a refrigerator, an automatic heating plant, a radio, an office machine, and ten thousand and one other items, unless you have a first-class priority rating, and the item is needed for a purpose directly connected with the war. Rationing of public transportation services may make pleasure travel impossible. And it is generally expected that a card-rationing system, similar to that now in effect for sugar, will be extended to other foods, to clothes and to many additional necessities.

Whole protessions are being virtually wiped out. For example, there is the plight of the salesman. There is no need for his services if his industry is engaged in war work. If his industry is not in war work, its production is swiftly declining and he has less and less to sell. These people are being absorbed by war industry, for the most part. After the war they will face another difficult problem of readjustment.

Whole industries are in the same position. mortality, for instance, in the businesses which have been built up about the automobile-service stations, repair shops, roadside restaurants, resorts, and so forth-is great, and before long it will be tremendous. All their proprietors and employes can do is to close shop and get a war job. There is no place for their businesses in the war picture.

The face of American communities of all sizes is changing swiftly. Gigantic war plants are being developed in sections where there was little industry before. In many defense areas, population growth-unprecedented in its rapidity—has created an exceedingly severe housing and transportation problem. These problems have not yet been adequately solved, and they will grow worse. They constitute a major headache to governmental authorities. authorities.

The population trend from country to city is pronounced. Agricultural workers, attracted by the big wages paid by war industry, are leaving the farms literally The farm operator can't get enough labor, in droves. and, even when he can, he must offer wages that in many cases are beyond his ability to pay. This has offset a good part of the benefits of increased farm income.

The foregoing simply illustrates a few of the almost volutionary changes that are occurring in this country And they illustrate, by inference, what our post-war problems will be. Authorities in both business and government seem convinced that none of the problems are insoluble. They know that there will be many mistakes, many errors in judgment. But they believe that, after the war, this nation's incredible industrial plant will be able to provide jobs for all employables, and will in time bring the general standard of living to a level well beyond anything we have known. It is a healthy sign that, even as we grapple with the immense problems of war, we are also thinking ahead to the peace to come.

The Singing Continent

EUROPE, "the singing continent", still sings, though its voice be muffled and its accents weak. It sings, not because it must find release for exhuberant spirits alas, its mood is anything but exhuberant these daysbut because song is the one means of keeping strong that ray of hope, that flame of courage, without which it would indeed succumb. So, in secret gatherings, in lonely vigils, peoples in Serbia, in Greece, in Denmark, in Bel. gium, in Norway, are keeping alive, with what fortitude the world will one day realize, their resolve never to be submerged. The peasant woman sings at her milking, sings as she drives her sheep to pasture, sings even as she wonders if ever again she will see her husband alive-a mournful song, to be sure, but one that releases pent-up tears, makes more bearable the heavy burden she must carry. The sailor sings as he starts off to sea, a brave, sturdy song, one that buoys up his spirit so that he can give that jaunty goodbye to the girl he leaves behind; groups of townspeople in hamlets everywhere sing with muffled breath their national songs, and feel once more the thrill of brotherhood, the stir of resolve.

One group of people, however, does not sing-war-lords bending over the maps of countries they have occupied, wondering why it is that, though they have adopted every sadistic means known to modern warfare for crushing these people, have bent them, broken them, thrust them into the darkest dungeons of terror, they still remain staunch and firm, bowed but unbeaten. Silently the war-lords brood, silently shake their heads. What is it these little people have that makes them impregnable? Secret weapons? Chemicals? Ammunition? The warlords mumble and mutter. And not one of them takes the trouble to raise his head to listen, just outside the window, to the lad singing a native folk-song on his way to school.

Live Frugally—Buy Bonds

'N a recent interview, James J. Hunter, president of the Bank of California, advised the American people to live frugally and save their money through the purchase of War Bonds. No better advice can be given at this crucial period of our national existence.

At the present time, American business in many fields is exerting itself to the utmost to sell both Bonds and The work of the banks and of theatres has Stamps. been especially noteworthy. Through advertising, displays, posters and other publicity methods they have told the War Savings story to tens of millions of Americans.

As a result of such efforts, War Savings purchases have reached very high levels. But there must be further substantial increases in public purchasing before Treasuryestablished goals will be attained.

Every one must play his part in financing this war. When you shop in a store, take all or part of your change in Stamps. When you attend a theatre, buy a Stamp in the lobby. When you visit a bank on pay day, buy a Bond.

Rights of "Little Fellow"

OMMENTING on the activities of the Small Business Section of the Anti-Trust Division, Department of Justice, Attorney-General Biddle said:

"It is essential, if American democracy is to survive, that the spirit of free enterprise be kept alive and that the rights of the 'little fellow', whether in business or civil life, be protected."

Organized labor agrees with Mr. Biddle. The American Federation of Labor was one of the first organizations to champion spreading of defense contracts to small con-cerns, many of which have been union employers for decades. It has not wavered in this policy and is continuing to speak up for the "little fellow"

Doctors Work Overtime

THE most serious problem faced by the medical profession today lies in the vast numbers of doctors who are being called to service with the armed forces. It is the government's policy that American fighting men must be given the finest medical care possible, and doctors are joining up by the thousands.

In order to meet both military and civilian needs for doctors, medical groups are taking definite action. During the next three years, for instance, United States medical schools will graduate more than 21,000 students as a result of recently-adopted programs for accelerating the education process. This is 5,000 more than would have been graduated without the accelerated programs.

Retired doctors are coming back into harness, and other doctors are working harder. The most efficient utilization of all our medical resources is rapidly being attained.

So far as the patient is concerned, authorities are urging that everyone do what he can to "spare the That simply means that we shouldn't ask for doctor". unnecessary house calls, and we shouldn't waste the doctor's time when he comes. If you take more of his attention than you actually need, someone else may have to go without. If patients will remember this, it will help greatly to solve the problem.

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THE INTERNATIONAL MUSICIAN



PRAYER FOR SERVICE MEN

PRAYER FOR SERVICE MEN Ave Maria! Woman apart, Who has thrilled to the beat of the Sacred Heart; Who has bowed ineath the pain of a bitter loss, Even at the foot of a cruel cross Look out tonight o'er the darkling deep To bless a loved one and guard his sleep. For the tides draw deep and the waves are high, And danger lurks in the sea and sky. Queen of leasen, thy love employ For a valor hoy, a sailor buy.

Ave Maria' Full of grace, Find in thy heart tonight a place For one who serves in a distant land. In Artific wastes or on tropic sand. Bless him and keep him, and bring him home; His were not feet that were wont to roam. Shield him and guard him as we have done Since first we have had him, our sturdy son. Queen of Heaven, thy grace employ For a soldier boy, a soldier boy.

Ave Maria! blessed art thou: And recourse to thee is our blessing now. Queen of Heaven, thy low employ For a soldier boy and a sailor boy. —EARLE W. CARTER.

"THE mountain labored and brought forth a mouse." The mountain was the strong-armed adjunct of the Department of Justice at Washington, D. C.; the mouse was the super-inflated but



easily punctured Thurman Arnold's

toy balloon. The long-await-ed, eagerly antici-pated, but never dreaded cause cele-bre entitled, The United States VERata The American Federation of Musicians, James C. Petrillo, ct al., after two continu ances to enable the plaintiffs to prepare for trial, came to a formal hearing on Mon day, October 12th, in the United

States Federal

Chauncey Weaver

Court in Chicago, Illinois. Court in Chicago, Illinois. As one of the parties-defendant, long deeply interested in law procedure, we were determined (without cost to the Federation) to be among those present. What happened will be a long cherished memory.

The scene was an impressive one. The court room was filled. Federal Judge John P. Barnes emerged from judicial chambers at 10 o'clock, and the musi-clane' cause of action was the first one to be called.

Seated at the main table were Presi Seated at the main table were Presi-dent James C. Petrillo, with the A. F. of M. Counsel, Joseph Padway of Wash-Ington. Henry A. Friedman of New York, and David Katz of Chicago. Thurman Arnold himself, "in pusson", was the star performer for the prosecution. Federation members have already learned the victorious outcome of this controversy through the medium of the

controversy through the medium of the press. The purpose of this article is to

turnish a few sidelights which could not be expected from the source mentioned. Prosecutor Arnold opened the argu-ment. He had not proceeded far before the court interrupted him with a guesthe court interrupted him with a ques-tion. That query was the keynote to what everyone felt the climax would be. It was followed up by other questions. By the time Arnold was through with his more than one hour address, he took his seat as one who had been quite thoroughly cross-examined by the presiding judge. As Judge Padway arose to open the argument for the defense. Judge Barnes politely announced that he helieved no further argument was needed: that over

further argument was needed: that over the week-end he had taken pains to read all the briefs filed by both parties-litigant; that he was firmly convinced that the merits were with the defendants, and that he would shortly file a memoranda decree to that effect for the record. President Petrillo's countenance imme-

diately took on the aspect of a bright new moon just after a storm cloud has sud-denly lifted. Smiles on the faces of other denly lifted. Smiles on the faces of other Federation members mingled in a har-monious color-blend. The court room crowd flowed out into the corridors of the building, where a flashlight barrage was turned on President Petrillo. The finale was a joyous celebration, and in the fa-miliar line of Shakespeare it was unani-monious concoded the "All's All's Monitoria". mously conceded that. "All's Well That Ends Well!"

Here, let us reminisce for a few moments

At least from the lawyers' standpoint the attitude of Thurman Arnold is ex tremely difficult to understand. He insti-tuted and based his cause of action on the Proposition that the mandate of the Dallas Convention was a violation of the Sher-man Anti-Trust Law. That statute is man Anti-Trust Law. That statute is fity-two years old. Much water has rolled over the dam since that enactment. The

evolutionary process of industrial reform has not been stagnant; progress has been made. Organized labor has come into the possession of a new heritage. The Norris-La Guardia Act is a living, breathing, vital grant of power. Its broad and clearly defined provisions hold that labor disputes are not subject to the injunc. disputes are not subject to the injunc-tion process. The Federal courts have so held in innumerable instances. For example

In United States versus Weirton Steel Co., 7 Fed. 255, the District Judge for the Delaware District, in discussing the applicability of the Norris-La Guardia Act to an injunction suit brought by the govern ment, stated as follows:

"It is contended that the act is not applicable to a suit wherein the United States is complainant. The act deals with labor disputes. It is immaterial who the com-plainant may be if a labor dispute is involved and the defendant is a party thereto." Another strange feature of Arnold's pro-

cedure: He undertook to buttress his position

by filing 350 pages of printed affidavits from people connected with radio, broad-casting and recording interests—a pro-cedure which has also been denounced by the Federal courts as an *ex parte* pro-ceeding—depriving counsel for the de-feuse of their rightful privilege of crossexamination—a specimen sample expres-sion which we are moved to interpolate:

The Norris-La Guardia Act in Section 7 provides: "No court of the United States shall have jurisdiction to issue a tem-porary or permanent injunction in any case involving or growing out of a labor dispute events of the hearing the test dispute, except after hearing the testi-mony of witnesses in open court (with opportunity for cross-examination) in support of the allegations of a complaint under oath, and testimony in opposition thereto, if offered, and except after find-ing of fact." ings of fact."

In face of this clear statement of statutory provision—and any number of judicial affirmances of the soundness thereof—the voluminous affidavit contribution as the only evidence offered con-stituted a unique gesture in procedural practice and as already shown made no impression on the presiding judge. Lawyer Arnold says he will appeal. Per-

Lawyer Arnoit says ne win appeal. Per-haps he will. We should worry. If the doctrine of stare decisis has any virtue left: if in legal parlance and in court room atmosphere the English language means what it says--then there is not and never has been one particle of foundation for this litigation. That Thurman Arnold himself, and his legal cohorts, have had a shadowy suspicion of the truth of this is evidenced by the fact that during the trial delay-brought about at their in-stance and request-pressure was brought to bear in the United States Senate for hasty legislation to bring about the con-summation for which they so devoutly wished.

It is interesting, and a pleasure to re-port, that the victory in this case was the tenth straight legal triumph scored by Judge Padway against Thurman Arnold. Padway, Friedman and Katz constituted radway, rrhedman and Katz constituted a formidable legal triumvirate: and the A. F. of M. is to be congratulated that their services were available. The brief compiled under their auspices was a model of careful and meritorious preparation. It hit the bull's-eye and scored the victory

In these hours of pleasant retrospection there are some matters we cannot over-ook. As one who has had a hand in look. newspaper work since the period of his early teens—we say without hesitation that the American press was in large dethat the American press was in large de-gree responsible for a discreditable per-formance. It was active in the role of co-counsel for the plaintiff. Its stories have been colored to the attempted preju-dice of the defendants' side. The theory exploited has been—"You are guilty until you prove yourself innocent"—a doctrine inherently and traditionally abhorrent to the American except. the American concept. President Petrillo has been the target of a never-ending camhas been the target of a never-ending cam-paign of denunciation and charges of attempted usurpation of extraordinary power. He h s been featured far and wide as a twee leth century "Caesar". To his everlasting credit he has maintained a calm poise, has kept his head and se-renely awaited the day when his position. and that of the organization of which he and that of the organization of which he and that of the organization of which he is the official head, would receive judicial vindication. While his venomous critics, maligners and would be destroyers hoped the day would soon come when they would be able to activ be able to say:

D, mighty Cassar! Dost thou lie so low? Are all thy conquests, glories, triumphs, spoils, Shrunk to this little measure? Fare thee well?"

But O, how completely "hoist with

their own petard!" He whom the ink-slingers of journalistic mendacity delighted in placing in the ancient Caesarean category has lived to

see the day when he could triumphantly

say: "Veni, vidi, vici—I came, I saw, I con-quered, not through the usurpation of kingly prerogative, but by virtue of the righteousness of my case, and the prin-ciples of justice enunciated by a duly and constitutionally organized American court With that vindication I am of justice. content.

"Steam's Up; We're Going Ahead!" Such is the keynote to a four-page mani-festo issued by Local No. 47, Los Angeles, California. This local with over 7,000 members; with a purchase of \$170,000 worth of War Bonds to its credit; having already densited over \$200,000 worth of already donated over \$200,000 worth of music to Victory House—a local civic in-stitution—with dynamic force unabated and enthusiasm still running high— depicts the musician forcibly in the following:

THE MUSICIAN

s determined and confident, yet understanding and co-perative. He is admired by everyone. He is kindly and sympathetic and peace-loving. He is the American musi-

aperative. He is admired by everyone. He is kindly and sympathetic and peace-lowing. He is the American musi-cian. His hands, trained to the feel of a fine musical instru-ment, may never have held a gun; his mind, schooled to think in iterm of the artistic, may never have solved a military problem; and yet he is the inspiration of mil-lions of fighting men. His music serves to dramatize American unity and build morale. His playing is heard at civic mast meetings, pub-lic concerts, church services, school get-togethers, service clubs, intercommunity rallies and industrial plants. He produces the soul-stirring music of motion pictures. His artistry inspires radio listeners around the world. He plays for solders, sailors and marine. He is the cham-pion salesman of war bonds and stamps. His music is helping make the citizens of the United States the greatest nation on earth.

Los Angeles is doing a wonderful job; but she does not stand alone. From all parts of the Federation jurisdiction comes reports of locals doing their level best. Membership ranks are being decimated by army and navy calls; local treasuries by army and navy calls, local treasuries are being depleted by the purchase of War Bonds and Stamps. The interna-tional crisis with its dire meaning is not minimized. With true American spirit the musicians are doing their best.

Perhaps the government penchant for "freezing" nearly everything is an effort to ward off too mild a winter.

Next month should introduce some very original styles of Christmas cards.

The old version used to read:

"When moons shall wax and wane no more.

Doubtless the revised version for the duration will be:

"When moons shall wane and WAAC no more."

History discloses now and then inter-History discloses now and then inter-esting coincidences. The date of Decem-ber 7th and Pearl Harbor will ever be associated in the public mind. To the New York section of the musical world associated in the public mind. To the New York section of the musical world the date will henceforth have particular significance. The coming December 7th will mark the centennial anniversary of the first concert of the great Philharmonic Orchestra—given on that date in 1842. It was a concert at which Beethoven's Fifth Symphony, the "Victory" symphony was played. All members of that initial was played. All members of that initial ensemble have passed from the earthly musical stage. The organization has had a notable career. It has passed through many crises; has weathered many a storm. With the advent of radio the organization has come to be more than a New York harmonic wonder. It is a na-tional institution. It is not self-support-ing. Its maintenance emanates from music lovers everywhere. Contributions are received—both large and little—from some who have found enrichment in lissome who have found enrichment in lis-tening to its playing, and who hope for its continuance and permanence. The P harmonic Symphony Society, founded The Phil-1842, has headquarters at 113 West 57th Street, New York, N. Y., where the execu-tive secretary, Arthur Judson, holds forth. tive secretary, Arthur Judson, holds forth. If ever the nation needed plenty of music and of the finest quality, it is at a time when international war-fiames threaten the incineration and ruin of all which civilization has created, and which wounded and dying men are giving their all to preserve. For the Philharmonic-Symphony Orchestra-may the coming season prove to be one of the very best.

So this is Boston! How times have hanged! What strange new curly-cues changed! have come to make their appearance in the temple of the Art of Music! The Hub City Globe lifts the curtain on the newly arranged scenario. The New England Conservatory of Music bows to what it believes to be the inevitable trend. The must dizzying swing, the hottest jazz, all brands of boiler factory pandemonium will henceforth have place in the musical educational curriculum. No longer shall the academic shades be confined to the somber offerings of Bach, Beethoven and Berlioz. New models have appeared in the terpsichorean realm, and the makers of melody (?) must be trained to meet the new demand. The stately quadrille. the graceful waltz, the schottische, the polka, and the tango, must now give place to new travesties on the poetry of motion —the anthropoid antic, the baboon barca-

role, the bunny hug, the Gargantuan glide, the raccoon reel and the flamingo fling. There must be a catering to the popular demand—even though the glori-fied idols of past days shall crumble in the fling. dust.

Old Fogy, dry those tears; Just try real hard so laugh: At last you've reached the pears, When wheat must yield to chaff.

May Local No. 9, long the sponsor of high-grade talent and unwavering de-fender of the finest standards in the realm of musical culture, continue to keep the banners flying.

However, what fine sentiments have in days gone by issued from New England hills and dales, vibrant with a wisdom nilis and dales, vibrant with a wisdom which does not lose its timely significance. For example this: "I am only one, but I am one. I cannot do much, but I can do something. What I can do I ought to do, and what I ought to do-with God's help -I WILL do."-Edward Everett Hale. This from the cradie-land of American culture culture.

When tempted to spend foolish money, Buy something of which you'll be fond; The men'ry will be sweet as honey. Of the day when you bought that War Bond.

There are some bright spots on the Federation picture. For example by the MILWAUKER MUSICIAN we note that Presi-dent V. "Go-Getter" Dahlstrand of Local No. 8 has succeeded in negotiating theatre contracts for the coming season at the Riverside and Empress with raises of \$5.00 per man. per week, at both houses: and radio contract increases amount to 33 per cent at one station, and \$6.20 per man per week at another station. Here's hoping the fog will soon lift—north, east. hoping the fog will soon lift-north, east, south and west-for musicians everysouth where.

Introducing an old favorite:

"All the world's a stage, And all the men and women in it merely players. They have their exits and their entrances; And one man in his time plays many parts; His acts are seven ages." —AS YOU LIKE IT, Act 11, Scene 7.

Right in the midst of the fruit-canning season, Local No. 59 of Kenosha, Wis., issues an edict against "jam" sessions.

We notice in the Toronto (Local No. 149) BULLETIN that there are 192 mem-bers of that organization on the active service war list. Three already killed in service; one a prisoner of war, and one reported missing. Canada was in the thick of things in the first World War and her resources are being poured into this ner resources are being poured into this one with the same spontaneous determina-tion and zeal. In the same issue Presi-dent Walter M. Murdoch pays his respects to those who are so glibly upholding the opposition side in the great battle which the A. F. of M. is waging for a square deal for its membership.

Through the medium of George P. Bout-ell's Jacksonville, Florida, SEARCHLIGHT, we glean the following musical note:

Again Miami steps out in front with a 150-piece Army Air Band, to be the biggest musical organization east of the Rocky Mountains. A similar unit has been organized on the Pacific coast, where they have the reputation of doing big things in a big way. The mammoth Band will be stationed for the duration at Boca Raton, a suburb of the magic city, this and, and will be under the capable direction of Cease La Monica. Many of our musicalas from the top name bands throughout the country are sign-ing up for this musical organization, and it won't be long unit we will hear from them and the Southern Florida City with some fine musical programs.

It would be interesting to know more about these up-in-the-air parades. Do they really aviate? Do they hold rehears-als up there? Is there a parachute at-tached to each instrument? When the sound of music reaches the earth--to many hopeful souls it will doubtless sound as though the very gates of the Celestial City had been thrown open.

The price of Thanksgiving turkeys will doubtless have some bearing in the infiationary trend.

Wonder if Adolph Hitler knows that something like four centuries before his earth-cursing emergence his portrait was outlined in pen and ink sketch by the greatest artist for such purpose that ever lived? Well becaute it Well, here it is: lived?

stony adversary; an inhuman wretch; incapable of void and empty from any dream of mercy." —MERCHANT OF VENICE, Act IV, Scene 1.

It will be widely and unanimously conceded that no modern ink and pen would he able to do an adequate job.

Immediately after the coming holidays, income taxes will be due. What a thrill!

How big is Thurman Arnold, Pa, That some folks call him great? He sure makes me think of Louie, Who said, "I Am the State!"

When he unfolds himself in court, And thus prepares to speak. The room becomes extremely still, No mouse would dare to squeak

He brought musicians into cour And 'gainst them he did rave: Because refusing one and all, To longer be a slave.

He said, "I'll show them what I'll do, To Padway, Friedman, Katz: Bus when the fight was o'er, the crowd Yelled, "Thurman Arnold" Rats!"

music Carlos Derson Chá Ponce Europ and m

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It is strange that this treasure house of folk music was overlooked for so long. Such music as Mexico gave to the world, prior to 1910, was dressed up in classic salon style and bedecked with foreign titles. The Vals Poetique, of Villanueva, and the Vals Caprice, of Castro, are ex-amples, and though the salon piece Sobre las Olas often retained Juventino Rossi Spanieh title it is undeniably a work that Spanish title, it is undeniably a work that might have been written by any national or even a man without a country!

Themes from the Home Soil

But with Manuel M. Ponce, a change began. On his return from study in Europe, Ponce turned to Mexican melodies for themes in his works. Though these were denatured to fit into harmonic and melodic patterns of Old World salon music—exactly as Granados and Albeniz made the first steps with truly Spanish music—the first Mexican music had been written.

To make the next step toward a national

Major McCool Prisoner of War LIEUT, ROBERT R. BARTON CCAL 149. Toronto, Ontario, Canada, re-joiced recently to learn that the re-port that its member, Major Brian S. McCool, had been killed in action was an error. Official report has now come to his

Lieutenant Robert R. Barton, member of Local 136, Charleston, West Virginia, made the supreme sacrifice in the service of his country when the B-24 army bomber of which he was co-pilot crashed in the desert eight miles southeast of Davis-

desert eight miles southeast of Davis-Monthan air base, near Tucson, Arizona. Brother Barton was twenty-three years old. He had played the saxophone and clarinet with his high school band until he entered Morris-Harvey College. Early in 1937 he joined Local 136 and played with local bands for several years before going on the road with traveling bands. He enlisted in the Aviation Service and received his appointment as Aviation Cadet December 12, 1941. just five days after the memorable Japanese attack on Pearl Harbor. For his basic training he was sent to Visalia, California, and won his wings June 23, 1942, at Stockton, California. California.

Victory Revue ONE of the main features of the sixty-second annual convention of the American Federation of Labor which held its session in Toronto, Ontario, Canada, early in October, was the presentation of the patriotic revue, "Pull Together, Canada" on Thursday evening before an enthusi-astic audience of 1,200 delegates and officers of local unions, with their wives. This program was given in the Concert Hall of the Royal York Hotel which was convention headquarters.



"LET'S GET TOGETHER"-One of the Scenes from the Patriotic Revue, "Pull Together, Canada", Featured at the 62nd Annual Convention of the American Federation of Labor, Toronto, Canada.

Sixth Annual Banquet

Eghiess

wife that he is a prisoner of war.

Local 149's monthly bulletin describes

McCool as "220 pounds of Canadian sol-dier, a graduate of Knox College, a mem-ber of the Harbord Collegiate faculty for

years, a senior officer of the Royal Regi-ment of Canada, an effective member of

ment of Canada, an effective member of the Old Mendelssohn and Bach choirs, and the Knox Church Choir, past president of the Toronto Hockey Association. Ten years ago he received his flying license from the Toronto Flying Club. His ex-ploits are numerous. He has skippered a schooner over the Great Lakes, produced and conducted light opera at Harbord Col-legiate. commanded a nexty which pene-

legiate, commanded a party which pene-trated the hazardous mountains for many

miles to rescue a British senior officer and

miles to rescue a British senior officer and his pilot who were forced down in a bar-ren region of Iceland, spent his first leave on a British destroyer, spent part of a later leave on a bomber, and had the thrill of personally releasing a steel egg over Brest. He took part in more than one British Commando raid before Diepne"

It was during the raid of August 17th at Dieppe that Brother McCool was taken

prisoner. His many friends hope to wel-

come him home at no distant future date

and we join them in this wish.

Dieppe.

YE SAYLORS INN, Saylorsburg, Pennsylvania, was the scene of the sixth nual banquet and dance of Local 577, Bangor-Stroudsburg, Pennsylvania, held on October 15th. Eighty members and friends enjoyed the excellent dinner, at which local president Bernard Parsons was toastmaster. Short addresses were given by John Altieri, secretary; Joseph Falcone, vice-president, secretary; Joseph Falcone, vice-president, and members of the executive board. Clair LeBeaux of Stroudsburg told of the contribution the musicians are making to the war effort in building morphe and musicians are making to the war effort in building morals and entertaining the members of the armed forces. It was also announced that the local is sending suitable gifts to all of its members serv-ing with the armed forces. The program was brought to a close with the singing of "God Bless America".

Charles Knecht and his orchestra, all members of Local 379, Easton, Pennsyl-vania, played for the dance which fol-lowed the banquet.

Elizabeth Unveils Flag

SERVICE FLAG commemorating its A thirty-one members in the Armed vices was recently unveiled by Local Services Elizabeth, New Jersey.

Among its members, Local 151 is proud to claim First Lieutenant Fred Wesche of Roselle, cited in frequent press dispatches for his exploits in piloting a bomber in Pacific.

HOMER SHAFFER

Homer Shaffer, former officer of Local 141, Kokomo, Indiana, and delegate to the 1938 and 1939 conventions of the American Federation of Musicians, was killed in an accident in that city on Labor Day. He is survived by his widow and five children.

Further details are lacking at this time.

the distinguished labor audience [n] were eight members of the Executive Council and international vice-presidents of the Federation: Joseph N. Weber, Weber, American Federation of Musicians; Mat-thew Woll, Photo-Engravers; G. M. Bug-niazet, International Brotherhood of Electrical Workers; George M. Harrison, Brotherhood of Railway Clerks; Felix H. Knight, Brotherhood of Railway Carmen: Edward Flore, Hotelmen and Restaurant Employees; Harvey W. Brown, Interna-tional Association of Machinists; W. C. Birthright, Journeymen Barbers.

The accompanying photograph rictures e climax of the scene in which Labor d Management unite with "Total Dethe and fense" to throw out scarlet-clad "Miss Trust" and keep the wheels of industry turning for maximum production.

CLAUDE E. PICKETT

Claude E. Pickett passed away Friday morning, October 23, 1942, at the Des Moines Methodist Hospital. Death was caused by blood poisoning brought on by an infected wisdom tooth. He had been secretary of Local 75 for fourteen years, secretary of the Mid-West Conference for twelve years, and delegate to twelve na-tional conventions of the American Fed-

eration of Musicians. Claude was a fine clarinet player, and for many years a member of the T. Fred Henry Band, the Shrine Band and the Argonne Post Band. He is survived by his wife, Della, an adopted son, Duane, who is now in the Navy, and a brother, Leo, a French horn player, now living in California. He was fifty-six years old. Funeral services were held the following Monday under the auspices of Auburn Lodge, F. and A. M. The death of Secretary Pickett came as

a great shock to the musicians of Des Moines. His illness was brief. His genial disposition made him a host of friends. He was a faithful official and leaves a rec-ord worthy of emulation. He will be long missed.

-Chauncey A. Weaver.

BOOKS OF THE DAY BY HOPE STODDARD 0000

A TREASURY OF THE WORLD'S FIN-EST FOLK SONGS. Collected and arranged by Leonhard Deutsch. Explanatory text by Claude Simpson. Lyrics versified by Willard Trask. Illustrated by Emery I. Gondor. 430 pages. Howell, Soskin. \$5.00.

Having required a lifetime in the writ-ing, this volume is worthy of its theme. The musically aware will sense the high praise explicit in this statement. For without folk songs the world would lose its one means of regaining, after war had seared its faiths and hopes, the fresh, childlike delight in sheer beauty. Sophis-ticated art cannot accomplish this, since, in its ambition to absorb all events of man gone citified and complicated, it bars the way back to the world where human ness is still the desideratum. Folk song, on the other hand, dealing only in the stuff of primitive emotions, can always recall the wayward instincts to natural

That beauty has been Mr. Deutsch's one concern cannot be doubted. "I have sought", he says, "to include only what is musically first rate; I have not tried to exhibit 'characteristic' popular or national songs, nor have I made any effort to run the gamut of subject-matter or musical style of any folk group. My simple criterion is not folkloristic, not chauvinistic—it is purely musical. . . In this book I have tried to rescue this most living and dynamic form of song from the libraries and archives in which much of it lies buried. I have presented the songs as an entity, a total spectrum made up of colors each pure and splendid in its own right."

Mr. Deutsch's examples include Swed-ish, Norwegian, Danish, German, Flemish, English, Scottish, Irish, Welsh, French, Italian, Spanish, Catalan, Basque, Fin-nish, Lettish, Lithuanian, Russian, Ukra-nian, Polish, Wendish, Yiddish, Bohemian, Moravian, Slovakian, Hungarian, Ruma-nian and American folk songs. There are also songs from Bosnia, Serbia, Monte-negro, Bulgaria, Macedonia and Greece. negro, Bulgaria, Macedonia and Greece.

In his search for the beautiful, Mr. Deutsch has included many songs rarely encountered and with unerring taste has set them down as nearly like the originals as possible, neither "retouching" the melodic line nor embellishing the piano accompaniment. The English transla-



(Reprinted from THE ROTARIAN) EXICAN MUSIC-well, at first I M^{-} didn't like it, but now it's got

me!' It was an American businessman who It was an American businessman who made that remark—a remark as broad as the world. For, while Mexican painting has long had world-wide acclaim, only within recent years has Mexican music been popular beyond its native border. Perhaps it was because the music lacked the impact of such colorful personalities as Diego Rivera and Clemente Orozco. Whatever the reason, it no longer exists. Today the world is tapping its toe to rhythms as native to Mexico as Mount

Popocatepetl. Popocatepeil. It is strange that these popular melo-dies followed, rather than led, the world-wide acclaim of "great" music. Today the strains of *Frenesi* and *Perfidis*, by Alberto Dominguez, of *Maria Elena*, by L. Barcelata, the weekly "bits" of Aguatin Lara have been accepted after the great orchestras have added the works of Chávez, Revueltas, and their fellows to the classic repertoire. the classic repertoire.

To understand the growth of Mexican music needs a word of history. Until 1519 the country had an Indian civiliza-tion; from 1519 to 1820 came the Conquest and colonization; from 1820 to 1910 Mexico was being formed. A seething mass of indigenous culture was brewing under a thin crust of European veneer. How thin that was can be realized from the fact that of Mexico's twenty million people, only 10 per cent are pure Euro-pean, 30 per cent are Indian, and the remaining 60 per cent are mestizo-mixed Indian and European.

In 1910 came the political revolt of mestizo Mexico against the dominance of Porfirio Dias, and with it came a revolt against superimposed culture. Native arts in all fields began their often-spectacular rise.

Musically, the four centuries of European dominance had left their mark. The well known jarabe, in which the senorita weaves a picturesque dance about the rim of her partner's sombrero, is a Mexican

tions of the verses, by paralleling the racy peasant idiom and holding to its frank outspokenness, retain the flavor of the original.

It is a flavor that our tongues, parched It is a navor that our tongues, parched with the hot breath of war, accept thirst-ily. Treating of rituals of marriage and death, the annual and seasonal festivals, of satire and jest, of work in the fields and at the spinning wheel, of love, joya and griefs, it is a saner, truer world than we have this long time seen revealed either in newspaper or novel. It is the world we venture to say which will accieither in newspaper or novel. It is the world, we venture to say, which will again spread before our eyes, calm and verdant —each small country enjoying its own quaint customs, each individual supreme in the conviction of his personal freedom -when the last clouds of battle roll away and the last bellowing coho of the war-lords is less than a whisper in the grass.

CROSS-NOTE PUZZLES FOR ALL MUSIC LOVERS, by Charles M. D'Aleo. 36 pages. Numerous notational examples. Published by the author. \$1.00.

Ever since the monk, Guido d'Arezzo (ca. 990), tentatively drew lines on a page to represent intervals, notation has be-come as exact a representation of musicome as exact a representation of musi-cal sounds as written words are of speech. However, mastering the former offers as much difficulty to the tyro as does the latter and there are few teachers who find means of making the process less than arduous. Not so the author of this book-let. For he has the unusual gift of being able to stand where the numil stands let. For he has the unusual gift of being able to stand where the pupil stands, with a mind washed clear of later intri-cacles that can so easily make the task seem insurmountable, and go step by step, seem insurmountable, and go step by step, tracing the way of staff, space, line, note, signature, time, dot, measure, beat and accidental by stages so gradual that the learner is scarcely aware of the towering cliff he is climbing. It is all done in a good-humored, zestful manner, with tricks to test the pupil's attention and progress: to test the pupil's attention and progress: the "cross-word puzzles", the pertinent quiz, the sentences whose lacking words are supplied by spelling out notes on the staff. It is, in short, a way of making the first few hard months of confusion ("Is music sound or sight?") clearer and to hasten the day when the printed nota-tional pages will assume their rightful place as helpmatics of the playad melody place as helpmates of the played melody.

version of a dance imported from Old Spain generations ago. The tropically languid sandunga. especially beloved in the Tehuantepec Isthmus, preserved the grace of Spanish elegance blended with the gayety of Viennese waltzes. Africa-via Cuba-has left its stamp on the huapango, which has been exported from Vera Cruz to all parts of the world.

Villagers' Songs

But it is motifs native to Mexico that vitalize Mexican music today. While ruling classes listened in city salons and ballrooms to imported strains, back in the mountain villages or on sultry plan-tations Mexican folk continued to express themselves in their own songs and often with instruments of their own woings and otten with instruments of their own devising. Native minnesingers and troubadours went from village to village strumming guitars and singing corridos—epics celebrating ordinary events or dramatic episodes of the Revolution. European influences touched the hinter-

land but lightly. There tribes carried on their pre-Conquest culture. Native melo-dies, often of an exquisite, expressive purity, survive in the rhythms both monotonous and exciting of the huchuell and the teponazili. And the son, a tune of the Tarascan Indians of Mexico's deep interior, is perpetuated in music of the mariachi orchestras, which you are as apt to hear today in New York City or Sydney as in Mexico City.

It is strange that this treasure house of

music was the work of Ponce's disciple, Carlos Chávez, undoubtedly the strongest personality in the Mexican musical scene.

Chávez followed his schooling under ponce and Pedro Ogazon with a term in Europe, but from the first his rhythms and melodies were those of Mexico. A man of wide culture and unusual selfdiscipline, he has done a prodigious amount of work. for he founded the Mexican National Symphony Orchestra, headed the National Conservatory, wrote widely, and still had time and energy to lead, as guest conductor, the Philadelphin Symphony Orchestra, and to take Arturo Toscanini's place as first guest conductor of the National Broadcasting Company Symphony Orchestra.

Chávez has full control of the modern technical advances in composition, but he has set himself the goal of reconstructing, in all its purity, the pre-Conquest Indian music. But in attempting to translate this to the modern musical idiom without the reality of Mexico of today, he has robbed his music of much of its potential vitality.

Silvestre Revueltas, whose tragic death in October, 1940, robbed music of Mexico's most promising composer, struck out on wholly different lines. His schooling was in the United States, but he wrote his first works in an imitation of Chávez' style—the twisting of folk melody, the harsh, implacable hammering of the accompaniment that are so peculiar to Chávez.

Market Place Motifs

But once past this trial period, Revueltas struck out for himself. Coming from the North of Mexico, he was steeped in the music of the people—the mestizos, who make up 60 per cent of Mexico. He turned to the music of the markets, the inna, the taverns, and all the places where men and women gathered. From the corridos, the authentic minstrelsy of today, and the songs and dances of Mexicans, he drew his themes—never using them as they are, but reconstructing his own melodies with an unmistakable mark of being traly Mexican.

Following his path, Candelario Huizar is now using the music of his native State, Zacatecas, for his inspiration, and the son and mariachi are being plundered by José Rolon and Blas Galindo for their Mexican music.

An interesting character is this Blas Galindo! A pure-blooded Indian, he spent his early years as a member of a halfrevolutionary, half-bandit band of his native state, Jalisco. But one day he turned up in Mexico City in serape and huavaches and asked Chávez to be admitted to the Conservatory. Once he had persuaded the incredulous director of his sincerity. Galindo soon astounded his instructors with his talent. To eat, Galindo soid neckties in the market place. To sleep, he found space on the plaza pavement. Today his compositions have been performed and recorded by leading American orchestras. For him, composition is not enough—he is working to bring music to the workers and slum dwellers of Mexico City.

Thus, from the music of Mexico's people, from the old and the new, from the Indian and the mestizo, comes music made in Mexico. Only a brief quarter century ago it came into being. Today it is Mexico's gift to the world.

RIGHTS OF LOCALS IN RAISING WAGES

(Continued from Page One)

are not required to be approved by the Board if they were put into effect before October 3rd. If such wage increases, however, are not to be put into effect until after October 3rd, the approval of the Board is required.

approval of the Board is required. Director Byrnes has announced that increases in wages or salaries of \$5,000 or less are within the jurisdiction of the War Labor Board, and wage increases agreed upon must be submitted to this Board for approval. If the wares or salaries are in excess of \$5,000, the Treasury Department has jurisdiction and it must approve the same.

There are exceptions to the foregoing such as increases as the result of individual pronotions or reclassifications, increases made to conform to existing wage rate ranges, increases as the result of existing and estallished plans based upon length of service, increases connected with place work and incentive plans; also apprentice systems, etc.

One word of caution is necessary: Now orders interpreting the law and Presidential order of October 3rd are being handed down almost daily. If a situation arises which is not covered by the foregoing explanation the Local should be advised to submit the matter to you for an appropriate opinion.

Respectfully submitted, ,

JOSEPH A. PADWAY, Counsel, American Federation of Musicians.

THE INTERNATIONAL MUSICIAN

Judge Barnes Decides the A. F. of M. Is in the Right

(Continued from Page One)

directed against President Petrillo personally and gave it widespread circulation. While this malicious campaign was in progress, Mr. Thurman Arnold, head of the Anti-Trust Division, was induced to commence a suit against the American Federation of Musicians and its officers for an injunction on allegations that the Federation was guilty of violating the anti-trust laws. The usual course for lawyers is to institute a suit, and then comment upon it if any comment be necessary. In this instance, however, Mr. Arnold sought first to build up public favor for his suit by accusing the Federation and its officers of gross violations of the anti-trust laws, and by declarations that he was going to stop such alleged violations by obtaining a drastic injunction which, if violated, would put the officers of the Federation in jail. After a period of such publicity, the

After a period of such publicity, the suit was filed. Mr. Arnold chose his own forum for the suit, that is. Chicago, Illinols. He could have brought the suit in New York or other places, but it was he who chose Chicago. He set the hearing on the petition for a preliminary injunction before Judge Igoe of the United States District Court and made it returnable within five days. Then he changed his mind and asked that the motion for temporary injunction be postponed five weeks. This postponement caused the motion to be assigned to the trial judge of the case, Judge Barnes. In the meantime, Mr. Henry Friedman, Mr. Dave Katz and I, as counsel for the American Federation of Musicians. opposed this request for delay. We were prepared to proceed with the argument before Judge Igoe or any other judge. We promptly filed counter-motions for dismissal of the suit, and we appeared in open court and requested a prompt hearing on our motions. However, the matter was set before Judge Barnes for October 12th. Mr. Arnold himself argued the case. He

Mr. Arnold himself argued the case. He has rarely appeared personally to argue an anti-trust case before m district court, thus indicating the extreme importance he attached to this litigation.

After one hour of argument, the Court stated from the bench that he had read the briefs submitted by all counsel over the week-end and that he had thoroughly familiarized himself with the facts and the law applicable to the case. He stated that there was nothing in Mr. Arnold's argument that caused him to change the opinion he formed after reading and studying the briefs. At the conclusion of Mr. Arnold's argument, in an immediate, direct and terse statement, Judge Barnes announced that "the motion for a temporary injunction is denied", and that "the motion of counsel for the American Federation of Musicians to dismiss the suit on the merits is granted".

the suit on the merits is granted". Let us proceed now to make a more detailed examination of the basic issues involved in this important suit, so that we can better understand the significance of Judge Barnes' decision as it affects the Federation and ell organized labor. Mr. Arnold premised his suit on certain economic theories. These he expounded hefore the Senate sub-committee hearing testimony on the resolution to investigate the so-called "recording ban". In thirty years' practice of the law, and with some experience in anti-trust litigation, and having taught the subject for some years. I have never heard such an amazing exposition of the anti-trust laws and what constitutes a violation of them as was made by Mr. Arnold.

He reiterated his former contentions that it was criminal for unions to:

- Combine to prevent the use of cheaper materials;
 Combine to compel the biring of up.
- Combine to compel the hiring of unnecessary labor;
 Combine to destroy established bar-
- gaining agencies; 4. Engage in jurisdictional disputes.

The United States Supreme Court had

already rejected all of these contentions of the Anti-Trust Division. In a series of cases the Supreme Court

In a series of cases the Supreme Court made it definite and clear that labor unions and their members were exempt from any prosecution under the antitrust laws for any acts whatsoever, providing they did not combine with "nonlabor" monopoly groups. In other words, what the Supreme Court said was this-that in order to indict a labor union or obtain an injunction against it, it was necessary to prove that the union was consniring with employers.

conspiring with employers. In most of the cases brought by Mr. Arnold it was clear from the face of the indictment that there was no basis for contending that the union had conspired with employers to violate the anti-trust laws. A number of courts dismissed the indictments on motions before trial; in others he was defeated before a court and jury. But Mr. Arnold saw in the musi-

cians' controversy an opportunity again to harass labor unions, and to attempt through the processes of a civil suit for an injunction to present his rejected theories to another court. His statement before the Committee on Interstate Commerce indicates clearly that the attack is not upon the American Federation of Muscians alone, but upon all organized labor. In enumerating the questions which he

wanted the Court to decide, Mr. Arnold asks:

- May a union use organized coercion to compel its own employer to maintain obsolete or inefficient methods and to refuse to introduce new mechanical improvements in order to compel the hiring of unnecessary labor?
- 2. May a labor union use organized coercion to destroy an independent business not directly employing members of the union, because it has introduced labor-saving devices or improved mechanical methods which cut down the general demand for labor in that area?
- May a labor union use organized coercion to prevent voluntary groups (such as the Interlochen group) who do not seek employment from rendering services without par?

He then goes on to say:

"All of these questions of law are raised by the activities of the American Federation of Musicians in the pending suit in Chicago. In the first place the Musicians' mion is attempting to coerce their immediate employers to use unnecessary and useless labor."

Mr. Arnold decides for himself that it is a crime for a union to endeavor to compel employers to use what he terms "unnecessary and useless labor". He then makes the astounding assertion that this effort on the part of the Musicians' Union "has nothing to do with wages, hours, health, safety, the right of collective bargaining". He also says:

"... We regard a handlcap on industrial progress by preventing the use of improved mechanical equipment in an industry an attack upon industrial freedom."

Thus, Mr. Arnold has become the champion of technological unemployment. In discussing the background of this controversy, Mr. Arnold says this:

"The objective of the American Federation of Musicians is to create more work for its members in an industry where mechanical improvements have made the hiring of 'live' talent partially unnecessary. It is the Department's contention that such a 'made work' program places an unjust economic burden upon those making use of mechanical improvements."

Further, Mr. Arnold stated to the Committee:

"It is the Department's position that the ruling of the American Federation of Musicians, if carried into effect, will adversely affect the following classes of business."

He lists a number of them, among which are:

(a) Advertising agencies using musical transcriptions for their clients.

(b) Electrical transcription manufacturers

(c) The radio networks and large radio stations which depend upon electrical transcriptions for a substantial portion of both commercial and sustaining network programs.

He then adds another reason for bringing the suit, and that is that the American Federation of Musicians insists upon "eliminating all live musical talent over the air except those of American Federation of Musicians members."

You will observe, then, Mr. Arnold's major premises:

- That it is unlawful to object to the use of mechanical devices even though the use of such devices render thousands of persons unemployed.
- 2. That it is illegal for workers to refuse to make devices, even though these devices will destroy them, because it will adversely affect business, such as advertising agencies, electrical transcription manufacturers, and radio stations and radio networks.
- That it is illegal to demand maintenance of a closed shop whereby employers must use only members of the American Federation of Musicians.

all of Mr. Arnold's attacks In In all of Mr. Arnold's attacks upon organized labor he has never launched one so wide-spread and so definitely and com-pletely destructive of organized labor as in his attempt to destroy the American Federation of Musicians. Not only does Mr. Arnold condemn the Union for efforts to protect itself, but he advocates that the mechanical machine mutation upon mechanical machine must be permitted to thrive, flourish and increase, because to throw obstacles in the path of the machine will affect the profits of record makers. electrical transcription manufacturers, advertising agencies and broadcasting com-panies. Mr. Arnold thus becomes the champion of big business. Here is the most dramatic demonstration I have come in contact with in many years, of a plea for the sanctifying of pronenty rights over human rights. This exaltation of erty rights over human rights is further

emphasized by Mr. Arnold in the brief which he filed, wherein he said:

which he hied, wherein he said: "In summary, we submit that the phrase terms or conditions of employment' assumes that there is a master who directs the work a servant who obeys those directions the function of the master is to determine will us; what goods or services he will furhish, and the customers to whom he will self these goods and services. Insofar as the percent demands the power to determine any the has become the master. He is an enterpreneur in business. A union cannot, under the pretext of improving terms or conditions of employment, use organized coercion to his business in an efficient way, and to use his business in an efficient way and to use his his relationship with other independent or the subtomers to whom he will self them, and his relationship with other independent or destroy the right of the employer to conduct his business in an efficient way and to use his business in an efficient way and to use his his relationship with other independent or destroy the employer's right to use inventions and compel him to hire labor to do work he he is liven the right to appropriate any business it is strong enough to take. Judicial interferences with masterment for the purpose of holding hus the unchanical development of an interferences with mastering the minoyer not only his power with mastering the there rights a list frequency in the interferences in justification for destroying the earning and business itself. The employee who obtains any real sense of the word. Demands for any real sense of the word. Demands for

And underlying this whole problem is the unique situation which I have briefly alluded to, and that is that in this instance the musician makes the instrument which destroys him. In other words, Mr. Arnold wants to force him to erect the gallows on which he is to be hanged.

Arnoid wants to force nim to erect the gallows on which he is to be hanged. The effort of Mr. Arnoid to "blow up" the Interlochen, Michigan, Student Orchestra situation beyond all reasonable proportions deserves special mention. It is clear that unions have the right to oppose the unregulated competition of students who are willing to work without compensation. Judge Barnes made this crystal clear. He directly approved President Petrillo's action and pointed to the vital economic necessity of that action for the very preservation of paid labor or the right to earn a living from one's skills and abilities, when he put the following pointed and unanswerable question to Mr. Arnold in the course of the latter's argument:

"Now, suppose some grade school here in Chicago should be training bricklayers or carponters. It might be very advantageous to the high schools or to the trade schools to send those students out to work on buildings in Chicago. Do you think the carpenters' union or a bricklayers' union would permit that, and if they sought to prevent it the Court would stop them?"

President Petrillo caused the Interlochen broadcast to be cancelled for good and substantial reasons. He recognized that, unless reasonably checked, the Interlochen situation would be greatly exploited and union musicians throughout the country would find themselves displaced by amateur students.

Accordingly, in 1941, it was agreed between President Petrillo and N. B. C., that the Interlochen broadcast would not be scheduled for this year before some satisfactory arrangements had been reached between the Union and the N. B. C. regarding broadcasts of this band. However, the broadcast was scheduled without President Petrillo even being informed about it. It is plain that if such practicewere left unchallenged by President Petrillo, union members would have been displaced in great numbers by amateur bands throughout the country. Thus the action of President Petrillo, and the clearcut pronouncement of the legality of that action by Judge Barnes, is in itself a most important accomplishment.

Yet the press, certain "stooges" for the broadcasting companies, singled out the Interlochen situation for a vicious attack against President Petrillo. There was much noisy howling, crying and gnashing of teeth because these students were not permitted to broadcast. All conveniently disregarded the basic trade union issue involved.

From all of the foregoing, it will be observed that Mr. Arnold went beyond the issues posed by President Petrillo's order relating to the making of records and transcriptions. He injected into the government's suit for an injunction his theories respecting employment of standby musicians. He embraced within his plea for an injunction the ban on amsteur performances, by specifically pleading the Interlochen situation. He also condemned the closed-shop contract. In other words, what Mr. Arnold attempted to do was to prohibit the American Federation of Musicians not only from refusing to work on records, but from demanding employment for its members, and from limiting the use of amateur performances. I repent, that this was the most complete and

drastic onslaught upon the fundamentai principles of organized labor ever made by any public official in the history of the United States.

In opposition to Mr. Arnold's pleas, we submitted the following basic contentions for consideration by the court:

- 1. That the order of President Petrillo to members of the American Federation of Musicians to cease work in the making of records was nothing more or less than an excretise of the right to strike. (A strike is the concerted action of employees in quitting their employment over srievances with their employees.) That is all that the order employees. with their employers.) the order embraced.
- An injunction against striking would im-puse upon the multidant the obligation to work against their will. This is slavery or involuntary servitude and is prohibited by the United States Constitution.
- by the United States Constitution. To prohibit a demand for additional em-ployment for members of the American Federation of Musicians would defeat the well-established public policy of the na-tion to prevent unemployment, as evi-denced by the N. I. R. A. and the Wage and Hour Law. The Wage and Hour Law was specifically passed to spread employ-ment and to accomplish this objective em-ployers are penalized for overtime work.
- To prohibit demands that all musicians To promote demands that all musicians employed in rendering music for a par-ticular employer shall be American Fed-eration of Musicians' members would out-law the closed shop. This is contrary to the public policy pronounced in the Wagner Act and violates the Federal Con-stitution.
- To prohibit the American Federation of Musicians from issuing an order that our musicians shall not work for employers who use amateur performers would en-courage the use of free labor in competi-tion with paid labor. Public policy has always encouraged paid labor as against free or even prison labor.

In addition to the foregoing contentions, e presented to the Court certain fundamental legal issues, and one of the most important of these was the application of the Norris-LaGuardia Act.

In the early years of employer and em-ployee controversies, the employers were ployee controversies, the employers were able to obtain injunctions against many of the activities which Mr. Arnold now sought to outlaw; in fact, many of the injunctions against labor were based on nlleged violations of the Sherman Anti-Trust Law. As a result of these many injunctions, organized labor demanded that Congress prohibit federal courts from issuing these drastic injunctions curtal-ing the rights of labor. Thus, in 1932 Congress passed what is now known as the Norris-LaGuardia Act. This Act lim-ited the jurisdiction of federal judges to issue injunctions in "labor disputes". It was my privilege to have testificd before Congress when this law was being conwas my privilege to have testified before Congress when this law was being con-sidered in 1929, 1930 and 1931. Also, in my capacity as general counsel for the Wisconsin State Federation of Labor, I drafted the Wisconsin Norris-LaGuardia Act, and it was passed prior to the fed-eral enactment. I was, therefore, familiar with its provisions and the underlying reasons for it. Mr. Arnold, in presenting his suit, totally disregarded the Norris-LaGuardia Act. On the contrary, he en-deavored to so frame his suit as to escape its provisions. A fundamental con-cept inherent in the Norris-LaGuardia Act is that no injunction shall be issued by any Federal Court when a controversy is that no injunction shall be issued by any Federal Court when a controversy between employers and employees and their organizations involves a "labor dis-pute". Thus, the first legal issue which had to be determined in this case was whether the American Federation of Mu-sicians in its controversy with the em-ployers engaged in this industry consti-tuted a labor dispute. If it did, then the Court was prohibited from issuing an in-junction in this case; if it did not, not only could the injunction be issued, but a basis for a criminal prosecution for vio-lation of the Sherman Anti-Trust laws lation of the Sherman Anti-Trust laws would have been established.

It was for this reason that Mr. Arnold brought into the case not only the issue pertaining to the recording ban, but all the other issues, such as the closed shop, the other issues, such as the closed shop, the cancellation of the Interlochen broad-cast, the refusal to filter music to a mem-ber of a network with which a contro-versy existed. He hoped that at least one of these issues would not be held to be a "labor dispute". We were, therefore, put to the task of convincing the Court that each and every issue and each and every settying about which Mr Arnold comeach and every issue and each and every activity about which Mr. Arnold com-plained came within the category of a "labor dispute", and thus was not subject to an injunction. We were successful in our efforts. The Judge was rather com-plimentary in asserting that upon a study of our briefs he was convinced that our contentions on every issue in the case wore correct, and that each activity in-volved a "labor dispute" within the definitions of the Norris-LaGuardia Act and the adjudicated cases construing it. It was a source of personal gratification that several of the cases relied upon by the Court were cases which I had previously tried and argued in the Supreme Court of the United States.

An uninformed judge might not have accepted the arguments which we pre-

sented. A weak judge may have gotten "out from under" by accepting the plea of Mr. Arnold and the similar plea of the Notional Broadcasting Association which filed a brief as friend of the court—that until the case is reached for trial the judge should issue the injunction so as to maintain the status quo. I say a weak indge, or one who was not a good lawyer may have yielded to that plea. But, to use a phrase of President Petrillo, "Judge Barnes stood like the Rock of Gibraltar" against any sentimental or fantastic pleas of Mr. Arnold.

As Mr. Arnold emphasized each of his contentions, the Judge met them with un-answerable logic which served to empha-size the fallacy and absurdity of the Govor reason for oral argument by counsel for the Federation; that the opinion he had formed upon reading the briefs was not shaken the least bit by Mr. Arnold's arguments, and, as stated above, he granted our motion to dismiss the case on its merits.

It may be well to set forth an excerpt or two from the Judge's formal opinion which he filed two days after the hearing in court. Judge Barnes said:

"In their argument in support of their motion to dismiss the defendants say that the complaint merely alleges an agreement by members of a labor organization peacefully to refuse to work for employers in an effort oportunities and that, accordingly, the Norris-LaGuardia Act precludes the court from granting the relief sought, and that this is true even though it be assumed that a violation of the Sherman Anti-Trust Act has been alleged. In support of this contention, the defendants cite a large number of cases. "In their argument, the defendants further

"In their argument, the defendants further say that no violation of the Sherman Act is alleged because there is no allegation that defendants are engaged in a business enterprise or are competing commercially in the sale of products and are seeking, on behalf of NALE of products and are seeking, on behalf of themselves or as agents for others, to sup-press such competition so as to control price or discriminate between would-be purchasers or otherwise deprive the public of the benefits of free competition.

"The defendants further say that in any event the acts complained of come under the conduct enumerated under Section 2° of the Clayton Act and as such do not violate any law of the United States.

law of the United States. "This case unquestionably involves or grows out of n dispute. The parties to the dispute are, on the one hand, the defendant American Federation of Musicians and its members, who, as employees, make music for hire, and, on the other hand, manufacturers of phonograph records and electrical tran-scriptions and radio broadcasting companies, who, as employers, employ musicians to make music. The subject of the dispute is, gen-erally speaking, the question as to whether the members of the union shall be employed to make all the music that is to be made or shall be employed to make only a part of it, the remainder being made by means of phono-graph records and electrical transcriptions and by amateur musicians. The union and its members on the union the members of the union should have the exclusive right to make music while the becoment provide root of and elec-Its members contend that the members of the union should have the exclusive right to make music, while the phonograph record and elec-trical transcription manufacturers and broad-casting companies contend for the opportunity to have music made by means of phonograph records and electrical transcriptions and by amateurs.

"The Norris-LaGuardia Act (47 Stat. 70, C.90, Sec. 13 (c)) provides "The term "labor dispute" includes any controversy concerning terms or conditions of employment, etc. The Government says that the activities com-plained of in the case at bar do not involve 'terms or conditions of employment' and that, accordingly, the Norris-LaGuardia Act is not applicable. It has been observed that the union and its members here contend, in a sense, for a 'closed shop' so far as phonograph records, electrical transcriptions and smatter musicians are concerned. The question then records, electrical transcriptions and amateur musicians are concerned. The question then is, Is this contention one in respect of a 'term or condition of employment'? Concress-itaelf answered this question quite definitely in the National Labor Relations Act (49 Stat. 449, c. 372, Sec. 8(3)) when it said: 'Nothing in sections 1 to 16 of this title, or in any other statute of the United States, shall pre-clude an employee from making an agreement other statute of the United States, shall pre-clude an employer from making an agreement with a labor organization'... 'to require as a condition of employment membership therein'. (Italics supplied.) Here Congress itself speaks of an agreement for a closed shop as a 'condition of employment'.

"The Court is satisfied that the union and "The Court is satisfied that the union and its members and the employers of the latter are disputing in respect of a 'condition of em-ployment' and that, accordingly, the dispute involved in this case is a 'labor dispute' within the meaning of the Norris-LaGuardia

"In view of the foregoing provisions, juris diction does not exist to grant any of the injunctive relief here sought.

"The Court is further of the opinion that the acts complained of are of the kind speel-fied in the second paragraph of Section 20 of the Clayton Act.

"Accordingly, the acts complained of may not be considered or heid to be violations of any law of the United States.

"The third contention of the Government deserves only a word. Here the employees seek only a contract with their employers for i closed shop (in a sense large enough to include a shop which excludes not only son-union workers but also machines) and they seek this contract primarily for their benefit and not for the benefit of a non-lakor group.

In the Court's opinion U. S. v. Brims, 272 U. S. 549, and like cases, are not pertinent here.

'The defendants' motion to dismiss should be granted.

If I were asked to state in one short sentence what is the outstanding point in Judge Barnes' decision, in fact, a sentence which summarizes all the points in the decision, I would say it is, The right to strike remains inviolate.

The Court held:

The American Federation of Musicians had the right—and it was legal for it— to issue the so-called "recording ban".

The American Federation of Musicians had the right—and it was legal for it— to object to machines displacing the work of live musicians.

The American Federation of Musicians had the right—and it was legal for it— to demand that more of its members be employed in any establishment where, in its opinion, a sufficient number were not employed employed.

The American Federation of Musicians had the right—and it was legal for it— to require that its musicians abstain from working in competition with free music.

The American Federation of Musicians had the right—and it was legal for it—

bers who have contributed so faithfully and generously to the war effort through cooperation in the Savings Program, and deep gratification that we have been Ro signally honored, were but natural reac-tions on receiving the following letter:

MATTER FOR PRIDE

Pride in our organization and its mem-

bers who have contributed so faithfully

TREAURY DEPARTMENT

Washington

Defense Savings Staff Dear Sir and Brother

We take pleasure in enclosing a certificate of honor awarded to your publication for outstanding service on behalf of the War Savings Program. We are confident that the fine support which you have given to the voluc-tary War Bond company will continue so that we may achieve the nation-wide goal of '10' of the national income in War Bonds.'' Sincerely and fraternally ye

(Signed) HERMAN WOLF Chief, Labor Press & War Savines Sta

The certificate itself, which is repro-duced herewith, will remain a treasured possession of the INTERNATIONAL MURI-CIAN. We are sure that, inspired by such recognition, members of the American Federation of Musicians will redouble their efforts to reach and even exceed the goal of "10 per cent of the income in War Bonds".



[BEAL]

to demand that the competition of the Interlochen group be eliminated.

the American recention of musicians had the right—and it was legal for it— to refuse to permit its members to fur-nish music for a network which, in turn, furnished music to a station with which the Federation had a controversy over

After Judge Barnes announced his deci-sion, I addressed the Court as follows:

"This case has never involved a war con-troversy at all, and yet both in the brief, in the pleadings and in the statements here in open court by Mr. Arnold this morning there seems to be some imputation of a lack of patriotism and synchronization on the part of the American Federation of Musicians with the war effort.

"I merely want to state, if the Court please, that there has been no organization in the country, be it labor organization or otherwise, that has been as willing as this organization to work with the President of

organization to work with the President of the United States, with the army and the navy and military forces, that has shown a greater patriotism, has contributed any greater amount of time and money than has the American Federation of Musicians. We stand on that policy.

"It was announced by President Petrillo of the organization, and we will adhere to it as long as the American Federation of Musicians is in existence."

Thus ends the first round, but the most decisive one, of one of the greatest labor cases in history. President Petrillo has led the American Federation of Musicians to a signal triumph, a triumph in which

all organized labor shares. This was no ordinary litigated case. The power of huge corporate wealth, political influence

and n biased press was utilized to their fullest capacity to defeat a just cause. The President of a great international union was maligued, slandered, libeled,

caricatured and held up to public scorn, and the only reason for it was that he was

upholding the fundamental rights of labor

It will redound to the everlasting bene-

trillo remained steadfast in his espousal

No doubt. Mr. Arnold will appeal to the United States Circuit Court of Appeals and then to the Supreme Court of the United States. We are confident that

of organized labor that President Pe-

as guaranteed by the Constitution.

Judge Barnes will be sustained.

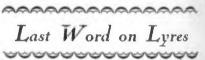
of right and justice.

wages, hours or working conditions.

The American Federation of Musicians

Secretary of the Tivesury

Harry Morgenthan gr.



By CHARLES WILLIAM MCMILLIN

Contrary to what you might have deduced from your history books, Sparta, the ancient city of tough guys, occasionally frolicked and went in for more gentle things than weapons of warfare. One of these things was music.

One of their chief forms of diversion was the lyre (spelled with an "yre") and the lyre was held in high esteem [as you will soon see if you follow this. One day a fellow named Timotheus blew linto town. Now this Timotheus was a musician, and, as well huse preciably guerred bie (notify as you have probably guessed, his instru-ment was a lyre. He got top billing and was in constant demand; even the boys in the back room said he was tops. Things rocked along for some time, with Timo-theus getting more popular every day. Then he stuck his neck out. He decided the lyre could do with a little improve-ment. Poor Tim!

His press agent got busy and arranged concert, with, of course, passes given to the influential critics.

The morning after the concert he was eagerly awaiting the judgment of these "passees"—and he was handed this:

"Whereas, Timotheus, the musician. coming to our city, has deformed the majesty of our ancient music, and despis-ing the lyre of seven strings, has by the introduction of a multiplicity of notes corrupted the ears of our youth, and by the number of his strings, and the strange his melody, has given to our an effeminate and artificial dress, instead of the plain and orderly one in which if has hitherto appeared.... The Kings and the Ephori have therefore resolved to pass censure upon Timotheus for these things. and further to oblige him to cut off all the superfluous strings of his eleven, and to banish him from our dominion that men may be warned for the future not to intronto Sparta any unbecoming cup (Athenaeus, lib. iv.) duce into toms." (A

They'd take your cold steel and grin about it. But hands off their lyres!

October .. 1942.

THE INTERNATIONAL MUSICIAN

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THE INTERNATIONAL MUSICIAN

MUSIC AND MAGIC

By ALFRED GLENN

A flute made from a human leg-bone may be a poor tool for shaping a mood or framing a fancy, but the Ruthenian rob-ber, setting forth to rifie a chest of jewels, finds it invaluable. For he firmly believes that, if he but circle the house in which the treasure lies approxima a soft time or the treasure lies, sounding a soft tune on this flute, the people within will immediately fall into a slumber so sound that he may enter and loot their coffers unhindered. The explanation appears sim-ple to him: since the flute was made from the materials of death, it can produce the

ple to him, since the fact was made from the materials of death, it can produce the effect of death. When the sorceress in Verdi's "The Masked Ball" imparts the information to Amelia that she may kill her unholy love for Richard only by drinking a potion brewed from an herb gathered in the "dead" of night near a "gallows", she is basing her magic on exactly the same supposition—namely that that which is near to or similar to another thing par-takes of that other thing's qualities. And the following guidance, given by the Galelareese to discouraged lute players, falls within the scope of this ruling: "When you are playing the one-stringed lute and your fingers are stiff, the thing to do is to catch some long-legged spiders and roast them and then rub your fingers and roast them and then rub your fingers with the ashes; this will make your fingers as lithe and nimble as the spiders' legs" (Fraser, "The Golden Bough") Many country fiddlers of America are a one with the Galelareese, making this belief their reason for slipping snake rattles into the f-holes of their violins, assuming that the tones thereby will be made as smooth and gliding as the snakes who carried the rattles.

Souls Astray

Another circumstance which magic and music counteract is that of the tendency music counteract is that of the tendency of souls to wander away from their bodies. In Uea, of the Loyalty Islands, when a person lies sick abed, it is a sign that the dead are wheedling his soul away. So the villagers know where to go to coax it home. They travel-men, women and children—to the edge of the village and enter the cemetery. Here the mere pluck at their lutes and the women village and enter the cemetery. Here the men pluck at their lutes and the women whistle to lure the soul back from death. whistle to lure the soul back from death. They continue their music, moving toward the gateway and then out along the road, shoving the soul lightly along before them with open palms. On they go until they reach the house where the body lies waitreach the nouse where the body lies walt-ing. Once they have it safely indoors they suddenly change their tactics, de-manding loudly that it enter its body. If the music has been enticing enough and their command sufficiently imperative, the soul returns to its earthly self and the sick one recovers.

To the disembodying propensities of souls many an opera can testify. In Mozart's "Don Glovanni", the dead Com-mandatore, in the form of a statue, comes to the home of his vicitim, Glovanni, whose soul he claims for death by a stony hand-clasp. Faust barters off his soul to the devil in return for youth; Max in "Der Freischitz" traffics with the Demon Hunt-er, receiving, in trade for his soul, seven magic bullets. Later, complications arise when Max aims one of these magic bullets at the white dove to which Agatha has thoughtlessly transferred her own soul.

Of definite value magically is the song sung in Springtime by the folk of Bo-hemia. Across the meadows it drifts as the peasants carry a straw effigy repre-senting winter out of the village. At one time sung actually to effect the death of Winter (embodied in a human represen-tative) it now is a gentle ceremony ac-companied by the song:

Now earry we Death out of the village, The new Summer into the village, Welcome, dear Summer, Green little corn.

Still singing the song the peasants build a fire on which they burn the effigy of Winter. There is a reminiscent note of this belief in the opera. "Snegurochka", in which the "snow maiden" dies because ber heart melts in love.

So important was music considered in these rites that in Phrygia, in the Spring-time festival in honor of Attis (god of vegetation and young life), the novice became a partaker of the mysteries by eating from a drum and drinking from a

Summer's Slaying

Summer, as well as Winter, was per-sonified and annually slain by early peo-ples. Tramping past a field of harvesters, a traveler in Phoenicia would halt to hear the peasants sing their ai lanu (Woe to us!). This mourning (ver as the crops were being collected) would mystify him until he recalled that they were lament-ing the death of their corn deity. Linus. Called by the ancients 'a song' this lament was but a long-drawn wall on a single musical tone many voices ioning single musical tone, many voices joining

in to give it greater volume. At the harvest time this deep, resounding call could be heard over the hills for four or five miles

five miles. An interpretation of Gluck's opera, "Orpheus and Eurydice", is of interest in this connection. Eurydice, according to certain scholars, was originally a personi-fication of Spring—her flowers and ver-dure. Orpheus, the divine musician of antiquity at whose playing rocks loose themselves and trees become uprooted, attempts to return buried Spring to the upper world. Down in the darkness he goes, where, beneath the frozen ground, she awaits him, and, by his sweet music, rescues her from the clasp of Winter. Various charms have had to do with the banishing of sicknesses and sins from a

Various charms have had to do with the banishing of sicknesses and sins from a tribe, charms in which music has had an indispensable part. In the southern vil-lage of the Island of Ceram, when any disease hecomes prevalent, the natives have a sure way of dispatching it to foreign parts. First, a small boat is laden with eggs, rice, tobacco and other provisions. A little sail is hoisted. Then, all being ready, a man stands on the edge of the water and chants in a loud voice: of the water and chants in a loud voice:

> O all ye diseases Ve smallpoxes, Ye agues, Ye measles— Who have visited us so long. Who have wasted us so sorely, We have made ready this ship And filled it with provender. Yé shall have no lack of food. Nor of bytel leaves. Nor of bytel leaves. Nor of tobaveo. Depart, then, Sicknesses. And sail away from us? smallpores

The boat is now set afloat and the man rushes back to the village crying, "The Sicknesses are now gone, vanished, sailed away!" Hearing which the people run out of their houses shouting with joy, beating on gongs and tinkling certain small bells. During the following days. If sickness still fastens upon them, they consider it not the same, but a different visitation and repeat the ceremony of dismissal. diamiasal.

Evil's Embodiment

Evil's Embodiment A more colorful if less innocent method of ridding the land of evil was practiced by the Greeks of Asia Minor. Whenever a village was visited with plague, famine or other calamity, it was the custom for its citizens to choose an ugly, misshapen person who would bear in his body the misfortunes of all. He was brought to a certain place where figs, bread and cheese were set before him. When he had hunched on these, with little real appetite, we must surmise, he was beaten seven times with the branches of the wild fig tree while flutes played a tune reserved to this particular occasion. Afterward beats cast into the sea.

ashes cast into the sea. An echoing note of the old practice of purification through death sounds in Bellini's "Norma" when the heroine claims redemption from her sins by being burned to death on the funeral pyre, her wayward lover joining her in last-minute contrition. This opera uses also the mistletoe, sacred symbol among the Druids, as well as the oak, especially holy in their eyes, the word "Druid" itself be-ing considered a derivative of "oak-men". Slaving Winter or alchnesses or alna

Slaying Winter or sicknesses or sins were variants of the idea held in many were variants of the idea held in many lands of slaying the god annually that he might, through a process of regeneration. ever remain young. The "god" (em-bodied usually in an all-too-vulnerable mortal) had usually no gentle death allotted him: Among the Aztecs of Mexico the subject of the sacrificial cere-mony herame a victim of a fate hideounly Mexico the subject of the sacrificial cere-mony became a victim of a fate hideously cruel and one in which music figured curiously. From the captives caught in war a young man was chosen, slender and tall, graceful in demeanor and of un-blemished body. For a year he was wor-shipped as a god and served in every way. The most luscious fruits were selected for him; his clothing was of the inest linen: every desire of his was granted— save, indeed, his desire for freedom.

The Way of the Gods

The Way of the Gods He was taught the fair graces of ease-ful living, to speak elegantly, to snuff languidly at flowers, to smoke, to play the flute. As Fraser points out. "The king himself saw to it that he was appareled in gorgeous attire, "for already he esteemed him a god". Eagle down was gummed to his head and white cock's feathers were stuck in his hair, which drooped to his girdle. A wreath of flowers like roasted maize crowned his brows, and a garland of the same flowers passed over his shoulders and under his armpits. Golden ornaments hung from his nose, golden armiets adorned his arms. his nose, golden armlets adorned his arms. golden bells jingled on his legs at every

step he took.... When this bejeweled exquisite lounged through the streets playing on his flute, puffing at a cigar and smelling at a nosegay, the people whom he met threw themselves on the earth before him and prayed to him with sighs and tears, taking up the dust in their hands and putting it in their mouths in token of the deepest humiliation and sub-jection." jection.

The Flute's Last Note

As the year neared its close the youth As the year neared its close the youth was given to wive four of the fairest girls of the village, who bore the names of "Goddess of Flowers", "Goddess of the Young Maize", "Our Mother Among the Waters", and "Goddess of Sait", and his dress was made even more dazzling than before. On the morning of his sacrifice how was rough evclose a fiver accompanied before. On the morning of his sacrifice he was rowed across a river accompanied by his wives, on the other side of which he bade them farewell at a knoll called "The Mountain of Parting". He then went ahead with his guards and the priests to a small temple. As he mounted the steps he broke across his knee and tossed aside one by one the flutes on which he had made music in the days of his glory. At the top step, as he stood before the altar, he was selzed and held down on a block of stone. Then one of the priests plunged a dagger into his breast and another, thrusting his hand in the wound, tore out his heart and held it up in token of sacrifice to the sun. it up in token of sacrifice to the sun. Thus ended the days of the sweet player on the flute, he who acted the god among the Aztecs of Mexico.

The Indians farther North used music so extensively in their magical practices that all rituals came to be called "chants". Most of the hunting and war songs could be sung by everyone-braves going forth on their adventures or women left behind in the tents-but many other tunes, medicine songs and rain songs, for instance, could be rendered only by the magician.

Latter-Day Wizards

It is not so far a cry from the old times when a tribesman was made the magician of his people because he discovered how to make the hollow tree trunk or the marsh-reed "sing", to the musician of the nineteenth century who became "Wizard of the Bow" because he could make mere wood speak. Paganini as a magician relied on illusion in working his charms. Since he must not allow his audience to examine his methods too closely, maneuvering must be resorted to. If it was not dressing in sombre black or distorting the lines of his face so as to make folk see in them even the f-holes of the violin, it was using as bow a limber bamboo cane. shaving down the bridge so that he might play on all strings at once, snapping the gut at the psychological moment, or even spreading rumors that he had leagued himself with the devil and that his fourth string was the intestine of his wife, cut out by his own hand. In short, Paganini was as truly a conjurer as any tribal witch doctor. An English clergyman rushed shrieking from the concert hall maintaining that he had seen the devil directing the bow over his shoulder. Pamphlets were written with the express purpose of proving that Paganini's power rested on sorcery. In memory of the wizard's abracadabras our own grandmothers called the violin "the devil's Instrument"

Magic and music's merging is reflected in man's vocabulary. From the Latin "canere" ("to sing") come both "chant" and "incantation". It requires but the simple process of putting "genius" into its two plural forms to realize that "geniuses" and "genii" fly the same smoky cloud. Moreover, enjoyment of the performance of music, as of magic, is often directly proportionate to the degree of mystery aroused. Wagner maintained that a composer does his work (as oracles were wont to) in a state of clairvoyance. And there is in the musician, as in the magician, the need of resorting to devices to produce illusion-the suspended bow to simulate extreme piano at the end of a passage, for instance, or the arrested hands above the keyboard to accentuate the effect of silence.

So, as time goes on, if wizards no more walk the earth nor witches circle its airy spaces, man yet may learn through music the ways of magic. Pan's pipes are here, still to be played on, though Pan himself may have disappeared over the last hill.

AAAAAAAAAAAAAA Luther, Lover of Music By WESTON LEE

By WESTON LEE Some 200 years ago, in Eisenach-try and machinery turn oily wheels of orduction, Bach as a boy sang in the children's choir of the little village tourteen-year-oid Martin Luther. foot-weary and dusty, came to this same tourteen-year-oid Martin Luther. foot-weary and dusty, came to this same to this same to this same to the few pennies that he might gather with his only hope of support the few pennies that he might gather isenach, with his only hope of support to door to door singing with his felow-students. Later in life he said. "the no one in my presence speak con-ton door to door, singing and begging at neople's houses, particularly at isenach, my dear Eisenach!" Music was not only to be the means of bread of his day. It was often, in his providing Luther with the good black bread of his day. It was often, in his privalent life, to provide him with con-ting the few provide him with con-ting the few of a short time to his room hum for a short time to his room hum for converse.

where he came on an old lute, and his hours of convalescence were the means of his mastering this instrument sufficiently to make it a consolation throughout his life.

life. We know well the story of his near escape from death and his interpreting the thunderclap as a sign from God. A month later he was giving to some musi-cal friends a farewell party on the eve of his entering a monastery. The music of the lute as well as convivial songs sounded merrily that evening, while Luther made his last worldly bow. The next morning the monastery doors shut opaquely against the day. the day

In his bare cell, where conscience flayed him almost to madness Luther found com-fort still in music. His voice (a counter tenor) sounded out joyfully in a duet with a brother monk. And often, when neither starvation nor prayer seemed to bring him peace, he would sing a hymn or a Gre-gorian motet until his voice and his spirits rose far above the high walls of the monastery.

monastery. After certain documents nailed to the doors of the Wittenberg Cathedral made Luther a revolutionary of his day, we see him again bowed over his lute, playing a night away in preparation for his appear-ance, the next morning, before the Elector of Saxony. Shortly after this, at Wart-burg, in isolation so complete that many took it for death, he spent many a day singing German paslms and practicing his singing German psalms and practicing his

In his younger days Luther said that,

lute. In his younger days Luther said that, if he were blessed with children they should be taught music since, next to theology, if would be their stay through-out the conflicts of this life. Accordingly, when he found himself the head of a family he had his three sons and two daughters instructed in the art of music. After supper each night, while the chil-dren arranged the music, Catherine, his wife, took the youngest baby, Margaret, in her lap where she "could sleep or sing, as natured required." They then sang in unison hymns and motets. For his little son, Hans, Luther wrote a letter which has since become a classic for its tender, fatherly regard. In it he described a beautiful garden to which Hans might some day go himself. All things therein were pleasant and delight-ful. Among other attractions, Luther assures his child, he shall have "whistles and drums and fifes" and all things with which to make music. The Christmas hymn "Von Himmel doch da komi tch her" ("Surely, I come from heaven!") was written for Hans and set to a simple tune to suit his childish voice.

So sure was Luther of the great value of music that he sent word to the preacher of the newly reformed Saxony to exhort parents to send their children to schools of learning where they would be in-structed from the start in the elements of music. His proclamations designed to further the cause of music were so pufurther the cause of music were so nu-merous as to be included almost as a tenet of his faith. It was a popular saying that Luther influenced as many souls by his hymns as by his preaching.

At one time he went so far as to maintain that a preacher should not be ordained unless he had been "well exer-cised in music". Possibly such a re-quirement nowadays would somewhat obviate the long-standing disagreements between word-minded parsons and music-minded choir directors.

minded choir directors. But though he was ever verbally cham-ploning music—calling it "the best solace of a sad mind", "one of the most mar-nificent presents which God has given us", "producer of a quiet and happy mind", "the art of the prophets"—be was not sat-isfied merely to praise it. With most modern efficiency he carried out his pur-poses regarding it. We read in a letter of his, "How is it our spiritual music is poor and cold? I shall ask the prince, out of all this money we have got, to establish a good band."

November, 1942

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Sousa, Laureate of Democracy

By ELIZABETH JOHNS

SOUSA was born in Washington, D. C., In 1854, of a Bayarian motion, D. C., South a was born in Washington, D. C., in 1854, of a Bavarian mother and a Portuguese father. His childhood saw him practicing violin and nursing becret aspirations to become a baker or a circus man. At thirteen he entered the Marine Band as a wind instrument player; at twenty-six he became leader of this band. twenty-six he became leader of this band. Later he formed his own hand and toured the United States and Europe. He died March 6, 1932, and was burled in Wash-ington with military honors. So runs the encyclopedic history of Sousa. There is another history, how-ever, which is far more illuminating in pointing out his place in America's musi-

ever, which is far more illuminating in pointing out his place in America's musi-cal life. This history, for its beginning, goes back another century. Its scenes are laid in another country, and a musi-cal figure, strange to our eyes and con-ceptions, dominates its activities. Let us shuffle back the leaves, then, to the middle of the eighteenth century and to the Aus-trian Court of Exterback where France Court of Esterhazy where Franz trian

Josef Haydn held sway over music. His peruke powdered according to the count's requirement, his red heels (of the prescribed height) clicking on the the prescribed height) clicking on the marble floor of the palace, this maestro of Austrian court passed down the corridor of the palace for the count's inspection. With his liveried men he made n figure fitted to grace the concert hall of the house of Esterhazy. In musical as well as tonsorial rulings, he learned the art of acquiescence. Since Count Nicolas con-sidered himself skilled on the baryton and desired that this proficiency be made due note of, Haydn wrote 175 compositionsdesired that this proficiency be made due note of, Haydn wrote 175 compositions— duets, trios and solos—in which the bary-ton figured in full voice. Besides this, after the court was removed to Esterhaz, he wrote, almost weekly, quartets, quin-tets, and symphonies in order that the musicians there might have new music to play at the frequent gatherings of the bousehold. Those string-swaved ensemhousehold. Those string-swayed ensem-bles, accompanied by light laughter of the household. ladies and low-voiced comments of the gentlemen, made an atmosphere both stimulating and relaxing to his lord, Count Esterhazy.

Musical Factotum

Haydn was well suited to his role as musical amanuensis. Though he com-plained to a friend that he missed, in this swamp-encircled castle, the stir and ex-citement of Vienna, still, as he commented in later years. "My Prince was always satisfied with my works. I not only had the encouragement of constant approval, but, as a conductor of an orchestra. I could make experiments, observe what produced an effect and what weakened it, and was thus in a position to improve, alter. make additions or omissions, and be as bold as I pleased. I was cut off from the world, there was no one to confuse or torment me, and I was forced to become original."

The fame of Haydn, spreading not only to England, but also to America, induced Jefferson, soon to be third President of the United States, to write the following letter to a friend of his in Europe: "The bounds of an American fortune will not admit the indulgence of a domestic band of musicians, yet I have thought that a passion for music might be reconciled with that economy which we are obliged to observe. I retain, for instance, among my domestic servants, a gardener, a weaver, a cabinet maker and a stone cutter to which I would add a vigneron. cutter to which I would add a vigneron. In a country where like yours music is cultivated and practiced by every class. I suppose there might be found persons of those trades who could perform on the French horn, clarinet or hautboy & bas-soon, without enlarging their domestic expenses. A certainty of employment for a half-dozen years, and at the end of the time to find them, if they choose, a con-veyance to their own country might in-duce them to come here on reasonable duce them to come here on reasonable Wage

Either musical vinedressers and weav-ers were not as plentiful as Jefferson had hoped, or, being in evidence, were not so ready to scatter their veried talents to the western winds. At any rate this White House ensemble did not come to pass.

"The President's Own"

However, in 1798, shortly after Haydn left London and during the office of John Adams, second President of the United States and predecessor of Jefferson, the Marine Corps Band was established by Act of Congress. In 1800 when the White House was first occupied, this ensemble, then a fife-and-furum corps of thirty-two players called "The President's Own", bepan to appear at official affairs, the first, the President's New Year reception in 1801. Jefferson becoming President in 1803 found in this band a quite satisfac-tory approximation of the servant-re-

cruited ensemble he had planned for, and cruited ensemble he had planned for, and fathered it tenderly, earning for himself, as The Marine Gazette fondly recalls, the title of "godfather" to the organization. It was he who established the custom, continued by every President since; of having it perform at all of the White House functions. Since he was a widower at this time, he chose as his hostess the wife of the Secretary of Stete Dolly Madi. wife of the Secretary of State, Dolly Madi-son, who seconded his enthusiasm for the son, who seconded his entrustasm for the band, seeing possibilities of entertain-ment in its gay uniforms as well as in its spirited music. Thus, 150 years ago, the "President's Own Band" began to sound the motif of the White House and indeed of the United States itself. To find an exact parallel between this

United States ensemble and that of Esterhaz, we must pass over a few centuries to the day when there was vouchsafed the former a leader who was not only a spokesman of the organization through day-by-day renditions of the various marches and hymns assigned, but who was also the creator, in permanent form, of music expressing most nearly and dearly the aspirations and commonplaces of this republic of the United States. This leader was Sousa.

Spokesman Through-Tones

The United States Marine Band, under Sousa's tutelage, offered interesting com-parison with the Esterhaz ensemble. It was just as clearly a reflection of its environment, but here was an environment, which, instead of the austere simplicity of the Austrian scene, offered the bustle, the glitter, the intensity, of a republic suf-fering adolescent growing pains. Work-ing, despite its democratic setting, under the same strict discipline as that of Esterhaz and regulated in every detail of its organization with the same autocratic pre-cision (when the players sweated in a July heat wave, it needed the ruling of the Secretary of the Navy and the Com-mandant to get them into cool uniforms) mandant to get them into cool uniforms) the American ensemble still differed in allowing for a blatancy, a vibrancy, of treatment, which produced the effect, if not always the essence, of freedom. Sousa became Washington's current events reporter, its musical laureate. When the Russians found themselves vic-torious over the Turks be commenced

torious over the Turks, he commemorated the affair with his "Across the Danube". When the government of Washington announced a return to specie payment, he wrote, with enthusiasm, "The Resumption March". To celebrate the bestowal of a March". To celebrate the bestowal of a prize for an essay among the school chil-dren, he composed "The Washington Post". At the death of President Garfield, when the body was received at Washing-ton and laid away in the Cleveland ceme-tery, Sousa presented his "In Memoriam".

At one time "The Washington Post" was probably the most popular band picce in the world. Certainly it did what has always been held practically impos-sible, brought back to life a dance step that had "died the death" in boredom some years before. So identified did "Washington Post" become with the "two-step" that European composers mistak. step" that European composers, mistak-ing the term, adopted it as a generic title for their dance tunes

"Then Change It!"

Sousa composed "Presidential Polo-naise" under the following circumstances as described in his autobiography, "March-ing Along": "From time immemorial at White House receptions when Cabinet members, ambassadors, generals and ad-mirals were assembled in the East Room mirals were assembled in the East Room to greet the President, they were informed of the approach of the executive by the pompous strains of an old Scotch boating song, 'Hall to the Chief'. This smacked more of royalty than of the proverbal Jeffersonian simplicity, but neither I nor any bandmaster before me had dared to break the precedent.

"President Arthur, however, left his guests in the East Room one evening, and, coming out into the corridor, beckoned to me.

What piece did you play when we

"'What piece did you piny which went in to dinner?' he asked. "''Hail to the Chief", Mr. President'. "'Do you consider it a suitable air?" "'No, sir', I answered. 'It was selected long ago on account of its name, and not on account of its character. It is a boat song, and lacks modern military character either for reception or a parade." "'Then change it!' said he. and walked

away. "I wrote the 'Presidential Polonaise' for White House indoor affairs, and the 'Sem-per Fidelis' march for review purposes

outdoors." Among those marches directly reminiscent of the republic Sousa served—"The Invincible Eagle", "Naval Reserve", "Man behind the Gun", "King Cotton", "Sem-

per Fidelis"-the last named gained recogition from the United States Govern-ment comparable to that granted Haydn's "God Preserve the Emperor" by the Aus-trian government. That is, it was adopted as the official march by the United States Marine Band and was the only composi-tion, save the "Star-Spangled Banner", to find a place in our Congressional archives. Though more subdued than most of Sousa's band pieces, its steady beat makes it one of his most effective street marches.

Essence of America

America's Europe considers Sousa Europe considers Sousa America's representative composer, hot assum-ing the adoptive attitude of England for MacDowell, but rather giving enthusias-tic recognition to the familiar in a thing basically American. The Belgium Acad-emy of Arts, Science and Literature be-stowed on Sousa the Cross of Artistic Merit. The French government conferred on him the ribbon of an Officer of the on him the ribbon of an Officer of the Academy. All this, long after a small journal in England had, to the rest of the world's satisfaction, given him the title of "The March King".

of "The March King". Having served in the Marine Band under five Presidents, Sousa began to de-sire such leave from governmental re-straint as Haydn had so tactfully gained with his "Farewell" symphony. Washing-ton grumbled, "Chicago (Sousa's immedi-ate goal) will want the White House goal) will want the White House ". Relinquishing his leadership of ate next the Marine Band, Sousa became the voice neither of the military nor of the state but of America's true potentate, the people. So it was "Dixie" when he played in the South, hymns in the backwoods districts, and "Annie Rooney" in Pitts-burgh. Even in his rendition of the classics he was consistently watching the blood-pressure chart. "Thomas gave Wag-ner, Liszt and Tchaikovsky", he said, "in the belief that he was educating his pub-lic; I gave Wagner, Liszt and Tchaikovsky with the hope that I was entertaining sky with the hope that I was entertaining my public". And in his real expression— his own compositions—he began to point out even more directly America's basic aspirations. "Anybody can write music of a sort", he remarked, "but touching the public heart is quite another thing". In this period "The Stars and Stripes Forever" appeared, copied, as he said, note for note from tones heard ringing in his head when he was homeward bound from one of his European band tours.

In nis nead when he was nomeward cound from one of his European band tours. It was the work which he chose, in a sym-posium of "last hour pieces" held by The Etude music magazine, as the tune "with which to meet my Maker". Most of us would rather live than die by this particu-lar piece, however, since it is merged for us with glittering sunlight, quick marching men, mass exuberance and the love of our Country and Flag—indeed all those sharp joys that make living worth while. The Music Teachers' Association of Cali-

fornia petitioned Congress to make this march an official air, but Congress has to date made no ruling regarding it. The people have only hummed and whistled and played it until it has become their march above all other marches. Inci-dentally it is "legitimate" music, with a basis in its rhythmic and harmonic working for a people's admiration. The late Edward Bok, sensing Sousa as a lens for focussing America's desires, offered him \$500.00 to write a "national anthem". Though this particular composition never materialized, the feeling behind it, repre-senting the wishes of millions of others, must have been the stimulus that evoked many of his later patriotic marches in the fine stalwartness of which lies a greatness bounded by no country and no time, a greatness that makes his death but a graduation to the ranks of those who live forever.

It Happened In 1897

(Excerpts taken from early issues of the INTERNATIONAL MUSICIAN)

The action of the Navy Department in insisting that the Brooklyn Navy Yard Band shall accompany the cruiser Brooklyn on its trip to participate in the cere-monies incident to Queen Victoria's jubilee promises to lead to serious trouble. It is possible that the wives of the bands-men will have their husbands arrested for abandonment just before the Brook-lym could lyn sails.

Ex-President Harrison, while in Chigraph of his little daughter, and said that did not intend to have her picture printed in any newspaper.

The rush to the newly discovered gold

fields in the Mohave Desert, California, is the wildest stampede which the West has known since the days of Virginia City, in 1870 and 1871.

The X-Ray is likely to prove of great value in dentistry. Teeth are plainly re-vealed before their eruption.

New England Conference of Musicians

The Fall meeting of the New England Conference of Musicians, held at the Hotel Burritt, New Britain. Connecticut, on October 18, 1942, was called to order at 11:45 A. M. by President Chester 8. Young. There were forty-eight delegates present, representing twenty-three locala. The reports of locals were received, after which an excellent luncheon was served to the delegates.

At 2:30 P. M. the Conference reconvened. Brother Frank Field of South Norwalk, Brother Frank Field of South Norwalk, Connecticut, who had just returned from the American Federation of Labor Con-vention in Toronto, which he attended as a delegate, gave a short resume of the happenings of the Convention, the prin-cipal item of which was the passage of the resolution by the Convention support-ing the stand of the A. F. of M. in the recording situation. He further made a report on the unfortunate illness of Vin-cent Castronovo, president of Local 198 cent Castronovo, president of Local 198, Providence, Rhode Island, who was also a delegate to the Convention, and on mo-tion it was decided to send flowers and a telegram to Brother Castronovo expressing the wish for his speedy recovery

Principal speaker of the Conference was Principal speaker of the Contribute was Leo Cluesmann, assistant to President Petrillo, who represented the Federation. Brother Cluesmann gave an enlightening address on the recording situation and the victorious decision of the Court in the injunction suit brought by the Gov-ernment against the Federation. He also spoke briefly on the Social Security developments and other Federation matters of interest to the delegates.

Following his speech, Brother Clues mann answered numerous questions asked by the delegates, relating to problems of the locals represented, and the delegates all expressed gratification at the outcome of the Court action.

The Conference unanimously voted to send a telegram of congratulation to Presi-dent Petrillo. assuring him of the wholehearted backing and support of the New nearted backing and support of the New England Conference in his efforts for the betterment of the employment of mem-bers of the Federation. With this action the meeting came to a close at 5:00 P. M.

Are We Too Easy?

By RUTH TAYLOR

Are we too easy? In the past weeks I have heard many people say that we are taking this war too lightly: that we are soft: that we are lulling ourselves into dangerous complacency with a lullaby of over-emphasized successes, and underrealized defeats; that what we need is martial music, marching men-and a sight of heartbreak and tears.

Are we too easy? This war is almost Are we too easy? Inis war is almost too great to be grasped by the mind of man. Are we taking it lightly for fear of facing what defeat would mean—the complete destruction of civilization as we know it, a return to the barbarism of the Dark Ages, a reversal to the rule of brute force, an eradication of all religions, a domination of all the peoples of the earth by a group of sadistic degenerates? Are we afraid to look that possibility in the face?

Are we too easy? Have we grown soft? This war will call upon the utmost that each and every one of us can bring into it of brain and brawn, of selfiess, solf-sacrificing devotion to an ideal. Can it be true that the progress we have made. the education we have gained, has weak-ened our morale and courage, rather than made us more efficient intelligent humes made us more efficient, intelligent human beinga?

Are we too easy? Have we drifted into the half sleep of complacency? Must we be coddled by only bright stories? Have we reached the state of adulating men for doing their duty, and glossing over neglects and defeats? We are a young neglects and defeats? We are a young nation—but we are not childish. We can stand up to defeat as well as we can with stand the dangers of success, school child is familiar with the Every of over-confidence in the story of Braddock's defeat.

Are we too easy? Must we be spurred to patriotism? Must our fighting of this war be a matter of emotional stimulants, or will our intense desire for freedom for all disconcention of allowing and the state of the s all-irrespective of class, race, nationality or religion—our belief that prosperity for all lies in the practical application of democracy, our intense hatred of tyranny of any kind, carry us through to victory? Are we too easy? Only you—the people

of America-can answer this question.

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

Music Forward!

Music Forward! To the already existing national slogans, Music Maintains Morale" and "Music the French American Reed Company adds "Musique En Avant" ("Music Forward"). "In Avant" is the great battle cry of the french army that has led their glorious tolders to victory many times in the past. The Waver, realizing that victory will re-what intensive activity in production, or hat intensive activity in production, with the French American Reed Com-pany, makers of "Isovibrant", "My Mas-repiece", "Populaire", and "Miracle" to fis efficient factory girls have been of its efficient factory girls have been the scient and so forth insemuch activity is now production methods.



MARIO MACCAFERRI

chanical parts for our Navy. They also plan to enlarge their machine shop con-siderably and to intensify the activity of such mechanical department to the high-est possible degree, to cope with the ever-increasing war production of the country.

Contrary to the experience of many private industries who have been forced to switch their factories over to war produc-tion, because of restrictions on vital materials or because of other production dif-ficulties, the French American Reed Company is producing more reeds than ever, and possesses a huge stock of cane. The goal for reed production is becoming ever goal for reed production is becoming ever bigher, so that today even the 12,000 reeds a day that this company produces is not enough to keep up with the demand. Many people will be amazed to know that in the very near future the production of this firm will be stepped up to 40,000 reeds a day, which is by no means too much, seeing that this country's yearly need is twelve million reeds. twelve million reeds.

At this time, reed factories in this coun-try have to supply not only domestic needs, but also the needs of the allied countries whose demand for reeds is urgent since French merchandise is not reaching them right now

The French American Reed Company is also the maker of the "Miracle" plastic reed, and they are now introducing a new lower-priced plastic reed called "Futurity". Mario Maccaferri says with pride, "We are the largest and most complete organi-sation making reeds. We possess a large slock of raw materials. Making fine reeds in big quantities is our profession and In big quantities is our profession, and we intend to overcome whatever difficul-ties may arise.

As in peace, even more so in war, we ill use our energies 100 per cent to win the battle of production. Again, we say, 'En Avant'."

Tune-Dex Growing by Leaps and Bounds

Inaugurating its service five months ago with twenty-two music publishers Tune-Dex now represents seventy-five from coast to coast. It has proven itself invaluable to those active in the music business and has, since its inception, increased its membership by over 400 per cent. Tune-

THE INTERNATIONAL MUSICIAN

Dex, since it is the only authorized center Dex, since it is the only authorized center of musical information in the country, has rightfully become the barometer of the music men in the business, and subscrib-ers are right in the groove with advance information on the coming tunes which are issued in many cases long before the publishers actually start working on these tunes. This gives the important music men finger-tin control on the fast-beating men finger-tip control on the fast-heating pulse of Tin-Pan Alley and is the only adpulse of Tin-Pan Alley and is the only ad-vance guide on who publishes what. It takes the worry out of radio programs by indicating the performance rights alli-ances on each advance tune, as well as a lead sheet of the chorus with lyrics. Tune-Dex has just opened its office in Los An-geles under the management of Mac Good-win to supply information and expedite service to subscribers on the Coast. service to subscribers on the Coast.

Bulletin for Drummers

Bill Ludwig of Chicago, who is sec-retary of the National Association of Rudimental Drummers, has just issued Bulletin No. 33. This is intended for members of the association only, but there are always extra copies. All drummers, members or not, should send for this in-teresting free Bulletin. In writing for Bulletins please mention

the INTERNATIONAL MUSICIAN.

Swing Style Instruction

Elmer B. Fuchs, who teaches improvisa-tion, harmony and dance arranging, re-ceived a letter from one of his out-of-town students who informed him that he had students who informed him that he had learned more in his first four lessons from Fuchs than he had learned from any other instructor in sixteen lessons. This student was a guitar rhythm player and prior to taking lessons from Fuchs by mail had never played any single note in "hot" style. According to Fuchs, Brooklyn instruc-tor, musicians are under the impression that it is a gift to be able to play "hot" music and therefore it cannot be learned. "This is not true", he says. "With daily practice and proper instructions this type of playing can be learned." There are twenty-eight lessons in Fuchs' course on "hot" playing, including the

course on "hot" playing, including the essential harmony details, transposition, improvising and how to place breaks in

popular music. "One of the advantages of the course" "One of the advantages of the course", says Fuchs, "Is the help to fast sight-read-ing due to the fact that a melody is built on a progression of chords. After the course is mastered, the pupil will become so accustomed to various chords that he will anticipate unconsciously the note that is coming. The course also aids in ear training, memorizing and faking." Fuchs' course has been compiled in a simple and understandable manner so that only six months' playing ability is re-

only six months' playing ability is re-quired to understand it. The course is adapted particularly to serious students and professional musicians who have the desire to become "hot" soloists.

Soldiers' First Choice

Hadi King and Jack Norberto, composread rkney and year of the song to be published by Memorie Music Publish-ing Company, have written the times for a musical comedy called "Dog-Gone the Women!" Hadi King, who has a great flair for screwball comedy, has done a frag the back fine job on the book.

fine job on the book. Recently at a popular music forum con-ducted by Peggy Post, Hollywood musi-cian, seventy-two soldiers were present to hear ten of the latest songs. Sixty-nine of these soldiers voted for "Did You Ever Dream a Soldier's Dream?" as their first choice. Memorie Music Publishing Com-pany is plugging this one with another potential hit, "There's Gold in the Moon Tonieht". Tonight"

Robbins Scores Again

The Robbins Music Corporation has The Robbins Music Corporation has scored again, this time with their new book, Bob Zurke's "Boogle-Woogle Plano Transcriptions". This is the first plano folio of popular standard hits arranged in the "boogle-woogle" style. Heretofore, "eight to the bar" music has been heard only in compositions written especially in this rhythmic idiom. Naturally, its adapthis rhythmic idiom. Naturally, its adap-tation to popular American music required a talent thoroughly acquainted with its essential qualities, and that is where Bob Zurke fills the bill, for he is considered one of the foremost exponents of "boogle-

woogie" music. A native of Detroit, Mr. Zurke began his piano studies at the age of four. While in his 'teens he played with several small combinations and gained his first major assignment with the famous mid-twenties orchestra of Gene Goldkette. Engagements with Seymour Simons' orchestra and Joe Venuti's band followed, and finally, while playing as staff pianist in a Detroit radio station, the boys in Bob Crosby's band heard him and decided he would be a big

asset to that organization. "Boogie-Woogie Piano Transcriptions" contains such popular old-timers as "Blue Moon", "The Darktown Strutters' Ball", "Paradise" and "Sweet and Lovely", and

is offered by the Robbins Music Corporation as a tribute to Bob Zurke's unusual talent.

Solid Worth

As founder and president of the Otto Link Company, Inc., which company was established over a quarter of a century ago and has since maintained the highest standards in craftsmanship, it is with great pleasure that I announce to the en-tire music industry that, despite world-wide conditions we are continuing to build all types and models of our various mouthall types and models of our various mouth-pieces under the same high grade stand-ard of perfection of workmanship.

ard of perfection of workmanship. Today as in the past Otto Link mouth-pieces merit a splendid reputation second to none in construction and playing qual-ity. Speaking frankly, many ideas "so-called" have been seen in mouthpieces and offered to players in the past years: vari-ous shaped tone chambers, some extremely small, others large, all embellished to catch the fancy of the guilible or to mis-lead the player who really has a problem



OTTO LINK

and is willing to try most anything to find a solution. In most instances these mouthpieces are made without scientific knowledge and thought as to their intona-tion and tonal quality throughout the en-tire register. The player should always remember that his mouthpiece is a vital part of his instrument. No matter how expensive his instrument may be it cannot be better than the mouthpiece he uses. Each player, student or professional, has Each player, student or professional, has his own problem.

The Otto Link Company employs only skilled craftsmen who have been tutored in the art of mouthpiece-making by me personally. The knowledge passed on to my employees, as stated above, was gained by me in over a quarter of a century in experience and supervision of making mouthpieces personally.

We also maintain a complete repair and refacing service not only for the Link but also for all other makes of mouthpieces. Smart musicians everywhere acclaim and recommend Link mouthpieces. Year after year you will find high ranking artists still saying: "I use a Link."

WHAT NEXT?

Fabrics are now coated with a synthetic resembling rubber and applied by the same machinery, says Nation's Business. Raincoats made of it do not crack at low temperature or stick at high and weigh two pounds less than rubber ones.

first commercial harvester for The sugar beets is now in operation near Bakersfield, California, in the San Joaquin Valley. The harvester, made by the John Valley. The harvester, made by the solution Deere Plow Co., tops the beets, pulls them out of the ground and deposits them in the trucks, thereby eliminatwindrows or in trucks, thereby eliminat-ing "stoop labor", long the bane of beet growers.

An electro-magnet device, developed by General Electric, automatically indicates the condition or ripeness of any fruit without penetrating the skin, Forbes Magazine reports.

A Los Angeles firm announces that it has produced a successful paper cap to nas produced a successful paper cap to replace the traditional metal-and-cork cap on soft drink bottles. The cap is said to be made of several types of standard paper, coated with an impervious solution that makes it heat-sealable, air-tight, and capable of holding gas-charged beverages in vacuum.

Wind Instrument Players Must Be Fit

CONTRACTOR OF THE OWNER OWNER OF THE OWNER By W. SCHWEISHEIMER, M.D.

By W. SCHWEISHEIMER, M.D. SOME time ago, the following problem was discussed in an American medi-cal journal. A hoy aged twelve, normal except for a heart murmur brought on by over-exercise, wanted to study the French horn. His parents wanted to know whether his physical con-dition might make such a pursuit harm-ful. Incidentally, a heart murmur in former times was considered a permanent sign of valvular disease, while today we know that it may disappear without leav-ing any trace. ing any trace.

The answer to the question was as fol-lows: If the boy has a definite lesion with a certain degree of insufficiency of the heart muscle, his vital capacity might be sufficiently reduced to make horn-playing difficult or impossible. However, the mere presence of a murmur does not in itself imply disease of the heart. There is a well-known connection between playis a well-known connection between play-ers of wind instruments and enlargement of the lungs (emphysema) in later life. Horn-playing might therefore conceivably be said to affect the heart, although re-motely. In the case under consideration, however, there would seem to be no medi-cal reason why the young man should not take up the French Horn.

The view expressed in this answer agrees very well with other experiences agrees very well with other experiences that playing a wind instrument generally is favorable to the development of the lungs, the heart and the chest. Some-times in later years an enlargement of the lungs may develop, connected with the gradual shrinkage of the elastic fibers of the lungs; but frequently this occur-rence is caused by an incorrect blowing method. We may safely say that blowing is good for healthy lungs and strengthen-ing for weak lungs, but that it is no proper exercise for sick lungs.

There are obvious differences in the dif-ferent wind instruments. According to investigations of Jagic, the greatest amount of air is consumed by trombone players, an average amount by bassoon and oboe players, and a relatively small amount by flute, clarinet, horn and trumpet players. On the other hand, some investigators found that flute and as an trumpet players. On the other hand, some investigators found that flute and saxo-phone blowing taxes the body least, and that greatest difficulties are involved in playing the oboe and the baseson. It is strenuous work to have to march and play the oboe at the same time—and that is the reason why in military bands the oboist, when marching, usually plays the balls instead of the oboe bells instead of the oboe.

The brass instrumentalists should have no hernias because of the constant ab-dominal muscular pressure.

Teeth, tongue and lips must be in good shape if someone chooses wind-blowing as his profession. A loose set of teeth is dis-advantageous if a player would blow the trumpet or any other instrument having a fixed mouthpiece. Modern dentistry is well able to overcome these and similar difficulties. It seems that two different schools of dentistry exist in Europe and America. The European school is appar-ently more inclined to preserve the nat-America. The European school is appar-ently more inclined to preserve the nat-ural teeth as long as possible even if they have to make numerous fillings and bridges. The American practice tends to nemers detective teeth in order to destroy bridges. The American practice tends to remove defective teeth, in order to destroy possible danger points, and replace them by artificial teeth. I had the opportunity to discuss with numerous wind players on both continents which method they considered the better one for their playing. A clarinettist solved the problem with his experience-born remark: "I do not care for the method as long as my teeth sit tight, be they natural or artificial. .

The lips must be able to move their muscles without any disturbance or diffi-culty. A flutist whom I knew had the misfortune to be in an auto accident in which a broken window-glass cut deeply into his lower lip. After surgical treat-ment a scar remained, small but big ment a scar remained, small but big enough to prevent his further activity as a futist. The flutist who plays an instru-ment which has no mouthpiece is thus bound to give the lips the required forma-tion at the outset: otherwise unpleasant mewing tones are produced. For all his misfortune this flutist was lucky. He could also play the viole and his orches could also play the viola, and his orches-tra from then on used him as viola player.

General training and discipline of the body is necessary for the wind player. He cannot help being frequently exposed to draughts and colds and must be able to resist such unfavorable conditions. But he has a big advantage over other instrumentalists because his professional activ-ity, blowing, in itself produces a hardening and strengthening of the respiratory organs against colds and other diseases.

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To continue last month's discussion on historical drums: the next oldest Ameri-can drum known was played by Captain Galleys at the great swamp fight of King Phillips War on the 19th day of December, 1675. There is a drum of 1757 that was captured at the Battle of Bennington, Vermont, from the English Cavalry on August 16, 1777

16. 1777. The oldest known American drum-maker was one Porter Blanchard of Concord, New Hampshire, who was working there in 1778. All other drums were no doubt made by hand by the individual drummers. Mr. Blanchard was succeeded by Eli Brown and Son of Windsor, Connecticut, who made many famous drums used by our military drummers of our colonies about 1800, also by the bands and regimental drummers

Drummers Who Have Gone Into the Service

Frank Kaulik, Pearl Harbor, Honolulu. The Japs smashed all his drums and our own W. F. Ludwig sent him a whole new outfit gratis. Good old Bill! Sergeant Phillip H. Genthner, Parris Island, South Carolina, Post Marine Band. Joe Hathaway, Fort Meade. Army. Damon P. "Tommy" Thomas, Manhattan Beach. Coast Guard. John Heney, William D. Shannon, John Howard, Norfolk, Virginia, Navy Yard Band

Band

Don Knapp (son of teacher Roy Knapp, Chicago). Somewhere on the Pacific with our Navy. Ariel Cross. Drum specialist. Army

Bob Stuart, Army.

Bob Keennan, Army.

Bob Keennan, Army. Ray Bauduc, 211th Coast Artillery, Army. Jules Bennet, Leonard Ferguson, with the Sea Bees, Camp Allen, Norfolk, Virginia. "Buzz" Meredith, Air Station. United States Navy, Norfolk, Virginia. Buzz is a brother of Burgess Meredith. movie star. A corking good drummer! Jimmie Polatty, Bob Porter, Jack Ryvicker make up the drum section with me at U. S. N. T. S., Bainbridge, Maryland. Charles Sleigh, William Bege, Newport, Rhode Island, United States Navy. Arnold Bode. Navy pre-flight school band, United States Navy. Buddy Rich, Marine Corps. Wm. F. Ludwig, Jr., Drum Corps Instructor at Great Lakes, Illinois. He reports that more drummers are needed. You may write him care of Band Office, Building 3, United States Naval Training Station, or see your local recruiting officer.

(Continued on Page Thirty-two) The following composers are graduates of which American Schools of Music?

(a) Samuel Barber (b) Vittorio Giannini

(d) Paul Nordoff

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(e) David Diamond (f) Bernard Herrmann (g) Burrill Phillips

(e) dove

- c) Gian-Carlo Menotti
- Which operas require the appearance on the stage of the following animals (real or imitation)? (a) horse (d) bear
 - (b) donkey swan
- Of which composition is the following the opening phrase?
- Gerilde -Pifil
- What instruments did these virtuosi of other days play? (a) Karl Queisser (1800-1846) (b) Franz Weiss (1778-1830) (c) Eugene Léon Vivier (1821-1900) (d) Richard Mühlfeld (1856-1907) (e) John Thomas (1826-1913) (f) Jean Baptiste Loeillet (1680-1730)
- The deaths of which musicians were caused by the following?

 - (a) cholera, contracted from drinking unboiled water.
 (b) an abacess resulting from a blow on the foot with the heavy batom i of that day.
 - (c) delirium tremens

Professional Piano Pointers J. Lawrence Gook

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

A LTHOUGH this department will continue to be what its title implies, there must be some future arrangers who have taken an interest in it because of the current series on harmony. In deference to this belief, we feel the necessity of taking time out from the series to comment upon matters pertaining to arranging that do not

time out from the series to comment upon matters pertaining to arranging that do not deal too specifically with principles of theory. It has come to our attention that while some aspiring arrangers are told that a thorough grounding in the study of harmony and composition is unnecessary, others are advised that such a grounding is an absolute prerequisite. We prefer to sug-gest a sort of middle road. For example, there is the uninitiated student who has a natural inclination to arrange and possesses good talent. We may find him able to conceive whole scores in his mind. His sense of discrimination enables him to make a good appraisal of what he conceives as well as what he hears. Such a one might well resort to a means of putting down what he thinks with little or no academic requirement except the rudiments of notation. Since the piano is, in a sense, a full orchestra in itself, our untrained aspirant

requirement except the rudiments of notation. Since the plano is, in a sense, a full orchestra in itself, our untrained aspirant might well sit at the keyboard and work out anything from a simple plano score to a full orchestration, achieving a final result which has real merit. It is common knowledge that a very great deal of the creditable arrangements (popular) we hear today have been scored by talented young arrangers who can boast of little or no training in harmony and composition. It is equally true that many thoroughly trained arrangers have experienced difficulty in making a headway in the popular field because of limited original ideas. One of these groups often borrows from the other: that is, the one with scant training and copious ideas often imitates the other's methods of recording his thoughts, while the trained one often copies original ideas of the other. original ideas of the other. If it is your will to try your hand at scoring for the orchestra by first working

It it is your will to try your nang at scoring for the orchestra by first working out your ideas at the piano, we suggest that you go ahead and try it. It may well be that you are gifted with sufficient talent to overcome your lack of training in har-mony for the time being. Never let yourself he led to believe, though, that you can go along indefinitely without such training. It is something that you may be able to put off, but not abandon. Meanwhile, this department will be glad to lend any rea-

sonable assistance. In the next article we shall continue our present line of thought by discussing the all-important subject of voicing.

World Problems and American Labor

By DR. CHARLES STELZLE

Every day brings fresh evidence that practically the whole world is undergoing a great change not only in form of government, but in the economic and social principles by which it will be controlled. In some countries this will mean a complete revolution in methods of living and in human relationships.

That our own country will be influ-enced by these changes, no one who is following the course of events can deny. These changes will take place no matter who will win the World War. Values of commodities will be cheapened in other lands and as international exchanges will be based upon such cheapened commodi-ties, it will follow that American Labor will be placed in competition with underpaid and underprivileged workers in these low-standard countries.

We are being warned not to "become "hysterical" about the war. This is un-doubtedly true. Hysteria isn't going to help anybody. But if Americans are not stirred to the very depths of their feedings by the facts that now face us, then we will have forsaken the finest instincts of the human race. But more than this we will have forsaken the finest instincts of the human race. But more than this, we need to consider how the war is going to affect us economically. This is particu-larly true of organized labor. To be in-different to the problems of the workers overseas would be going contrary to its entire history. The workers of America have consistently expressed their facilities have consistently expressed their feelings regarding the sufferings of workers in other lands.

We have frequently disagreed with European workers in our political and eco-nomic programs, but we have also disnomic programs, but we have also dis-agreed as Americans in such matters. In the present situation we are fighting a common enemy. We need unitedly to help sustain the highest standard of living for workers everywhere. In the face of this situation, how can we say that it doesn't matter what happens to the workers over-seas? We will rise or fall together. Not to the same degree, of course—but how many of us are ready to accept a radical cut in all our comforts and privileges— and to work on without any hope for bet-terment in this generation? For we may as well face the fact that the damage al-ready done will compel the greater part of the world to live at a lower standard than any other generation has ever ex-perienced. perienced.

In such an hour as this, when what is now happening will go down in history as one of its most vital periods, those of as one of its most vital periods, those of us who believe in the principles of democ-racy, of freedom and of liberty for all mankind, will squarely face all the facts which confront workers everywhere. In any case, one of two things may happen to America. Either we will become the saviours of democracy for the world, or we will become victims of a catastrophe which will affect all nations. Meanwhile, which will affect all nations. Meanwhile principles which have successfully guided us from the beginning of our history. us from the beginning of our history.

LOCAL REPORTS

LOCAL NO. 2, ST. LOUIS, MO. members: Ralph Anslyn, John A. Mattino, Jos.

Sew interniters: Raiph Ansigh, John A. Mattho, Jos. J. H. Wand, S. K. Schert, C. Berger, 625. Transfers issued: Edward Polyin, Vic Victor, Meyer Dru-zinsky, Jewell L. Ehlers, G. Tommy Flynn, Richard Egner, Robert Egner, Ray Dieringer, George Freiberghaus, Martin Boraz, Corrine Frederick, August Hansman, Al Hahn, Al Lauda, Harold Schneider, Robert Abramoweth, Transfers returned: Rudy Torrini, Wm. E. Lauth, Jr., Floyd Lauck, John R. (Jack) Breen,

LOCAL NO. 3, INDIANAPOLIS, IND.

LOCAL NO. 3, INDIANAPOLIS, IND. Transfers issued: Mac Mack, Leslie Strandt. Transfers deposited: Edith Greathouse, 410: Leonard Sofo, Edw. K. Hoeltz, Samuel Heiss, Calvin Schneuler, Arley Cooper, Nathan Sherman, Ben Korrel, David Chauson, Robert Block, Harvey Samuels, all 10: Frankie Colbert, 7:64: Richard J. Carr, Jimmy Claybrook, Wm. Dier, Jeanie Pope, James Robinson, all 675: Geo. Robinson, 522. Transfers withdrawn: Leonard Keller, Irving Brooks, Marin Glaser, S. Friedlan, Milton Kupberg, Allan Sced-man, Irving Builer, Donald F. McCargar, all 802: Irvin Applebaum, Robert Kircher, Jonal U. Traveling members: Don Ruth, George Kendal, Val Gray-son, Jimie Fields, LeRoy Hardison, Fidde Raudle, Ralph Tabula, Lauis Jonaka, Shookum, International Sweet-bearts, Edw. Hoeltz, Charlie Agnew, Alvin Rev, Tonny Dorey.

Bearts, Pilw, Hoettz, Charlie Agnew, Alvin Rev, Fontony Dorsey. In service: Charles Kietlev Baker, Henry Beuke, Charles DeSautelle, "Bud" Dath, Vernon Ebrecht, Richard B. French, Oscar Fields, A. Granneman, William Jolly, Julius Kossik, Robert Leniz, James McAuley, Thos. A. Roe, Jos. A. Ruhz, Robert Resiner, Kenneth Simpson, Jack Salter, Marvin Sunpson, Chas, (Chile) Smith, George Thurston, Gerald H. Voorhies, Tommie Wright, Virgil Hebert, Horace Pierson.

LOCAL NO. 4, CLEVELAND, OHIO

New members: Steve Bardos, Hall Hall, June Stoddard (June DeVere), Frank Carozza, Wilbur (Rex) Knapp, An-thony J. Vizner, Jr. Transfer members: Isabelle Loomis, Frances Parsons. Change of mame: Tony Terner from Anthony Francis Terenanky.

Change of name: Tony Terner from Anthony Francis Change of name: Tony Terner from Anthony Francis Ternanky. Transfers issued: Paddy Labato, Charles J. DeCaro, Henry (Geer) Gerspacher, Richard Lepon, Norman Schneiderman, Harvey Steingraber. Transfers deposited: Frank (Marino) Rubertino, Jack (rawiord, Jim Nuzzo, Thelma Woodford, Charlotte Morris, Ann Nuzzo, Ella R. Kungle, Frank Don DeFlavio, Ralph Esposita.

Crawford, Jim Ruzzo, Inelina Woodlobd, Charlotte Worth, Ann Nuzzo, Ella R. Kungle, Frank Don DeFlavio, Ralph Esposita. Transfers withdrawn: Jack Crawford and Orchestra, Ella R. Kungle, Jules DeVorzon, Herbert Hagenor and Orchestra, Tilama Woodlord, Robert Dennis, Frank (Marino) Rubertino, Johnny Kaalhue and Orchestra, Webb Hahne, Sylsia Walters, Dale Sisters. Traveling members: Vaughn Monroe, Roy Anderson, Andrew Bagni, Arthur Dedrick, Arnold Rosenberg, all 9; Hammond Russum, Robert Nichols, Ray Sapochetti, Zig-mind Talent, John Turnbull, Jack Fay, Ray Heath, George Esposito, Edward Julian, Juck Andrew, Sebastian Julian, Kenny West, Ozzie Nelson and Orchestra, Horace Heidt and Orchestra, all RO. New members: Michael Apruzzes (Johnny Michaels). Sanford Beck, Theodure Bloimfield, Marvin Goldburt, Sud-ney Golistein (Sid Leonard), Joseph Paul Kuhk, Alan Silver, Rolvert G. Carruth, Arthur Caella, James B. Den-ton, Angelo Farae, Ralyth Goldsein, Edward Houska, Harty Melcher, Sam Vecchio. Transfer Kelsher, Sleis, Annoyos (Shandor), Leonard Rose, Alex Shivak, Eugene B. Korb, Matthew Saporita. Accounts Closed: Henry Riagni, James Winger, William Burway.

Accounts closed: Henry Blagurs, Januar Change of name: Billy Dove to Anton Cerny. Change of name: Billy Dove to Anton Cerny. Friscel: Bernard Anastasia, William Bailey, Wm. Reed Jonnan, David Fdelman, Roger K. Hepner, Douglas darsh, Robert P. Obenauer, Kenneth Payton, Kenneth Asamussen, Gera Sandray, Irwin Schmitman, Stanley Wood, Mose Zaslavsky, Leo Coppolino (Lee Cappy), Ed-ward J. Durkee, Fred Heikell, Thomas Hopton, T. H. Johnston, William Koster, Jack Mills, Anthony Pariai, Phil Peters, Henry Sanson, Daniel Trifan, Jr., Charles Vehl-

Johnston, William Koster, Jack Mills, Anthony Parisi, Phil Peters, Henry Sanson, Daniel Trifan, Jr., Charles Vehi-haler, Buries F. Wookld.
 Tranfers deposited: John Rean, Henry Kaezka (Kasion), Frank Ion DiFlavio, Dave Kaleo, Giono Barto Caoffi, Theo-fore Wm. Schettler, Felix Gareia, Sum Koki, Frnest Neff, Wm. Lincer, Louix Krsner, Frnest Drucker, Phillip Farkas, Ravaton, Wm. R. Kemworthy, Kenneth Dohken, David Greenhaum, Jerry Guzzie, Charles L. Barrett, Summy rolove, Wm. Linceraever (Jack Day), Opalee Randolph, Robert O. Kahakalau, Bernie Cummins and Orcheitra, Livyd E. Duff, Lester Schrist, Sebasuin Caratelli, Nathan Gershman, Nathan Spisak (Toasy Spisakovsky), Barry Urion, Herb Bass, Bernard Solomon, Johnny Graff. Transfers withdrawn: Ed Beilstein, Charles Gary, Lester Schrist, Jack Day (Wm. Lineweaver), Janet Sloan Transfers issued: Sal Reecht, Marvin J. Schmittman, Ioe Rizzo, Alyin Etler, Bill Hope, James Melrose, Maurice Goklin, Bert Henry.

In service: John Ambicki, Eugene Bergen, Fred James Connorte (Grant), Decourcey Joyle, Ivan Hannes, Martin C. Heylman, John Jelinek, Gilbert (Gil) Lackey, Richard Motylinski, Cliniton W. Noble, John Richard Pietro, Ralph Shanks, Edward Slejko, Tony Terner, Ben Wenzer, Marvin Arnold, William H. Boomer, Paul Crumbaugh, Al Guak, Stanley Harris, Alfred I. Horesh, Victor Naim, Bob Man-ner (Joe Salerno), John McCormick, Carl Paradiso, Charles (Duke) Polansky, Frank Ruggieser, Robert John Ternan-ty, Alvin Turina, Robert Wineskey. Tarveling members: Steve Cole, 661; Tony Lala, 77; Howard McGhee, Dick Manzo, both S: E. Dibert, 4; Al Yourver, ID: Fd Smith, 6; Art Norkus, 60; Freema Clark, 55; Charlie Barnet, James Lamaer, Kurt Bloom, Herber Holland, Bill Miller, Walter Burkeson, Murray William Mac Marlow, Joe Ferrante, Irving Berger, Cliff Leeman, Grieg Jackson, Haakon Mwyrang, Sam Kublin, Ted Lewis, Sol Kken, Sam Shapiro, Sam Blank, Bill Kurkne, Tony Parenti, Ollie Hantack, Stan Seltzer, all 602; Stanley kenton, Frank Beach, Earl Collier, Alfred Alvarez, Frans Romeras, Bob Gioga, Aldo Costi, Ted Renya, Bil 47; Fd-ward Mcyres, Lawrence Granger, David Asber, Bob Barler, all 40.

LOCAL NO. 5, DETROIT, MICH.

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Vick, 405. Transfers revoked: Paul Mendioza, 30, Stanley Mur-gan, 587. In service: Peter Ackerman, William S. Bagwell, Bernard Besman, Selwyn Balier, Paul Bukantis, William E. Cafada, Douglas W. Chambers, Richard F. Chaney, Kelland T. Clark, Arthur L. Davis, Lee Day, Mark F. DeLeonard, Earl (DeSono) Dessausoit, William B. Flick, Joe Paul Farkas, Claude Wm. Feeney, John (Jack) Ferentz, Ir., Willard H. Ford, Floyd Fox, Roy L. Furtaw, Coin (Bud) Hanaway, Llovd H. Hansuld, Walter I. Heatherton (Rob Chadwich), Emil William (Jack) Heike, Robert Henry, Harry L. Niehl, Harold (Buddy) Lawson, Henry A. Lehr, Frank Logidon, Wilbert (March) Nutivcombe, Sig-fire Bishop Orstadus, Ir., Wilton Prange, Peter Prein, Morris Pearl, Gerald Relken, Edward Joseph, Schenk, Edward Schiff, Donald C. Snavely, John (Nelion) Spinner, Arthur Steiner, George A. Tamppari, Harold A. White, Joe William, Steven Wolsson, David (Dave) Zupkovich.

LOCAL NO. 6, SAN FRANCISCO, CALIF.

LOCAL NO. 6, SAN FRANCISCO, CALIF. New members: Frnest Candiotto, J. W. A. Hansen, John Gillick, Robert Russell, Marilyn Merle Faraudo, Mecaella Machado, David Hopkins, Frluh Kardos Kaufman, Leona M. Shaw, Ivonne Sregfried, Dolores Garcia, Barbara Rogers. Tranifers deposited: Chester LeRoy, 10; George Tong. 368; Wesley Day, 366; Jiee Manaous, 325; Russell Bodine. 512; George Maul, 210; Mildred Bowyer, 104; Mariano-Hetancourt, 47: Ray Warle, 424; Benito Moreno, 47; Gran ville Lewis, 306; June Aleen, 47; Clarence Morrison, 210; Joe Daubek, 424; Gordon Blanchard, 366. Tranifer members: Arthur Apiki, Harry Shaw, Manuel Pavao.

Transfer members: Aviant Pavao. Readmitted: Fimo Retrolucci. Resigned: Peyton Legare, Joseph Soanes. Transfers withdrawn: Henry King, Theron Mertz, Al Lesky, Nathan Ross, Boli White, Nat Nathanson, William Pratt, Tommy Frank, Lee Knight, Charles Maggio, all 602 Transfer withdrawn: Lee Read, 451. Dropped: Filmo Bertolucci. Frased: Vernon Alley (Sub, Local).

New members: Hugo Innes, Eddie Wedge, John Chris-nsen, Charles Gardner, Roger Mueller, Lynn Rankin, rinur Werner, Chester Reinhardt, Wim, F. Boerger, Robert Ischer, Floyd McRae. Resigned: Vactor Miller. tensen, Arthur Fischer

Findler, Floyd McRae. Reingned: Vactor Miller. Tranfers issued: Johnnie Arch, Jullian Deimonde, Mart Gryan, Ken Deckow, Ben Hoffman, Brad Renneit, Arlyn V. Dupte, John Wilson Fisher, James Burch, Ken Keck, Frank J. Prindl, Tony Beaumont. Tranfers derosited: Glenn Martin, 95: Leslie Strandt, 3: Rich Weinlerger, 106: Aura Steen, 437: Buddy Wilson, 10: Pauline Graham, 100: Charlest Moore, 56: Blake Schier, 10: Ray Rafols, F. Racino, V. Pinedo, all 802: G. W. Balkew, Neil Hakala, Lew Loomis, George Heabenger, Sid Pritt-en, Oliver L. Harra, Maurice Filtenborn, Vincent Garcie, Nieman Dygan, II. 10: Dean Hinkle, 166; Carlos Fuerat, 95: Traveling memberst: Will Alexander, 10: Noate Wezler, 73: Pauline Graham, 160: Ralph Barlow, 10: Nino Binaldo, George Ballew, Rokeria Markfield, Sid Praiskin, all 10; Jimmy, McKenzie, Ruis Morgan, 802; Bomar Gusz, 195.

Twenty-five

LOCAL NO 9, MISTON, MASS

Transfers issued: Leonard Bernstein, Kenneth Deane, James DeVita, Bernie King, Jack Sherman, Paaquale Roc-cioli, George W. Ventre, John Archemberalt, Albert M. Drootin, Stuart Fraser, Edwin Bernard, Sydney Shullman, Ruby Newman, Nicolas Contini, Stanley Kectic, Jacob J. Levine.

Levine. Transfers deposited: Alan Kane, 499; Paul L. Nadell, 130; Emmanuel Alban, 802; Clem Picard, 144; Robert H.

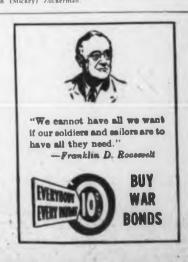
Trankers deposited: Alan Kane, 499; Paul L. Nadell, 130; Emmanuel Alban, 802; Clem Pizard, 144; Robert H. Skinner, 6. Transfers wihdrawa: Peter M. Cerello, 372; Clareboe W. Wetcors, 734. Traveling members: A. Bleyer, D. Winter, R. Kitsenger, C. Willard, C. Murphy, D. Hochstein, P. Pumiglio, F. Leary, L. Suer, J. Mack, all 802; Sanley Kenton, Alfred Norsi, Bill Lahey, Edward Meyern, David Asher, Lawrence Granger, Frank Bach, Ted Romeras, Ted Repay, Howard Norsi, Bill Lahey, Edward Meyern, David Asher, Lawrence Granger, Frank Paine, Norman Conley, all 47; Erich L. Weil, Louis Kroll, Leille Pore, Philo Miguel, Philip A. Romano, Jack Margolis, Sam Gurkin, I. Faibiodf, Polina Schbater, Leon Hofick, S. Paeff, M. Białkin, V. Just, V. Marz, Wan, F. Rorschell, G. Cherlin, Frila Kutzing, Cecil Gullins, L. Bromfield, R. Casella, Wim Schnederman, F. Vandley, Ph. Palmer, M. Hansoute, Bruno Pfeiffer, Jerry Wald, John D. Bonafede, Morris Rayman, Bernard Privin, Charles Panely, Harry Jagger, Arthur Ryerson, Robert pukoft, Larry Elgart, Sol Kane, George Berg, Eddie Caine, all 802; R. C. Sums, 677; Rajh Prifiner, George Faye, both 47; Andrew Acquarulp, 234. In service: Lawrence, Ardito, Andrew Brady, Charles Heritoff, Michael I. Ottiko, Joseph M. Santannelb, Morris Solov, Andrew G. Svulc, Andrew DeFrancesco, Edward T. Dunne, Jr., Henry Kramer, Jr., William M. Marcus, Balph Otborn, Ottone M. Riccio, Melvin H. Tas, John A. Azevdo, Bernard Bennett, Jose A. Dominquez, Joseph F. Fandel, Sidney Hurwitz, Salvatore I. Pasto, Leonard H. Peterson, Ralac F. Portas, Bart E. Grady, Jr., Arthur Larzus, Harry Markhard, Morris Selnick, Aaroo Tushin, Bernard M. Clayton Cunningham.

LOCAL NO. 10, CHICACO, ILL.
New members: W. Mellor Johnson, Marke L. Rennen, Frank Paz, Harry L. Rusey, Russel Burr, Grace Aileer Winter, Josephine Prudohon, Frank Bortoli, Ramon Flores Destelago, Geraldine M. LaSanke, Seymour Solt, Thomas Dester States and States

Annulied: Pete (Taily) Talycenas, Ikon Juan Tamiazzo, Resigned; John Andrews, Sidney Sternitein, Johnny Sisul, Jon Tranger.
 Transfers issued: Henry Miodonski, Gus Jean, Emmett A. Carls, Ray McIntosh, C. P. Palmer, Rudy Rodarre, Joe Grace, Evelyn Kleinod Lenaud, Herman Kapp, Ren S. Alesse, Richard (Mangel) Vogt, Frank Raimonil, Carl M. Rudd, Jr., Kay Ronayne, Kny Krell, George Peterson, Harold Höget, Jr., Bob Anderson, Howard Evans, Wm. Gridley, Max Bandy, Dec V. Brown, Alice White, Vincent Magrio, Don Chichester, Reity Verflook, Robert G. Strong, Ray E. Johnson, Jimmy Sima, Francis Stevent, Harry Adkins, Gayle Wood, Jkon L. Ellis, Lennard Sofo, Hazel Kleinod Lenaud, DeLorice Staples, Arithur Van Damme, Calvin Schneider, H. A. Keates, Don Seat, Viola DuPuyi, O'Neil Del Gudice, Jerry Hustak, Dan Garderick, Rabina, Fredie Nil, Jerry Eisenberg, R. M. Roylman, Patrick D. Trapann, Frank Litu, Robert C. Jones, Alb. Geo. Loncki, Don E. Miller, Clarence Russell Armour, Pedro Norsega De-Leon, Frederick R. Sinbian, Freidelie Nil, Jerry Guzzie, Norler: Harry Eisenberg, R. M. Roylman, Jan, Marne, Litu, Robert C. Jones, Alb. Geo. Loncki, Don E. Miller, Clarence Russell Armour, Pedro Norsega De-Leon, Frederick R. Sindery Privikin, Dynald Hass, Maurice Hell, Weeyl Howe, Stofeny Privikin, Dandilen, Stank, Surah Battles, Jessie McBath, Christine Camphell, Yincent Flahl, Weeyl Howe, Stofeny Privikin, Danal, Hass, Maurice Ellenhorn, Edw. F. Cawley, Charles Manciune, Domine, Zion, Marcuerite Hughes, Marry A. Levey, Alb. George Calvark Walker, Jessie Balley, Harry A. Levey, Samels, Wm. Jiang, Arthur Jial, Gordon Meacham, George Aubry, Jier Solomon, Gregor J. Pedovan, Kytte Sherman, Mildred Hannol, Remon F. Striega (Flores), Rudolph Billotra, Harold Leaming, Frins White, Alay, De Hons, Varier, Benna, Varier M. Kraske, Oliver I. Harris, Vincent Gracei, Joe Running, Arthure, Grace Clark Walker, Jeste Kalley, Alex Solomon, Gregor J. Pedovan, Myrtle Sherman, Mildred Hannol, Kona, Jack Rung, Roy Paulson, Harvey S

Traveling members: Manny Kohn, Jim DePinto, both 1: George Cass, 66: Dannie Ching, 362; C. A. Cawell (Elmer Cleve), 149; Frederic G. Handte, Henry Cohen Topper, Sidney S. Tuscher, Jos. D. Kelleber, Arthur Lom-bardi, Arthur S. Freman, John R. O'Brien, George S. Hirst, Achille N. Gentile, Julius Berkin, Leo Silverman, Jay D. Freeman, Fred Henry, Julius Unzberg, all 802.

Hirst, Achille N. Gentile, Julius Berkin, Leo Solverman, Jay D. Freeman, Fred Henry, Julius Unzberg, all 802. In service: Rolvert Warren Amstutz, Herbert Brown Ayers, Earl Bergman, II, Benjamin Bernard, Charles Beze-mek, Raymond Blau, Suhney Blumenhal, John Bonaguidi, Lawrence M. Browne, Jr., Frank J. Cappelletti, Ben Conti, Morton Croy, Robert D'Andrea, John Eugene Davis, Jack Demling, Steve Dirnochod, George Morris Enslow, Reuben Clinton Evans, Irving Donald Farman, Charles Peldman, Ray A. Gerant, Ralph E. Greene, Kenneth (Ken) Grif-fith, Albert Hammer, Henry X. Jackson, Frank Jiek, Max H. Johnson, Harold W. Kabua, Richard Karlow, Harold Kartun, Robert G. Keck, Wayne King, Leo L. Kosanlin-ski, James J. Kreek, John Kuhua, Jr., Arthur Carl Lang, Weldon Grant Lawrence, Bert Liller, Lloyd Luhman, Mark McDunn, Edward Peter Malecki, George E. Mateka (Mate), Carl A. Petersen, Gordon Petitgrew, Peter Piper, Joseph Edward Pokorny, James Ruewer, Herbert R. Rif-kind, Morton Robbonz, Peter B. Ruedhas, Victor R. Salvi, James Sanborn, John Savage, Francis C. Seriven, Jerry L. Siegier, Henry Vincent Swicki, Carmen Speziale, Rwerly L. Siegier, Henry Vincent Swicki, Carmen Speziale, Rwerly R. Standish, Carl Strown, Edmund Suszynaki, Robert J. Toinelan, Felia Varobetta, John Venekus, Gene Vesely, Wm. E. Walter, Wm. Carver William, Albin H. Win-rkunaa. Al Wopinsky (Waller), William Znidarasch, Mul-ton (Mickey) Zuckerman.



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LOCAL NO. 11, LOUISVILLE, KY.

Clyde S. Mc Walter Berryman New members Walter S. Berryman, Clyde S. Mc-Whirter. Transfers deposited: C. Hall, R. Hilliken, both 802; J. Kahn, J. Lee, F. Barnor, all 550, O. Carlson, 205; D. Chubester, T. Engfatter Miller, M. Wheeler, all 10 M. Chrastenen, E. Drawter, H. Lambert, J. Plimpton, C. Wilcox, all 8; F. Bender, 512; W. J. McInerney, J. R. Ohlmetz, 309; Jean Marshall, 60; Al Ramsey, 112; Jr. Roberts, 362. Transfers returned: D. W. McConnell, K. W. Black, Morris King. Transfers withdrawn: J. Marshall, Edgar Drake and Band, Freddie Killer and Band, Frank Ramos and Band. Transfer annulled: Audrey Royalty.

LOCAL NO. 12, SACRAMENTO, CALIF. LOCAL NO. 12, SACRAMENTO, CALIF. New members: Otto C. Eid, Martin O. Enger, Alonzo B. Gale, Barbara Hoeg, Martia Kline, Rohett O'Kane. Transfers deposited: Geroon Velick, 542; Don Spindler, Harvey Coan, both 189. Transfers withdrawn: Wally Webb, Harry Sachs, Walter Anderson, George Harrison, Wm. Driggs, all 47; Jack Brockman, 495. In service: Paul Sarmento, Don Sandman, Keith Fai-sett, Hugh Perkins, Jewell Jones, Roy Butler, John Camp-bell, Orren Turner, Gary Barrett, Randolph Crowder.

LOCAL NO. 13, TROY, N. Y.

In service: Sanford Epstein, Metri Mryczko, Peter Mo bian, Harry Murnane, George B. Slater, Raymond Syr ski, Thomas Williams.

LOCAL NO. 15, TOLEDO, OHIO

In gervice: Richard Albright, Stuart Bailey, Paul Bishop, Robert Bittikofer, Corwin Brandt, Maurice Corcoran, Robert Daly, J. Edw. Driscoll, Elray Eck, Carl Fait, Ernesi Fodor, Clarence Fultz, Myron Garner, Max Hoff-man, Joseph Kertesz, Harry Koehl. Eric Liliequist, Chas. Merwin, Bernard Ramey, Donald Saleta, Andy Schreiner, Charles Stephens, Eugene Tucker, Russell Whartenby, Bur-ton Whitehead.

LOCAL NO. 16, NEWARK, N. J.

members: Marie Corbett, Humphrey J. Brannon, Stein, Curtis Bell, Martin J. Gottfried, Frank New Schreiber eiber. sisgned: James Patrone, Chauncey Brown, Syd Leavit, ri Pensis, John Sperling, Jr., Anthony D'Amato, James

McNichol

Henri Pensis, John Sperling, Jr., Anthony D'Amato, James McNichol. Tranifers deposited: L. Freedman, B. Sbraccia, G. Krupa, D. Cappizzo, R. Eldridge, B. Levinsohn, S. Mui-ker, J. Fasioff, J. Springer, B. Feman, R. Sittig, S. Kaye, L. Gilion, F. Oblak, O. Resch, J. Carretta, D. Wallmark, G. Brandon, H. Workman, T. Ryan, E. Rudisdill, Don Cornell, Dale Cornell, C. Wilson, F. May, B. Negron, B. Williams, all 802: A. Petrullo, M. Arlando, both 248: C. Palmer, 380: E. Mihelich, 10; T. Walters, 77; V. Mangano, 78; B. Kent, 479; D. Pederson, 72; D. Martoccio, F. Tam, J. Sperling, Jr., J. McNichol, A. D'Amato, M. Schaefer, D. Ostrow, I. Biondi, S. Messina, S. Candelmo, G. How-ard, R. Ramirez, all 802: T. Triscari, 311; C. Ventura, 77; V. Rizzo, 248; M. Berkowitz, 526; B. Boyer, 773; D. Silvestri, C. Falconeri, F. Salerno, J. Spacaratelli, all 248; F. Pickel, 526

Silvestri, C. Falconeri, F. Salerno, J. Spacaratelli, all 248;
F. Pickel, S26.
Transfers withdrawn: L. Freedman, B. Sbraccia, G. Krupa, D. Cappingez, R. Eldridge, B. Levinsohn, S. Musiker, J. Fastoff, I. Springer, B. Feman, R. Sittig, S. Kaye, L. Gillion, F. Oblak, O. Rech, J. Carretta, D. Wallmark, G. Brandon, H. Workman, T. Ryan, E. Rudisdill, Don Cornell, Dale Cornell, C. Wilson, F. May, B. Negron, B. Williams, all 802: A. Petrullo, M. Arlando, both 248. C. Palmer, 380] E. Mihelich, 10; T. Walters, 77; V. Magano, 78; B. Kent, 479; P. Peterson, 72; J. Bauye, L. Robertson, J. Darling, J. Posnak, H. Dwork, J. Glazer, L. Narelli, G. Darelli, C. Aaront, D. Cappizzo, G. Howard, all 802; C. Venura, 77; J. Triscari, 311; M. McOmber, 66.
Traveling members: T. Powell, S. Kane, M. Berman, A. Young, R. Hammeralag, H. Gary, I. O'Roucke, J. Lagustino, J. Hanson, T. Allesandrini, J. Milla, H. Russum, J. Fay, G. Esponio, E. Julian, J. Andrew, S. Julian, R. Heath, J. Ortolano, all 802.
Mann, S. E. Cunningham, Y. Monroe, R. Anderson, A. Bagni, A. Dedrick, R. Nichols, Z. Talent, A. Rosenberg, B. Wett, all 802.

berg, B. West, all 802. In service: Anthony Spalletta, Al Weber, Max Mandel George H. Martin, Joseph Zidonik, George Benham, Lei Kriz, Alfred Mayer, William Brennand, John Sorin, Herbert Brown, John G. Briggs, Robert Domenick, Mimi Caputo Discharged from service: Morris Miller.

LOCAL NO. 18, DULUTH, MINN.

In service: Marie Larson, WAAC service: Bernard John-son, Wendell Lundholm, Azel Benson, Brb Neipp, Hugh Brown, Walter Soderberg, George Thorsen, Chauncey Mil-ker, Clayton Matison.

LOCAL NO. 23, SAN ANTONIO, TEXAS

LOCAL NO. 23, SAN ANTONIO, TEXAS Mex member: Richard P. Beck: Transfers deposited: James Dougherty, 239; Carrol Hub-tad, Local Carlon Hubbard, Local Carlon Hub-tad, Local Carlon Blumberg (Mrs. N. R. Strader), Tarafer: Issued: Albert J. Stevel: Temper Geraldine Blumberg (Mrs. N. R. Strader), Corge Kraft, Wilbur Becler: Transfers members: Albert Mrs. Johnny Harrington, 167; Ed Inge, Mitcha Robinson, John 80; Lohany Bur-167; Jan King, Ted Smith, John, Fisher, Aubrech Stamme, Lower, Lee Meyer Stanfeld, Avery Parish, Juline Stamme, Mitchelle, Wilbur Bascomb, Wm. Johnnon, Barb, Janes Mitchelle, Wilbur Bascomb, Wm. Johnnon, Barb, Janes Mitchelle, Wilbur Bascomb, Wm. Johnnon, Stamme, Lower, Lee Meyer Stanfeld, Avery Parish, Juline Stamme, Mrs. McLemore, Paul Bascomb, Ed Mt Cones, 166; Everett Hougland, W. P. Nelson, Richard Die Everet Hougland, W. P. Nelson, Richard Die Everet Hougland, W. P. Nelson, Richard 160; D. Paulie, 6; B. D. McPail, 375. Temperature Stamper, De Stamper, Stanfeldo, Gold 160; Parish, Stamper, Stamper,

LOCAL NO. 24, AKRON, OHIO

In service: Jerry Beckwith, Philip Bianchi, Nuffrie Bran-ato, Thomas H. Clemmit, Vic Colasanti, Cal Conway Obert C. Dale, Wilfred B. Forreiter, Rois T. Halamay erry Hall, Matthew Peden, Frank P. Rubertino, Jame-hepberd, LaVon Walker, Victor Yeder.

AACAL NO. 25, PEORIA, ILL. New member: H. Ward Maxwell. Transfers macmber: Robert Klawans, 10. Transfers issued: H. Jaabelle Lloyd, Frank L. Johnson, Lillian E. Andrew, Robert W. Walter, C. L. Cook, Jr. Transfers returned: Wm. D. Barth, Lillian E. Andrew, Robert Walter. Transfers deposited: Mary P. Wood 200

Robert Walter. Transfers deposited: Mary P. Wood, 229: Rollie Capelle. Dorothy Capelle, both 42; Frank Guilo, 59; Nick Nevel, Berayce Nevel, both 1; Peter T. Scott, 49; Jos. Vitale, 2; Prnk Thompson, 178. Transfers withdrawn: Wm. R. Kribbs, 2; Marvel L. Stewart, Samson Akaka, Jack Kaulohao, Sol K. Gregory, all 802; Mary F. Wood, 229; Mirriam Bowden, 697; Rollie Capelle, Dorothy Capelle, both 42; Frank Guilo, 59; Peter T. Scott, 49.

Peter T. Scott, 49. Letters deposited and withdrawn: Irving S. Lipschultz, Wm. Knittelfelder, both 10; Eunste M. Johason, Mazine E. Horson, both 40; Mirriam Bowden, 697. In service: George J. Frazer, Walter S. Schaeffer, Joe J. Hlawary, Earl E. Alford, Erzest I. Pauleen. Resigned: Clyde R. Mission, Harold H. Blackwell, Jack

testigned: Ciyot E. Missea, Harold H. Blackwell, Jack B. Burcell. - Traveling members: Albert Coleman, 802; Mary P. Wond, 229; Manue E. Horton, 40 Mirram Bowden, 697; Eunice M. Johnson, 40: Sol Turner, Harold N. Nienkemper, Alfred M. Wingrea, Joseph Vitale, William M. Berringer, all 2, Frank Talley, 178; Marvel L. Stewart, Jack Kaula-hao, Samaon Akaka, Sol K. Gregory, all 802; George Rangier, 10; Henry Guidotti, 366; Victor Engandela, Wayne Larnen, both 10; W. L. (Doc) Lawson, Kenneth Noble, both 176; Don Couch, 254; Howard Strates, 437; jack Kilber, 17; Jack Lenter, 271; Gordon Reinhold, 798; Donald Hoy, Robert Hoy, both 450; Chuck Footer, Harold Praden, both 47; Louis Sturchio, 60: Clarence Townand, Richard Arame, Ray E. Poster, all. 47; Galeleo Ritchey, Israel Fauges; Raymond J. Routaky, Clare N. Houwell, Traverse P. Wooseer, William J. McDowell, Robert A. Wables, all 10; Fau Ewing, Walter Puller, Balph Ter-

valot, all 208: Debo Mills, 558; Nik Nevel, Bernyce Nevel, both 1; Peter 1, Scott, 49: Ward MacKeen, 10; Glen Roe-ger, 24: Floyd Town, Ken Hillman, Eddy Howard, all 10; Bill Baer, Roy Baat, W. S. Morrison, Hilmer Radike, Sid Commings, Peter Roht, all 8; Nemman Lee, 651; John D. Wood, 34: Roland Capelle, Dorothy Capelle, both 42; Frank Gullo, 59; Boyd Atkins, 208: Thomas Stovall, 587 Hobart Dotson, Otha Allen, both 208; Eddie Fens, Wayne E, Brown, Ear McKer Roht, Jesse B. Vance, all 10; Harold Bryan, 230: Hinkey Mariotti, Vernon Combs, both 307; Fuegene B. Lareon, 26; Frank J. Mariotti, 598; John Meglan, 307; Charles F. Steward, Clarence DeFreese, both 759; Frank Gulbreath, James Whitey, George Washington, Henderson, Lawrence Luce, Luis Russell, Joe H. Hayman, Ted Subreath, James Whitey, George Washington, Henderson Chambers, Joe Garland, Rupert Cole, Prince Robinson, Lawrence Luce, Luis Russell, Joe H. Hayman, Ted Surgis, Henry (Chick) Morrison, all 802; Leonard C. Destoppelaire, 721; Dominek Zito, Joe Louis Rumoro, Charles Maucine, all 10.

LOCAL NO. 29. BELLEVILLE, ILL.

LOCAL NO. 29, BELLEVILLE, ILL. Membership terminated: Ed. Belleville, Jr., LeRoy Huber, LeRoy Hopp, Wm. A. Schmittling, Richard Dambachet, Tranafers withdrawn: Hadley Schafiner, Carl Meier, Harold Lewis, all 2. Tranafer returned: Norman Raab. In service: Glenn Bauman, Elmer Blank, Hershell Eitzen-hefer, Nick Emig, Roland Gansmann, Norman Hammel, Harry W. Harris, Thomas Heck, Andrew H. Kauffmann, Arthur W. Krefer, Alan R. Miller, Aloy Mukkensium, Val M. Rhein, Charles Slechia, Fred Vangenhen, Jr., Jos Vierheller, Jr., Russell P. Ziegler.

LOCAL NO. 30, ST. PAUL, MINN.

Vai M., Rhein, Charles Slechta, Fred Vangenhen, Jr., los Vierheller, Jr., Russell P. Zieglez.
 LOCAL NO. 30, 5T. AVLJ, MINN.
 New members: Everett J. (lim) Medbery, Jr., Duane A. Jorgenson, Nicholas T. (Nick) DeFeo, Nicholas P. (Nick) Schon, Robert A. Gerlach, Wm A. Knapton, Edward A. Whebe, Theodore Mazurkiewicž (Ted Mager).
 Transfers deposited: Albert: Loncki, Remo Biondi, Ed Stapleion, Oreste L. Pecu (Orey Pesci), all 10. Gene C. Eyman, 264; Albert Marchetto, 375; John King, 237; Jokeph C. Baldwin. Ervin E. Sosko, both 802; John Citz, Magey Kewish, James R. (Duke) Kewish, both 40.
 Transfers issued: Ellen Yderstad, Joseph F. Fiorito, Robert C. Bahneman.
 Transfers withdrawn: Albert Loncki, Remo Biondi, Ed Stapleton, Manuel Contreras, Eugene Dudkowski, Adolph (Rudy) Lippel. Peter V. Moreno, all 10; Johnnie Arch, 8; Finest P. Winter, 536; Marioria Garretson, 47.
 Resigned Georg I. Bina, Arnold J. Bolnick, Blanche M. Colburg, Paul Garfinkle, Weldon G. Wilber.
 Traveling Georg I. Bina, Arnold J. Bolnick, Blanche M. Colburg, Paul Garfinkle, Weldon G. Wilber.
 Traveling Members: Benny Meroff, Earl Nuster, Norville Grose, all 10; Burton R. Jose Marter, 334; Wm. F. Lobtird, Elles Heger, Jose Guierrez, Charles Pergarden, Mislaw Barron, Dale Jones, John P. Smith, F. dobling, Barton, J. Kosenberg, 50; Fred L. Zito, Arthur Moore, Ernest Hugher, Jose Guierrez, Charles Pergarden, Wallace Barron, Dale Jones, John P. Smith, Fr., doll 20; Chinnon Garvin, 255; J. C. Battenberg, 375; Alvin (Abe) Aaron, Roy Peters, Doth 8; I. D. McPartiand, 10; Johnny Baker, 777; Wm. Paton, 227; Marlin Teske, 490; Bob Bauman, 469; Gilbert Borak, 477; Merrill Verdin, Banger, Frickel, Merryman, Joel P. Johnson, Blane Frickel, Meximan, Herry Davis, Bob Powell, Donald Long, Charles Harriss, Bert Blake, Adrian Tei, Nelson Brodbeck, all 402; Thomas Eblert, 60; Lucens Leinhard, 574; Herrill Aren, Merryman, Joel P. Johnson, Blane Frickel, Merth

LOCAL NO. 34, KANSAS CITY, MO.

LOCAL NO. 34, KANSAS CITY, MO.
New members: Ben Chartier, Joe Condermann, Bob Judia, Stanley Baugh, Tommy Juneau, Kenneth Weish, Tansfers issued: Kenneth Lucas, Frank Eiten, Turney Tensor, Ten

LOCAL NO. 36, TOPERA, KAN.

nembers: Lawrence Brunker, Julius Martell, Jr., Hensroth, Don Hartzell, Steve Roper, Frank

Traveling members: Duke Ellington Orchestra, Lou Breese Orchestra, Jan Garber Orchestra, John Pope Orches-

In service: Louis Eversole, Gilbert Priddy.

LOCAL NO. 39, MARINETTE, WIS .- MENOMINEE, MICH.

Resigned: Ben Buckley. Transfer deposited: Charles Boihe, 252. In service: Wm. E. Brukardt, Joseph Ewaldt, Kenneih Gustafson, Stephen Harrington, Lyn J. Johnson, Franklin J. Pearson, Clare Arnold, John Belanger, Lambert Mass, Carl Skowlund, Dan Sauve.

LOCAL NO. 40. BALTIMORE, MD.

New members: Rita M. Baker, Vivienne C. Conn, Gerald-e A. Edgar, Frank Granofsky, James K. Meyers, Joseph

ine A. Edgar, Frank Granofsky, James K. Meyers, Joseph Pepper. Transfer member: Raeburne II. Girard. Transfer issued: Wolfgang Martin, Alberto Bettini. Transfer returned: Lydia Parquhar, Rodney Norris, Walter Smolenski, Harry Roth, Charles Evana, Robert Bar-ber, Bella Gaften, Frances Kessler. Transfers deposited: Billy Carr, Isador A. Bransky, Joe Humphrey, Allan Cole. In service: Melvin Souder, Renneth Parry, Rodney Nor ris, Sidney Cowen, Nathaa Schumann, Jack Auld, Walter D. Schmidt, Joe Valle. Resigned: Ruth Bruette.

LOCAL NO. 43, BUFFALO, N. Y.

LOLAL PUL 75, BUFFALD, PL 25, New members: Benjamia M. Tomaselli, Thomas Vaccaro, Joseph Milazzo, Chester A. Dara. Transfera deposited: Bud Hall, Louis Pollice, both 293: Frank G. Vastola, 209: Don Pedro 10: Robert Snyder, 50 George Bashara, Byron Voorheit, longhh Miller, all S. John Minasola, Jerry Magnan, both 56; Andrew J. Wydra, 51.

Gerald Abelovitz, 163; Nick Ste. Marie, Jimmy St. Marie, Phil Ramos, Benny Manalo, all 73; Larry Lang, 693; Jerry King, 40; Nicholas D'Amico, Colombo Maisto, Andréa Gerato Acteria Antonio, Benny Manalo, all 73; Letty Phil Ramos, Benny Manalo, all 73; Letty Jerry King, 40; Nicholas D'Amico, Colombo Maisto, Andréa Jerry King, 40; Nicholas D'Amico, Colombo Maisto, Andréa Fantoni, Ernie (Chic) Ciccaralli, George Hines Galindo, Joseph C. Pecoraro, Frank S. Francipani, all 802; Melvya Danield,

THE INTERNATIONAL MUSICIAN

Jerry King, 40: Nicholas D'Amico, Colombo Maisto, Andrea Fantoni, Ermie (Chic) Citcaralli, George Hines Galindo, Joseph C. Pecoraro, Frank S. Francipani, all 802; Melvya Lebaron Hibba, 601.
Tranders withdrawn: Dosald McGrane, Herman Danielt, David Fischer, Howard Bruno, William Scibelli, Jerry Harrod, all 802; Philip Cenicola, 248; Fred Ludwick, Bob Optix, Maurice Amon, all 4; James Winger, 264; Sanford Hudion, 734; Morgan Thomas, John Thomas, James Flynn, P. A. DeLuca, Ted Everxti, Gene Santarelli, Triatano Salisce-cioli, Bud Hall, Lloyd Boddison, Louis Politce, all 293; Robert Reinhart, 226: Richard S. Kuhn, Hugo Malanga, Charles P. Schenblum, Leonard Herman, Roy Seymour, all 802; Wilson Humber, 532; James R. (Duke) Kwwsh, Maggy Kewish, both 47; Nick St. Marie, Jimmy St. Marie, Phil Ramos, Benny Manalo, all 73; Larry Lang, 693; Don Pedro, 10: Robert Snyder, 50; George Bashara, Byron Voor-heu, Joseph Miller, all 5; John Minasola, Jerry Magnon, both 56.

Transfers cancelled: Paul Sabin, 802; Joanne Stevens, 240. Transfers issued: Joseph Sorrentino, Pat Manguso, Joseph

Transfers issues: josepi outsitute, Ray Rogemoser, James Impellituter, John G. Brandley, Orin C. Kern, Squire Haskin, Anthony Polillo, Knute Gannon, Norman Gray, William Lucier, Neal J. Anello, Everett Bilter, Anthony Zogario, James Tubbi, Leonard Sciolino, Robert Nicholson, Warren S. Armstrong, William Goho, J. Jerry Tramont, Paul Cecala, William J, Lynd, Joseph D. Romano, Carl Stunick, Edward Gaertiner, Eugene Ulrich, William Zabader Stunick, Zehnder

LOCAL NO. 47, LOS ANGELES, CALIF.

DCAL NO. 47, LOS ANGELES, CALIF.
 New members: Joseph L. Albary, Nancy C. Andrews, Andrews, Maria Berlin, Mario Bobadilla, Anthony Boniconti, Claude M. Brown, Jack Burger, Roy D. Carrick, Bert A. Cleve, Jonald Louis Dean, John Charles Deichman, Luis Del Ompol, Gwaldo R. Sirgadol, Frank H. Deby, James Douglas, Gabriel Ecaragas, Ed. M. Florin, Anne Gaber, Harriet C. Hafner, Camille M. Harris, Kenneth S. Harris, Harrie H. Beller, Karol Kay, Gene Manfredi, Thoro, Frank McConnell, Harry W. (Jerry) McKinley, Ruth Paddock, Olis Pierce, Harriet C. P. Flowman, Paul Philip Polland, Paddock, Olis Pierce, Harriet C. P. Flowman, Paul Philip Polland, Paddock, Olis Pierce, Harriet C. Herman, Paul Philip Polland, Paddock, Olis Pierce, Harriett C. Herman, Paul Philip Polland, Paddock, Olis Pierce, Harriett C. Herman, Paul Philip Polland, Paddock, Olis Pierce, Harriett C. Herman, Paul Philip Polland, Paddock, Olis Pierce, Harriett C. Herman, Paul Philip Polland, Paddock, Olis Sized, Dale Snow, Sam B. Tenn, Jean Veddo, Fed Karoo Westcott, Ima Jeanne Woods.
 Tranafer deposited: Leiter Barnard, 94: Charles P. Gillen, 353; Don Gutner, 30; David Hudkins (Yudkin), 24 (Jaberto Itais, 802; Ethel Johnson, 308; Franes Jones, 24 (Jaberto Itais, 802; Ethel Johnson, 308; Franes K. Graver, F. Walter Vm. Lance, 581; Frd Large, 10; Charles P. Horwand, 10; Gut J. Serou, 14, 115; Jack Spielman, 802; Heley Harme, S. Lawrence, C. Pation, 640; Carle Wood, 10; Hrack (Bob), Yacoubian, 64; George F. Newman, 305; James E. O'Brien, 581; Ond Phile, 153; Jack Spielman, 802; Wielew, M. Lance, 581; Frd Large, 10; Charles K. Mared, 10; Gut J. Serou, 14, 1115; Jack Spielman, 802; Wielew, M. Lance, 581; Frd Large, 10; Charles K. Mared, 10; Gut J. Serou, 16; Harles (Bob), Yacoubian, 64; George F. Newman, 305; James E. O'Brien, 581; Ond Jack Philip, Science Lawred, 10; Gut J. Serou, 16; Herles (Bob), Yacoubian, 64; George Carle, Waldel, Bert Pederson, E. Barton, McKinley, Condubian, 64; George Lawred, 10; Harles (Law, Machell,

en. Withdrawn: John J. Bennett, Louise Brain, George E. ayton, Billy Hunter, Charles W. Mandell, Vernon John Sholund. Dayton, Billy Hunter, Charles W. Mandell, Vernon John Sholund. Cancelled: Mary V. C. Rouark, Lee G. Scott, Ed Stern-feld.

Cancelled: Mary V. C. Rouark, Lee G. Scott, Ed Stern-feld. Erased: Manuel Lopez Aquilar, Mamie Bisazza, Jimmy Deloyd, Ray George, Lucille M. Hackelman (Judy Kay), Daryl Harper, Ray Herbeck, Frnest E. Kupka, Florence E. Mason, Hendrik Noordhof, Paul Pendarvis, Alfred M. Pinkus, Thos. J. Reilly, Garwood Van. Dropped: Wm. Adam, George Afnsoft, Margaret Allen, Max V. Anderson, Kelsey Aserill, Albert Avery, Clarence Lyle Bardo. Bert O. Boyer, Martin Bronfeld, Enright A. Busse, Boh Byrn, Helen Danforth, Gerhardt Dorn, Helen Vaughn Gibert, Estevan R. Graieda, Ralph Greenfield, Alfonso Guzman, Lily W. Hallam, Charles A. Hoffmayer (Carl Hoff), Pauline Holden, Al Kavich, George M. Lage; Leo Linder, Jei Loar, Erme Linda Loera, viene Mako, Bob Morgan, Walker C. Morrison, Wm. G. Nelson, Lewas Falmer, John Perez, Ir., Joseph C. Perna, Roy Phelp, Lou Prazak, Charles A. Prenderville, David W. Richardson, Alvaro Rivera, Sona Roderick, Lou Shurtlif, Shirley Sil-verstone (Sydney), Joseph Skripkus, Aaron Sten Stanke-vich, Nova (Jack) Stuit, Robert W. Stringer, Sonawid Zimbalist.

LOCAL NO. 52, SOUTH NORWALE, CONN. In service: Joseph Glover, Kermit Miller, Neil Lenihan, Robert DeCesare.

LOCAL NO. 65, HOUSTON, TEXAS

LOCAL NO. 65, HOUSTON, TEXAS New members: Earl Morgan Thomas, John Morgan Brock, Thomas Edward Erwin, J. Hurlock Krohn, John E. Dyson, Carroll Lewis, Jr., Charles A. Ogilvic, Jr., John W. Marling, Leslie D. Warcham, James L. Shepherd, Jil, Thomas H. Giddings, Harry Luke, Jr. Transfers deposited: Ted Weems, Wm. Lee Blair, Julian J. Stenger, Joe D. Hooven, Armond W. Jownes, John Heilner, James E. McHargue, Joe Wiedman, Herbie Kay, Lind Johnson, H. T. Moore, all 10: Jim Simonn, Par Leonard, both 47; Danny W. Perri, 802; John M. Reynolds, Howard J. Wulfers, both 147; George W. Hosfeld, 77; Ralph Kester, 278; Robert Joyce, 3; Dan Ramsey, 534; Charles Mitchelson, 798; Merideth Long, 264; Albert Mar-tin, Yoly Bastine, both 168; Al De Hanis, 596; Al Fout, 531.

Charles Mitchelton, 798; Merideth Long, 201; Albert Pastrin, Volly Bastine, both 168; Al De Hanis, 596; Al Fout, 531.
Transfers withdrawn: Ted Weems, Wm. Lee Blair, Julian J. Stenger, Joe D. Hooven, Armond W. Downes, John Hellber, James E. McHargue, Joe Wiedman, all 10; Jim Simonin, Pat Leonard, both 47; Johnny W. Perri, John M. Reynolds, 147; Goorge W. Hosfeld, 77; Don Purcell, C. H. Jones, both 168; David Robbins, 306; Harry A. Harris, 515; Harry C. Cahall, 243.
Resigned: Hal Hubbard. In service: Lee Waters, Henry Hlavaty, Richard Shannon, "Spiz" Berg, Jimmy Mitchell, Lew Phipps, Skipper Trevathan, Bennie Morrow (Belle), Ken Reichwein, Godfrey, Adams, Jimmy Wyble, Darrell Tuck, Okkar Anderson, Tommy Ware, Pranklin E. Washburn, Paul S. Davis.

LOCAL NO. 66. ROCHESTER, N. Y.

New members: David Silver, James L. Buffington, Rohert . Resue, Darwin Allikon, David J. Oppenheim, Kenneth Jamanick, Loren R. Glickman, Harlon Lang, Milton Ber-nan, George A. Seltzer, Robert Upson, Claude G. Carl-on, Michael A. Galasso, Samuel Rizzo, Wallace Mann, Aurray Panitz, Harold L. Meek. Transfers issued: Sibby Brock, Thomas McCarthy, Manuel man

ewman. Resigned: Louis Vacca, Bradley Kincaid. Transfers deposited: Thomas C. Burris, Horace pgar, Dorothy Ziegler. In service: Edward Bamberski, Benjamin E. Berry, C Resigned: Louis Vacca, Bradley Kincaid. Tranifers deposited: Thomas C. Burris, Horace V. Apgar, Dorothy Ziegler. In service: Edward Bamberski, Benjamin E. Berry, C. R. Berry, Frank Brouk, Charles I. Bowerman, Richard Cod-dington, Arnold Cole, Eugene DeWitte, Merlin Escott. Bryant Figeroid, Russell Friedewald, Orville G. Guenther. Walter Hagen, Nørman Hallock, Squire Haskins, Carl Klueh, Robert Mols, Itving Nathanson, Manuel Newman, William F. Osseck, Hørold Paley, Dominic Passantino, Alfred Perrot, Theodore F. Petersen, Nicholas P. Rotolo, Anthony Salatino, J. Milton Shetler, Benjamin Silver, H. G. Skupski, Robert H. Thew, Alois J. Tlush, Gerald Vogt.

LOCAL NO. 67. DAVENPORT. IOWA

In service: Franklin H. Krieger, George Paustian, Jr. John Henigbaum, Donald E. Brink, LeVerne Maynard Francus Paul, Wm. Ingogly, Wm. Henigbaum, Leonar Anger, Harold Kaisen, Harold Smith, Lloyd Thoenser Morris Peterson, Wayne Kuchl, Maurice McVey, Sheldo Peterson, LeVerne Mayers, Robert Bates, John Wing, Rich ard Becker, Benedict K. Zobrist, Russell J. Doose, Berthol G. Schaeler. Schaefer

LOCAL NO. 70, OMAHA, NEB.

ew members: Lawrence Stahl, Huila Gallez. sighed: Vern Wagner.

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Transfers deposited: Ralph Barlow, Francis F. Mills ames Broke Stre, Wm. F. Stolfi, Richard Funton, Dar-

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LOCAL NO. 71, MEMPHIS, TENN.

LOCAL NO. 71, MEMPHIS, TENN. New member: Edgar M. Almy. Resigned: Jimmy E. Davenport. W. Durham Myers, In service: B. B. Hudsin, Sam Lazerov. Transfers issued: Vernon Baty, James H. McNat. Transfers issued: Vernon Baty, James H. McNat. Transfers issued: Vernon Baty, James H. McNat. (Forcy Wald, 47; Herbert M. Geopforth, 37; Ed-vard Wells, 327; Art Margiotti, Ed Ryan, Carl, all III; tarold J. Baker, 655; Sichney Gautreaux, 116; Jack Wald, 49; George H. Kraft, Donald M. Kraft, both 5; George forey, 337; Eugene Krey, 10; Raymond Herbeck, 47; oseph Baker, James A. Baker, Edsel Freer, all 5; Joseph & Voe, Robert I. Bonzana, both 802; Joe (Burk) Satera, 48; R. G. Hartsell, 500; Chris Cirroza, 248; Ben Stabler, 49; Gorgan H. Kraft, Bond, Torne, 47; K. Amorg Iammer, 3; Richard La Salle, 20; Harlan Kewish, John Vilson, both 47; Al Anderson, 23; Levter Vidoms, Dave Joldfarb (Gray), both Wol; Harve Rosenblum, Joe Bakar or, bot. 2. 501 tarold J. 249; Geor

100, 1001 4. Transfera withdrawn: Joe D'Alvia (Johnny Mack), 310; J. A. (Watson) Johnson, 331; John B. Strong, Richard Puglisi, both 179, George R. Owen, 116; Angelo Vigli-otti, 77; James Allen, 67; Fred Pitts, 538; Paul Hill, 646; Frnest V, Marquez, 566; Larry Moore, 721; Ceorge Wald, 47; Herbert M. Geopforth, 337; Edward Wells, 327; Art Margiott, Fd Ryan, Carl Fair, Hill, Fred Kellar, 73; Harold J. Baker, 655; Sulley Gautreaux, 116; Jack Wald, 249; George H. Kraft, Donald M. Kraft, Isotto 5; George Norey, 337; Eugene Kreig, 10; Raymond Herbeck, 47; Josefh Raker, James A. Baker, Iouth 5; Josefh De Voe, 802; Edsel Freer, 5: Joe (Burk) Satera, 248; R. G. Hars-sell, 500; Chris Carozza, 248; Hen Stabler, 20; Rober J. Bonzana, 802; Ibonald Jones, 312; Sam Hysier, 73; Nor-man Rouner, 424; Al Anderson, 32. Traveling members: Jimmy James (Harold F. James), Joe Allman, Al Gandez, Harold Kollivedt, Maurice E. Smith, Wm. Bauer, Richard Getz, Clinton (Tick) Becker, Jore Allena, All Gandez, Harold Kollivedt, Maurice E. Smith, Win, Bauer, Richard Getz, Clinton (Tick) Becker, Jone Allena, All Gandez, Harold Kollivedt, Maurice E. Smith, Win, Bauer, Richard Getz, Clinton (Tick) Becker, Jone Allena, All Gandez, Harold Kollivedt, Maurice E. Smith, Win, Bauer, Richard Getz, Clinton (Tick) Becker, Jone Allena, All Gandez, Harold Kollivedt, Maurice E. Smith, Win, Bauer, Richard Getz, Clinton (Tick) Becker, Jone Allena, All Gandez, Harold Kollivedt, Maurice E. Smith, Win, Bauer, Richard Getz, Clinton (Tick) Becker, Jone Allena, Allen Jone, Start William Edmonda, Jr., Bob Miketta, all J. withdrawn: Joe D'Alvía (Johnny Mack), 310; Transfers

LOCAL NO. 73, MINNEAPOLIS, MINN. New members: Walter H. Wilher, Fred A. Webster, Adele Hasselo, Robert M. Holland, Lawrence A. Vilendrer, Irank J. Petranton, Transfers issued; Arnold J. Bolnick, Biddy Bastien, James Lyon, Emil T. Weffen, Resigned: John B. Moyer, Paul Garfinkle, Vernon E. Billman, Weldon Wilber, Harry Dahlberg, Wesley C. Shean.

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James Lyon, Emil T. Weffen. J. Bolinka, Budy Banka, James Lyon, Emil T. Weffen. Resigned: John B. Moyer, Paul Garfinkle, Vernon E. Billman, Weldon Wilber, Harry Dahlberg, Wesley C. Shean. Transfers deposited: Ann Scott, 6: Virginia Mathews, 10: Tony T. diPardo, Edward Polzia, both 2: Leonard Neff. 111; Anthony V. Catana, 10: Kenneth Kapphan, Robert A. Sheets, both 60; Carthon E. Aldhuzer, 161; Prank Corbi. Occar Reih, both 60; Ward Rawlings, 34; Sandy Maaod. Soi: Paric McCaffre, 10; Harry Barnes, 286; Jack P. Wedell, 26; Betty Sennet (230; Harry Goldfield, Ruben R. Lerner, Charles Whitman, both 802; Norman Fowler, 120; Carroll Lee, 542; Noger Knoz, 770; Raymond P. Olson, 36; Jack Crawford, 10; Gene Keeshan, 46; Berne Glover, 644; Ray Yancy, 240; Leonard Childers, 34; Forrest Buaron, 697; Rager Reames, James Kelsey, Johnny Bissell, all 56; Warren Runyon, 75; Oakley Yale, Roy Racotta, both 402; Jimmy Johnson, 536. Transfers withlefawn: James Fux, 782; Walter 11. Wilber, 832; Ada Leonard, 10; Helen Swan, 375; Berne M. Little, Brownie E. Slade, both 10; Carrol Brown, 5; Ehel A. Button, all: Onkarion Gange, #2; Freidia Tober, Lawran Boble, Virginia Wursi, Edinh Lawrence, Jane Stevens Johnson, all 10; Marion Gange, #2; Freis Buaron, 46; Jack Tawyhan, 411; Gene Rinn, 802; Fawrens Buston, 311; Gin Raymon, 90; Jack Crawford, 10; Gene Keeshan, 46; Herne Glover, 644; Ray Yancy, 240. Leonard Childers, 34; Forrest Buaron, 64; Jack Hardhan, Jill; Gene Rinn, 802; Gaver P. Juara Boble, Virginia Wursi, Edinh Lawrence, Jane Stevens Johnson, all 10; Marion Gange, #2; Freidia Tober, 24; Jane Hildebrand, 111; Gene Rinn, 802; Gian Tober, 64; Ray Yancy, 240; Leonard Kelsey, Johnny Bissell, all 56; Warren Runyon, 75.

Aick Grawford, HD, Gene Keeshan, 46, Hierne Glover, 647, Royer, 280. Leonard Childers, 34, Entreit Buston, 2017, Roger Reames, James Kelsey, Johnny Busell, all 50.
 Taren Runyon, 73.
 Taren Kunyon, Taran, Janes Kelsey, Johnny Busell, all 50.
 Taren Kunyon, 74.
 Taren Kunyon, 75.
 Farren Kunyon, 76.
 Forstein Dantel Tetzlaff, Guy Capman, Haruld Kol-key Olsen, Roger Classens, Arthur P. Plataist, Charles Fordidi, John R. Chermak, Andreas Berggreen, Don Oher, Gruppler, Jerry Krenson, Ferne Neas, Henry Kramer, John Poppler, Jerry Krenson, Ferne Neas, Henry Kramer, John Poppler, Jerry Krenson, Ferne Neas, Henry Kramer, John Poppler, Jerry Krenson, Clifford Johnson, Russell M. Umarie Winters, Jan Garber, 10. Carl Ladra, 502; Michaeler, Sonsch, Huge D'Ippolito, both 602; Owner, M. C. Berry, Frank Fleming, all 10. Paul L Merice Winters, 368; F. W. Beitencourr, 153; Laurene Mit, 101; Bert Tach Rosenberg, 50; Charles Ensign Hoto, Housen, Harl, Start Nutter, bolt. 10. Faward C 1996; Johnny Meroff, Earl Nutter, John J. Paul L Mithers, 1998; Nowle Thomas Joze, 10; Gorge Rado, Si, Homas Holmes Shaffer, 344, Arthur T. Ziko Si, Homas Holmes Shaffer, 344, Arthur T. Ziko Si, Homas Holmes Johnes, Jaward R. Muller, Hunn Kando, Floyd W. O'Brien, John Lausen, Lyman H. Yuni, Robert Sherwood Haggar, Edward R. Muller, Hunn Kohadila, all 47; John M. Best, Jr., 101; Cody Sandier, 27; Baine (Starcy) Turr, 326.

LOCAL NO. 75. DES MOINES, JOWA la service: Marshall Satterlee, Merritt Cook, Albert Rock-rell, Bob Fitzpatrick, Ralph Zarnow.

LOCAL NO. 76, SEATTLE, WASH.

LOCAL NO. 76, SEATTLE, WASH. New members: Louis Armstrong, Eli Klink, Robert wich, Rotantis Marshall, Edward Wilkins, Jack McCrary. Lordon Crandall, Robert Say. Transfers deposited: Joe La Pena, Jack Parker, Fred Adams, Carol Barton, Phylis Kilbourne, Arthur Mell, Har-tan Biaby, Glen Score. Traveling members: Victor Robbins, 90; Joe Browning, 137 Thomas Connet, 427; Amos Thompson, 590; Card Hug, 103; Avery Fletcher, 45; R. R. Branky, 294; George Oliva, 103; Jack Carroll, 55; Nicholas Altroth, 218 Don Gibson, 508; Bill McDanald Band, Ina Ray Hui-me Band, Henri Busse, Rand. Reigned: Warren Daval. Te steigned: Warren Daval. Te steigned: Maine Oliva, Didibara, Sourd, Sourd, Sourd, Roger Shaw, Holly Pites, Charles Chase, Sid John-mod, Inoger Shaw, Holly Pites, Charles Chase, Sid John-mo, Jim Bell, Michael Malia, Ernes Sears, Wendall Kin-piak Souders, Shelly Lamb, Dan Parker, Al Turay, Joe Orth, Keneth Green, Jack Meyring, Virgil Dimond, Bord, Bor, Carl, No, 77, PHILADELPHIA, PA.

LOCAL NO. 77, PHILADELPHIA, PA

Beder, L. D. Nicholas. **DCAL NO. TY, PHILADELPHIA, PA. School Schule Bergersteiner Schuler, Forman, Batter, B. Steiner, P. Kraft, Herman Gustav, Liebenthal, John F. Macris, Marren J. Boden, Leonard DeGeorge, Gradon Dickman, Willem Douglas, Duiss Ellioti, Alee Fala, Berger, B. Kraft, Herman Gustav, Liebenthal, John F. Macris, B. Schuler, C. Marter, J. Pullerer, Paul Reever, Barger, B. Kirche, Louis L. Romaine, H. Steiner, B. Joseph, B. Kirche, Louis L. Romaine, H. Steiner, B. Marter, B. Jebert, Edward Arian, John F. Micher, Duois L. Romaine, H. Steiner, B. Marter, J. Bertr, Edward Arian, John F. Micher, Duois L. Romaine, H. Steiner, B. Marter, J. Schuler, C. Marter, J. Schuler, T. Barter, Edward Marter, Jermer, J. Schuler, T. Harter, J. Graham, George E. Frame, Daniel Gustav, J. C. Geisler, Jack R. Lace, Jamei Doughery, H. Lloyd C. Geisler, Jack R. Lace, Jamei Doughery, H. Lloyd C. Geisler, Jack R. Lace, Jamei Doughery, H. Lloyd C. Geisler, Jack R. Lace, Jamei Marton, Gerpansini Savadove, Leonard Seidman, Vincen, Jernan, B. K. Marter, J. Franci, G. Rodowicz, Ward, Maryer, J. Chuffy, J. H. Hayd C. Geisler, Jack R. Lace, Jamei Marton, Guy Marriner, Jerome J. Lipson, Edward Mayo, Morger Morganstein, Francis G. Rodowicz, Ward, Bernard E. Ruhnke, Daniel Sagarman, Jatons Samperi, Benjamin Savadove, Leonard Casen, Joseph Bet, Hernard E. Aubret, Marter Marter, Jerome, J. Lipson, Edward Mayo, Marter, J. Schule, Kar, Mar, Marter, J. Schule, J. Schule, J. Schule, Kar, Marter, J. Schule, J. Schule, J. Schule, J. Schule, J. Schule, J. Schule, Kar, Kar, J. Schule, J. Schule, Marter, J. Schule, J.**

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LOCAL NO. 78. SYRACUSE, N. Y New members: Dorothy Kalman, Michael Melli Transfers issued: Miss Shirley Tobin, Silvio Mennegu orman L. Colman.

Transfers issued, miss stirtly found, situation steining pickate. Norman L. Coliman. Transfers withdrawn: Bob Grant, Arthur Brookes, Albert Krumm, Frank Papilo, Joseph Kreplow, August Puleo, Carl Lindhom, Sianley Olsen. Transfers deposited: Carmen Cavallaro, Murry Heller, Leon Dobrow. Henry Owen, Harry Karr, Albert Ciccune, James Toritoricllo, Seymour Shaffer, Edgar IP600, Henry Schnier, Leo Goldring, Sam Zimmerman, L. H. Robertson, Rernard Milofsky, Hod Williams, Fred Neil, Isadure Rocko-witz, Frank Pronis, Molly Logan, Ellis Johnson, Arthur Engouist.

igquist. Respect Carmen Scotti. In service: James Griggsmiller, Ward Miller, Jr., Thomas Hulivell, Freddie Reed, Bernard Mott, Donald Schuz. Hulivell, Freddie Reed, Bernard Mott, Donald Schuz. Hulium Bausinger, Judson E. Bailey, Dana F. Wells, David A Hall

LOCAL NO. 82, BEAVER FALLS, PA.

New members: Harold Briceland, Fred Johnson, F. R. Marley

LOCAL NO. 85, SCHENECTADY, N. Y.

LOCAL NO. 85, SCHENECTADY, N. Y. Change in officers: James Lavell, financial secretary. New members: Herman Bianco, Anthony Briccola, Ed-Ward Coumo, Anthony DeFonce, Salvatore DeGenova, Charles Fritschler, Conrad Groh, Jr., Raymond Gurzynski, Fiank Lenhardt, Norman Prait, Albert Rinaldi, Edward Rourke, Herbert Weber, Joseph Barratiere, Thomas Moul-ton, Michael Cusano. Resigned: Mrs. Edna Ryder Andrews. Transfers deposited: James O. Brown, Alfred Matthews, both 802: Frnest Trotman, 535: Phil Peters, 4: Frank Zampini, 802: John Lins, 129: Elva Morgan, 200: Robert Williams, Jr., Jerome Darr, William Spotiswood, all 802: Rose Roslyn, 25. Transfers withdrawn: James O. Brown, Alfred Matthews, Ernest Trotman.

Transfers with Ernest Trotman. Ernett Trotman. Transfers issued: Michael Kopestansky, Steve Tessitore In service: Lawrence Audette, Charles Beal, John Chilla Harold Friedman, Fred Graziade, Byrun Lake, Arthur Loff Norman Pratt, Norman Nailor, Frank Pintavalle, Joh Potkanowicz, William Owen, Albert Mastriano, William Kichard, John Seccombe, Jr., Charles Scrafford, Gen Sylvester, Walter Zickler.

LOCAL NO. 87, DANBURY, CONN.

New members: Milton Guston, Rosmond Nichols, Elea-nor C. Peck, Joseph P. Gillotte, James Gould.

LOCAL NO. 95, SHEBOYGAN, WIS.

LOCAL NO. 5%, SHEBOYCAN, WIS. In service: Frederick Kuether, William May, Ir., Jerome Glasser, Jerome Kuhlman, Winfield Goodell, Harvey De-munck, William Henulis, Raymond Meyers, Roland Her-man, Elwood Schukww. Kenneth Rust, Herbert Barber, Gordon J. Roth, Max Stein, Cyril Stevens, Louis Brunn-buer, Louis Wellheefer, Dennis Haas, William Bifano, Jerome Amann, Donald Reightly, Ralth Jelene, Christ Ehler, Roy Spielvogel, Walter Ortienmann, Joseph Cham-peau, Jr., John C. Holland, Len Stuber.

LOCAL NO. 101, DAYTON, OHIO

LOCAL NO. 101, DAYTON, OHIO In service: Clifford D. Bachman, Israel Baker, Mahlon W. Bilger, Robert S. Boyd, Dick Dehard, Ralph L. Dun-bp, William B. Elick, Walter F. Garwood, William C. Garwood, Don E. Haber, John Hauer, Billy Jean, Ir., Edmund M. Johnsey, Harry Midtee, William Miller, Ibavid I. Cronin, Warten Kappeler, Burt L. Nolder, Elmer P. Wilhelm, Martin M. Williams, Oscar L. Levitz, D. G. Chaktris, O. M. Zimmermana, Rolbert P. Wortman, George A. Wilken, Robert L. Wertz, David Vornholt, Robert Van Etter, R. Dean Trussell, Carl J. Thomas, George A. Sturm, Herbert E. Spetiel, Bert Shaman, Robert P. Schoen, Horace C. Rodgers, Ed Muselman.

LOCAL NO. 105, SPOKANE, WASH. New members: Hugh Oriard, Clark Evans, Charles Tay-ford, Clarence Nialey. Transfer issued: Morris Cdy, Transfer issued: Dale Sanderson, 498; Jack Hamm, Sub 81; Stan Clarke, 12. Transfer withdrawn: Nathan Shapiro, 156. Eazmpit: Bergit Ans, Kenneth Wilson, Lee Pennock, Jack Campbell In service: Reeve Bennett, Lee McNaude

Campbell In service: Reese Bennett, Lee McNaught, Lloyd Loffler, Otto Siewert, Jack Lyman, Winn Coe, Stanley Black, Cur-tu Shellenberger, Dick Jacobsen, Bob Deuglass, Life member: Russell Bailey, Retiened: Jimmie Rowles Returned to active hit: Fern Channing, Hazelle Murray.

THE INTERNATIONAL MUSICIAN LOCAL NO. 107. ASHTABULA. OHIO

LOCAL NO. 107, ASHTABULA, OHIO New members: Dick Baugher, Robert Billy, Bud Hess, Don Mauro, Donald Ray. Conditional members: Don Viencenzo, Fred Savarise, Don Roke, Jay Pollitt, Ray Giangola, Vm. Ginnelli. Withdrawn: Charles Bumpus, Ken Howe, George Simon, Otis Sumpter, Don Hicks, Karl Kaltti. Frased: Harvey Denslow, Albert Ferberdino, Harry Nel-son, Richard Turner, Tommy Thompson, John Kosuta. In service: Louis Adams, Frank Bittles, Paul Mackey, Elmer Turja, Albert Gildone, Harry White, Steve Zurbola, Wilbur Bushey, Clarence DiPoń, Howard Ehrlich, Robert Forster, Buell Licklider, Maurice Lee, Ray Wilson, Lawr-ence Ryan, Bob Pearson.

LOCAL NO. 108, DUNKIRK, N. Y.

Robert Palcic. Transfers deposited: John J. Butch, Jr., 60; William Parker, 617. Transfers withdrawn: Dan Taylor, 802; William Parker, 617. New members: June Volk, Fordyce Fox, LeRoy Rising,

LOCAL NO. 114, SIOUX FALLS, S. D. In service: Harold Donovan, Alreid Kuehn, Leonard Paul, Norman Sampson, Virgil Smith, Don Stevens, Lawr-ence Veglahn, Durwood Zaelke.

LOCAL NO. 120, SCRANTON, PA.

LOCAL NO. 120, SCRANTON, PA. In service: Vito DelVecchio, James D. Anderson, John Stewart, Henry Rafalko, Joseph Cetta, Carl Passe, Howard A. Cosgrove, John Demko, Joseph Parette, Michael Mecca, John Winer, Wilburn McMillon, William Barth, Louis Biagoni, Michael Shebilski, Wim. VanBuskirk, John F. Lohmann. Thomas Ventimiglia, Wm. J. Newcomb, John Setzer, Peter Mulkerin, Michael Gianetti, Joseph Kloda, Robert Shaw, Angelo Gallucci, William Emmel, Joseph Lowry, Anthony Yorkufski, Angelo Gennavola, Edward Sokolowsky, Oliver Petrini, Kalph Stephens.

LOCAL NO. 123, RICHMOND, VA.

LUCAL NO. 123, RICHMOND, VA. New members: Mario Armellini, John B. Fridley, John McCabe Greene, David Clyde Young, Jr., Delmar Fulton Rogers, Ralph Concurdia, Joe Munday. Transfers deposited: Harry Breckenridge, 352; Darda-nella Breckenridge, 511; Shirley W. Harris, 802: Mildfred Floyd, 469; John Gray, 620; Paul Edenfield, 310; Eugene Beyer, 620; Virginia LaRoche, 5; Joe Staton, 165; Morton A. Paret, 802.

A. Paret, 802. Traveling members: Blue Barron, 802; Gene Bird, 73; Henry Nollette, 198; Ray Cincione, 103; Walter (Misjor) Mutijatke, Andrew Russeti, James Brown, Lamire Schwell, Clyde Burks, all 802; Ernie Heidenreich, 349; Dick Mack,

Resigned: Edouard Nies-Berger

LOCAL NO. 130, CARBONDALE, PA. In service: Musin Bly, Charles Melville, Jr., Ployd Sim-rell, Edward Stoddard, Wilbur J. Wilson.

LOCAL NO. 131. STREATOR. ILL.

service: Lester Clasper, Stanley Reeder. signed: Ralph Glencoe.

LOCAL NO. 132, ITHACA, N. Y.

LOCAL NO. 132, 1THACA, N. Y. New members: Farl H. Bailey, Scott L. Brown, Livio J. Crisi, Charles Falconio, Clarence O. Gehris, Lionel G. Gramer, Walter Hennis, Warren P. Hill, George E. Kosel, Jurtion O. Leich, George F. Lyon, Nicholas L. Nathanson, Robert H. Pearson, Warren C. Roberts, Bernard Shifrin, Richard C. Smaldone, James G. Ure. Transfers deposited: Domenick Arcuri, 572; Harlo H. Atherton, 416; Eli Cohen, 667; William B. Irvine, 142; Philip S. Kessler, 802; Michael Kopestansky, 85; F. Edgar Myers, 696.

Myers, 696. Traveling members: Spiegel Willcox Orchestra, 528; Clarence Staples Orchestra, 120.

LOCAL NO. 137, CEDAR RAPIDS, IOWA

Withdrawn: Robert Shuev. Transfers deposited: Ruth Cook, Jesse Price, LaVerne Baker, Floyd Haynes, Walter Leonard, James Clay, Myles Pruett, Mae Mack. Transfers withdrawn: Marya Manley, Jesse Price, La-Verne Baker, Floyd Haynes, Walter Leonard, James Clay, Myles Pruett.

LOCAL NO. 143, WORCESTER, MASS

LOCAL NO. 143, WORCESTER, MASS. Change in officers: J. Farl Bley, president: Lester J. Hastings, acting treasurer. New members: Jacob (Jack) Pakalni, John S. Donnelly, Funce M. Loudon. Dropped: F. A. Phaneuf. Transfer deposited: Casper J. Fuchs, 621. Non-active Ist: Clarence E. Longval, George Cohen. Traveling members (leaders): Johnny (Scat) Davis, Julius Shankman, hoch 802: Sian Kention, 47. In service: Robert Holt, Edw. F. Lowney, A. E. Paulin, W. W. Faling, N. L. Bailey, Nathan Gurwitz, Fmil Haddad, Ben Hurwitz.

LOCAL NO. 147, DALLAS, TEXAS

LOCAL NO. 147, DALLAS, TEXAS New members: Lon Morris Pace, James David Reid, Martin Marsin McKee, Jr., Louis A. Zeleskey, Thorinon Vickrey, James Marshall Anderson, Rolvert James Banner, Ir., Billy Jim Layton, Fred Burnett Bearden, Jr., Carroll Dean McClure, Charles Ray Ribble Transfer deposited: Maurice Steinberg, 72. Transfer ancelled: Carol Lofner, 47. Transfer ancelled: Carol Lofner, 512. Rohert L. Goud, Burne Barne, M. Harringer, 512. Rohert L. Goud, all, 802. Elwood Carl, 4: Richard M. Jones, 1: Carl Erca, 70. William (Billy) Reid, 464. Bernard Press, 406. Harry A. Goiling, 67: Buddy France, 402. Clarence Mok, 147. Jos Sudy, Sidney Sudy, Walter Borsella, Clarence E. Nel-son, Fred Harnach, Willis A. Gregar, all 802. Dave Finis, 4: Benny Hyman, 11: Thomas Maggiuline, 51: Alex Ashey-chik, 289. James Richards, 58. Wm. (Snoz) Dunn, 482. Walter Grezesik, 5: Frank Gress, Ir., 221: David Mullert, 118: James Mathews, 419. Kenneth Wise, 302. Charles Gerkin, 1.

LOCAL NO. 149, TORONTO, ONT., CANADA

LOCAL NO. 149, TORONTO, ONT., CANADA New members: George Arius, A. D., Bennett, Helen Camphell, Edward Darby, Leonard Davis, Fred A. Dier, Rohert Fitzpatrick, Glen Griffith, M. D. Johnston, Robert Kelly, Dan Levy, Norma Lickle, Svilnev Lone, J. M. Love, Tom McBride, Thomas A. Paris, Stan Patton, Jimmie Paul, Violet Petroff, Casey Pickarz, Julius Pickarz, Philip Puchtar, Harry Sherman, Kenneth Swift, Bettina Vegara, Ethel Warlow, Helen White, Gordon Zahrack, Transfers deposited: Freda Wright, 279: Charles Weil-linger, 291; Fernand Couture, 299; Bruce Stacey, 566; Walter Tronianko, 566.

Burghauser, Jack Faerigan, Gordon

Walter Tronianko, 566. Resigned: Hugo Burghauser, Jack Faerigan, Gordon Rice, Howard Tooze. Erased: Fred W. Anderson, Paul Hers, Terence Burt, A. C. Jewitt, Phil Liss, N. L. Lye, Murray McFachern, Norman F. Mackeand, Bert Maunder, George H. K. Mit-ford, Miss I. Paolini, Miss Reva Rolston, F. T. Steven-son, B. G. Sylvester, Eileen Waddington (Mahon), Ted Wright.

LOCAL NO. 151, ELIZABETH, N. J. embers: Edward Wegrzynski, Rocco Russamano,

Allvert Caulo. Resigned: Leo Galgan. Frased: Arthur Prinz. Transfers withdrawn: Marie Schaefer, Korn Kobblers. Transfers deposited: Vincent Campo, Harry Berg, both Transfers returned: Boc Zatkowsky, Herman Scherr, Wil-ham Hebel.

LOCAL NO. 156, INTERNATIONAL FALLS, MINN.

Transfers issued: Kenneth Dokken. Transfer withdrawn: Gerald Kelley, 382.

LOCAL NO. 161, WASHINGTON, D. C.

New members: John M. Miller, Richard, Smith, Har-mon Grimes, Gilbert Coates, Angelo Tompros, Paul L. Meyers, Richert L. Carey, Glenn Jones, Jr., Karl T. Davey, Penny Ford Dunmore, Thos. N. Vouragas, Gene Koblen,

Hans Kindler, Ned J. Meredyth, Robert L. Laurenson, Roger Calloway, Robert P. Starr. Transfers deposited: Jack Rubin, Marco De Louis, R. H. Darrach, John D. Lynch, Bob Butler, Eddie Dombroff, Arnold Norton, Jos. Shifrin, Randy Ryan Fones, Don Spuck, Chägo Rodriguez, LeRoy Mitchell, Leo Baum, Morris Freeman, Henry Grayner, Wm. Horvath, Alberto Mattini Bertini. Transfers revoked: Sol Friedman, Robert P. Starr, E. J. McIntyre, Roy Slosson, S. V. Barone, Charles Bongar, Don

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Russell Proscope, Charles Shavers, William Kyle, Spences O'Neil, all 802.

Rusell Proscope, Charles Shavers, William Kyle, Spencer O'Neil, all 802. Transfer returned: Ernest Ashley, Debo Mills, Alfred Williams, William Joseph, Johany Long, Walter Bell, Huey Long, Hillard Lee Brown, Herbert Robinson, Paul Karley, Alphonso Thompson, Lowell Pointer, James Richards, on. William Ward. Transfer deposited: Elinha Head, Sub. 2. Carlos Charles, Burns Campbell, Elec Collins, James Kooby, Arthur W. Crudyn, Laura Croby, Edw. C. Davis, Pandel Caldwell, Burns Campbell, Elec Collins, James Kooby, Arthur W. Crudyn, Laura Croby, Edw. C. Davis, Pander Million, Hinton, Clifford E. Jackson, Wm. E. Clarence Mason, Dalton Nickerson, Maurice Rocco, Roose-Uclarence Mason, Dalton Nickerson, Maurice Macco, Rosse-vet, Sykes, Al Washington, Sammy Yate. There: Oliver Alcorn, James Aldridge, Nathanie Elin, Carl (Kanas) Fields, Leonard Fields, Walter Fox, Andrew Herein, Thomas Helm, James Howard, John V. Levin, Okar McCullers, Josepi, "CLewis, Robert Marshall, Rudolph Martin, Walter (Fess) Moore, Arthur Leo O'Neil, Fard Martin, Walter (Fess) Moore, Arthur Leo O'Neil, Fard Payton, Ikey Perkini, Milon Price, James D. Richard-non, Thonas Scate, Curvis Dubose Walker, Edwards William A. Stewart, Curtis Dubose Walker, Edwards William A. Stewart, Curtis Dubose Walker, Edwards William A. Stewart, Burgen, Janson, James D. Richard-non, Milaria, Walter, Billy Ward, Lenoy Webb.

LOCAL NO. 211, POTTSTOWN, PA. In service: Harry Caneglin, Richard J. Eppehimer, John A. Gerhart, LeRoy Hoffman, Kenneth Hoover, Jos. Sam Joseph, Linwood Keller, Michael King, Carl Lafferty, Jack Maloney, Ronald Neiman, Edwin Wagner. LOCAL NO. 212. ELY. NEV.

LOCAL NO. 218, MARQUETTE, MICH. New membera: Alvin Salo, Donald Bath, Jack Boser, Norman Johnson. Transfers deposited: Stephen Stepheni, 332; Walter Swanson, 249. Transfers withdrawn: Les Leach, 284; Wm. S. Baker, 201

Transfers issued: Wm. Lyons, Beatrice Chapman, Ben

Transfers issued: Wm. Lyons, Beatrice Chapman, Ben Schadney. Transfer returned: Wm. Evans. In service: Wm. Lyons. Resigned: Sidney Smith, Wm. Savola, Robert Wolf. Traveling members: Frank DeFiore, Don Palluconi, Joseph Cavalier, Clayton Larson, Donald Baldrica, Ernest Tomassoni, Frank Corsi, Darrell King, Joe Giachino, Wally Miller, Joey DeRidder, Arvid Anderson, Ewald Johnson, all 249.

LOCAL NO. 220, NORTHAMPTON, MASS

New members: Amedee O. Defone, Edwin L. Jerome, Bernard J. Riley, Joseph A. Veirner, Frederick Korona, Ronald Kochapkik, Robert P. Pesse, Victor Krazanowski, Archie B. Wilson, Henry J. Zmoraki, Mary D. Savino, Everett H. Stitard. Resigned: Ferdinand A. Laprade.

LOCAL NO. 224, MATTOON, ILL. New member: Janice E. Clawson. Transfers deposited: Leon L. Vogel, 786; Lester L. May-

LOCAL NO. 228, KALAMAZOO, MICH.

LOCAL NO. 228, EALAMAZOU, MILAI. New members: Theodore Bestervelt, Kenneth Drucken-brodt, Howard Sceley, Lawrence Wagar, James J. Price, Ted Fugmann, Jr., Newman Sanborn, Glenn Stannard, Ralph Wells, George T. Louthan, Marie McCarthy, Robert Hough, Frederick Plummer, Donald Turner, Wm. C. Mockhee, Clifford O'Rourke. Resigned: Homer Batterson, Gordon McKenzie, Stephen Liddicoat, Harwood Hass, John Rogers, Robert Seibert, Arthur Best.

Mochnee, Clifford O Rourd, Resigned: Homer Baiterson, Gordon McKenzie, Stephen Liddicoat, Harwood Hais, John Rogers, Robert Seibert, Arthur Best. In service: John Gregg, Philip Reva, Karl Larson, Boyd Reifander, Roy Heitunger, Rodney Haihaway, Robert Daugherty, Roy Williams, Robert Jves, Tom Johnson, William Hale, Robert Mickey, Donald Norton, Kenneth Kramb, Jack Foote, Tom Fulton, Wayne Storms, George Itall, Charles Daugherty, Richard Hart, Robert Warner, Charles Wilbur, Wm. L. Carman, Hugh Van Epps, Robert Pratt, Robert Davidson.

LOCAL NO. 231, TAUNTON, MASS.

Change in officers: Acting Treasurer, Louis H. Pero. New member: Louis Santos. In service: Louis F. Carvalho, Lawrence Dery, Bela F. McKenney, Jr., Antone Rose.

LOCAL NO. 234, NEW HAVEN, CONN

LOCAL NO. 234, NEW HAVEN, CONN. New members: Gerald Ziner, Anthony Fraulo. Transfer deposited: Dave Ostrow, 802 Transfer issued: Wedo Marasco, Louis Oles, Dave Yud-kin (Hudkins), Fred U. Wersler. Transfer withdrawn: Thelma Moore, 802. Resigned: Chailoite Beebe. In service: Loonard Belviso, Raymond Marasco, William M. McQueeney, Bernard M. Tessler, Edwin N. Thomas, Rudy valle. Travling members: Hal McIntyre, 55; R. Poland, E. Stafranski, J. Emert, all 60: Louis Mucci, 72; D. Hurd, 12. A. Mendelsohn, J. Hayes, L. Kinsey, H. Nelson, C. Willard, W. Rubenstein, V. Hamman, Gibeling, R. Tilken, J. Lathtoy, J. Arnold, M. Crelo, L. Foreman, S. Kay, U. Traversai, Tony Pastor, R. Grant, J. Morris, S. Anderson, Sy Baker, C. Trotta, L. Burnes, Al Avola, Joo. Casmilleri, J. P. McLesine, J. Parnell, Edw. Rosa, L. Creparze, Bob Asher, H. S. Nelson, C. S. Willard, C. Murphy, C. Leary, P. Dunglio, D. Hochstein, Sam Rosen, A. Bleyer, D. Le-winter, L. Sues, Art Horn. Johnny Mack (Permit), Tony Farell, Harry DcCosta, Will Ward, all 802; Jos. DePaul, 400; Su Bastor, 499.

LOCAL NO. 238, POUGHKEEPSIE, N. Y. Transfer deposited: Harold Joseph Cohen, 802.

LOCAL NO. 240, ROCKFORD, ILL.

LOCAL NO. 240, ROCKFORD, ILL. New members: Harry L. Emerson, Jr. Resigned: William Brophy. In service: William E. Richmond, Aaron Nieman, John Mumma, David H. Hirsch, John Conway, Robert E. Genny. Transfers deposited: Ray Rose, 73; Bob Jusice. 10; John Mahoney, Bill Wright, Allen Ross, Allen Birnbaum, John Ridge, all 19: Bill Bauman, 89; Robert Kindred. 114. Transfers withdrawn: Carl Lorch, Robert Gidings, both 26; Orville Yarnell, 339; James Markey, 34: Ottis Cooper, 564; Ray Rose, 73; Baul Mood, 216; Bob Rid, 230; Bob Justice, 10. Traveling members: George Weitling.

Justice, 10. Traveling members: George Wettling, Marty Napoleon, Milton Fields, Allen Fields, Harry Sopp, Gabriel Gelinas, Marty Marsala, Bob Lord, Larry Hall, Charles Maxon, all 802; John Frigo, Jim Bowen, both 10: Emile Ruinko, 484; Bob Clark, Chico Mara, both 47; Bernard Kessel, 649.

LOCAL NO. 244, GLASGOW, MONT.

LUCAL NO. 249, GLANGUW, MURTI, Officers for year: President, Joe R. Durham: vice-presi-dent, Nell Helmer: secretary-treasurer, Ted Maawell: ser-geant-at-arma, Edward Blankenburg: board members: Al Ness, Kenneth Wiest, Harold Dehlbom. New members: Viola Hill, Selmer Sampson. Resigned: Markuurite Rathje, Edwin Burton. Transfers issued: Earl Arnold, Dick Berget. In service: Melvin Wraalstad.

LOCAL NO. 248, PATERSON, N. J.

LOCAL NO. 244, PATERSON, N. J. New members: Harry A. Murphy, Henry N. Ferrando, Rosalie Vanderspiegel, John Kane, Theo. A. Lee, C. John Sotelus, Stanley Baldino, Louis Tedeschi, Samuel Pisano, Michael Verasco, Anthony Petrullo, Thorasa Liberti. Ersed: Anthony Manna, Charles S. Taliman. In service: Alfred La Vorgna, Mattry (Evan) Migliorino, Irving Greenstein, Tony Wyhopen, Matthew Sellitti, John A. Firrinciceli, James Messina. Howell Reitz, Wilbur Ceray, Howard Schmidt, Robert Domensch. Applications: Frank Corta, Michael Verasco, Frank Ea-boffer, Al Florian, Gabriel Lirkas, Donald V. Schalerer, Transfers cancelked. Alfred Domato, Wm. Friedbod, Henry Pauuit, Frank Marconi, Phil Cenicola Betters usued: Aathony Petrullo, Theo. A. Lee.

berry, 50. In service: Dale White, Harry J. Jewell.

New member: Ray L. Evans. Transfer deposited: Haydon Simpson, 10 Transfer withdrawn: Wm. E. Jones, 412. In service: Herbert Eddy.

201

Transfers revoked: Sol Priceman, Robert I. Bande, Don McIntyre, Ruy Slosson, S. V. Barone, Charles Bongar, Don Nordlander, S. V. Tipton. Transfers withdrawn: Hyman Roseaberg, Don Finelli, Ned I. Meredih, Leo Baum. Erased: Bill Alden, Lew C. Berman, Gerirude Betts, H. Kashouty, Jean Manganaro, Wade Pollard, Roby Read, Eugene Rosenfeld, Martin Tolstoit, M. J. Wilbert: Resgned: Iohn J. Smith, Jr. Traveling mehers: Max Rich, Herbert Kingsley, Herbert Cowens, John Dison, W. DeParis, Emil Denti, A. Chea-theam, E. Mathews, Edward Gibbs, John B. Brown.

LOCAL NO. 170, MAHANOY CITY, PA.

theam, E. Mathews, Edward Gibbi, John B. Brown.
 LOCAL NO. 170, MAHANOY CITY, PA.
 New member: John Sopko.
 In service: Anthony Karpy, Albert Robel, Andrew Sweet, Edward W. Twardzik.
 Traveling members: Barney Rapp, 1; Charlie Ruff, 450; Johnny Vincent, 268; Ed Perkins, 524; Al Chehvola, 603; Howard Grey, 362; Jim Ligon, 40; Sam Lombardo, 509; Johnny Sella, 56; George Slicen, 362; Walter Pierson, 160; Larry Scram, Mike Torine, both 60; Johnny Martin, Frank Perro, Ed Mazza, Glenn Fverett, Charles Pickett, G. Milazzo, E. Warner, G. Kachenbach, Ed Clark, F. J. Clouser, W. Smith, all 140; Carl Hoff, Armand, Camgron, L. Regenburg, Coorge Foglia, Jon. DiMagio, Robert Kramer, Sam Skolnick, John Carril, Hyman Rosenburn, Victor H. Gerard, John Lloyd Hotop, Ray Barr, Henry Haupt, all 802; Alex Fisher, 43; Kenneth Unwin, 580; Ow Werley, Hayden Evan, Mack Richards, Allen Ehrich, Al Goher, Pat Camphell, Peck Werley all 436; Anne Bata Dupont, John E. Arnold, Grongre, E. Staczy, Martino Marine, Rothman J. Yaughn, Charles Paley, Jack H. Singder, Joseph Randano, Arthur Valinote, Joseph Neary, Sichey Leaving, Jack Torkin, Martin Kramer, Fai Qiephilo, Hal Karz, Joseph Randano, Arthur Valinote, Joseph Neary, Sichey Leaving, Harddis, Allen Schnilder, Piser, Gordon Floyd, Harry Penhalo, Arthur Valinote, Joseph Ner, Soli, Spener Carlina, Gustava Schnider, Lak Karz, Hark, Martin Kramer, Fai Camphell, Peck Werley Haward Malinowski, William Korsher, Frank Christmen, Gustava Schnider, Lak Karz, Hardies, C. Baum, all 509; P. Frick, 311; Uic Stahle, Konras, Ster, Martino, Martin Krank, Christer, Paley, Ji Wand, Kuiltam Krana, Charles Charles Mirkley, Haren, Sali, Shek Morreale, Szlé, Guy Dombardo, Charles Curi, Bernard Davies, Dudley Fosdick, George McBarland, Jakiward Karne, Faud Kreitzer, Jack Milee, Frank Vinsen, Frank Marten, Paul Ster, Barde, Jak Morreale, Szlé, Guy Dombardo, Charles Curi, Bernard Davies, Dudley Fosdick, George McBarland, Jack Ster, Horohe, Charles Polave, C

LOCAL NO. 173, FITCHBURG, MASS. In service: Robert Bingham, Jr., Paul Price

LOCAL NO. 174, NEW ORLEANS, LA.

LOCAL NO. 174, NEW ORLEANS, LA. New member: Walter LuBrant, Wilson Frampton, Rich-ard Ozenovich, Floyd Rankın, 'Jr., Lester Nelson. Transfers deposited: Frankte Master, John Bashark, Don-did C. Elinon, Forrest F. Kessler, F. H. Hays, I., Howard Gaffney, Robert R. Ashton, Charles DeMaggio, Edmond Aversano, Allan Kaler, Ward Kaler, Howard Abernathy, Danny Walters, Ted Wolf, George R. Owen, John B Strong, Richard Luglin, James Allen, Angelo Vigliotti, John Paliner, Mard Kaler, Howard Abernathy, Danny Walters, Ted Wolf, George R. Owen, John B Strong, Richard Luglin, James Allen, Angelo Vigliotti, De Malva, A. Watson Johnson, Fred Pius, M. Laverne Hays, Larry Moore, Earnest Marquez, Jiec Capio, Vernon Mushon, Joe Mercer, Wm. Malambri, Jack Hall, Robert Thompson, Joe Glartly, John E. Trosle, Patrick Bulger, Bard, Hughes, Peggy Mitchell, Joseph Browne. Transfers wilddrawn: Joha M. Gilbert, Harry J. Nielson, R. Featherstione, Karl Marsch, James F. Falcon, Wm. Schlick, Charles F. Lunger, Jr., Howard Gaffney, Robert R. Ashton, Charles DeMaggio, Edmond Averson, Allan Kaler, Ward Kaler, Howard Abernathy, Danny Walers, Ted Wolf. The service: Maurice Clark, Tony Cupone, Phil Zito, Cur-Nei Peranich, George Perkins, John Castaing, Jr., Waren Curd Nov. 177, MORNISTOWN, N. J.

LOCAL NO. 177. MORRISTOWN, N. I.

ew member: Andrew F. Bencivenga, service: James Inglese.

LOCAL NO. 196, CHAMPAIGN, ILL.

LOCAL NO. 196, CHAMPAIGN, ILL New members: Kenneth W. Anderson, Harold David Miller, Carroll Maxwell (Bud Goodman), Sheldon Rob-bins, Lawrence Henry Berlin. Transfer members: Lewis M. Magill, 108; Dick Good-man, 268; Warten Lutz 98. Transfers deposited: Gerald L. Harmanson, 240: Lyman Anson, 351; Robert S. Wright, 288; James Martin, Ben Riggio, 697. Transfers revoked: Carl E. Forsburg, 525; Woody Wood-worth, 764. Transfers result Ell Carmichael, Ransom Rice. Transfers issued: Rill Carmichael, Ransom Rice. Transfers returned: Karl K., Waacher, Russell Omesis, Alfred Gougler, Kent Britton, Wm. Skellon, Wm. Brophy, Ted Worland, Edw. E. (Bud) Roderick, Austin McDowell, Bub Ridenhower.

LOCAL NO. 203, HAMMOND, IND.

mbers: Rudolph Voica, John G. Boldi, George . Arthur. Transfers deposited: AI M. Phillips, Gladys Keyes. Transfers withdrawn: Nino Rinaldo, F. M. Arilia, Jesse Transfers withdrawn: Nino Rinaldo, F. M. Arila, Jesse Rias, Rudy Rodarte, Arland Randall, Al M. Phillips, ving Rabin. Transfer revoked: Jos. G. Burkhart, Jr. Resigned: George F. Gretzinger. In service: George Zivich, Robert L. Hester, Michael Ivm.

vm Transfer issued: Edwin J. Lightfoot. Life member: H. L. McCartney. Applications: Mary Todor, Charles Jones, Angelo Cis-

Traveling members: Gerald Dupler, 14; Jos. A. Duren, 4; Walter McGriffin, 5; Howard Wellman, B. B. Holmes, 5. S. Sommerville, all 47; M. Roy, Max Becker, Arthur Iowen, Herbie Collins, Douglas Boyce, Robert Stevenson, Alfred Kimker, all 802; Gene Steinback, 166.

LOCAL NO. 205, GREEN BAY, WIS.

LOCAL NO. 20, CHEEN BAT, WIS. In service: Dave Ackerson, LeRoy Ambrosia, Harold Brisk, Jack Browne, Harold Buckarma, Harold Dopkins, Raymond Dufeck, Merrill Guern, Lawrence Haggh, Harold L. Jansen, W.m. Johnson, Lyle Klaus, John A. Krause, Manny La Porte, Bob Le Claire, Dick Moger, W.m. Nichol-son, Clyde Plog, Robert B. Sheffers, James W. Skornicka, Norman Skornicka, Milton Steinke, James A. Weizenegger, Quentin Willems.

LOCAL NO. 208, CHICAGO, ILL.

Kew meinters Josephine Springs. Erased: Horace Henderson. Transfers issued: Scabirrn Hill, Prentice Butler, Fugene H. Smith, Herbert Robinson, Hillard Lee Brown, Orat Mullard, Edgar L. Brown, Armand Jackson, Charles T. Carrington, Wilfiam Raby, Cleveland Nickerson, Clarence Brown, Johnny Board, Joe Marshall, Lindsley Holt, Floyd McDaniels, William Ward, Alphonso Thompson, Paul King Coleman Hawkins, Jimmie Woode, Wm. Joseph. Transfers withdrawn: Edward Arnold, Lowel Pointer William H. Smith, all 627; John Kirby, William Bailey.

Battle, Robert A. Brooks, John prings.

Life

Twenty-eight

Letter cancelled Theo. A. Lee. Transfers deposited: Gladys Mosier, Walter M. Powell, Al S. Kase, Edgar Ganavaro, Flais Pinsker, Arthur Good man, Maa Tiff, Angeles Zummo, Charles Exam, Rene Gamaret, Fred Okerles & diffino y Quartorolo, Joe (King) Nigro, Jack (Height) Mdziacaa, Oldarles Mangerino, An-thony A. Lubrano, Dor Denny, Daniel E. Negrit, Emi price Querneo, Samuel W. Speedes, Jac W. Tollver, Janue Wral Dean, Mauree Browne, Rober Martin, Martine Stander, Stander Martine, Martine Stander, Stander Martine, Tansfers issued: C. John Sutelles, Fodward Capitanelle, Money, Fred Noble, Frank Staffs, Frank Falconer, Kanafers withdrawn: Gerard G. Pulver, Ira Spector Korpy Atalin, Paul E. Morsey, Charles Cohen, Alfred Milton Bruck, Gladys Mosier, Ruddy Royer, Mar-How Berkwitz, Nikhola be Pasakle, Rene Camaret, Fred Nationa, Milton Bruck, Gladys Mosier, Ruddy Royer, Mat-How Berkwitz, Nikhola be Pasakle, Rene Camaret, Fred Nikhan, Mailan, Mayr Tadler, Jeanner, Bred Nether, Kilian, Bruck, Gladys Mosier, Ruddy Royer, Mat-How Berkwitz, Nikhola be Pasakle, Rene Camaret, Fred Nikhan, Mary Tadler, Jeanner, Bred Nathan, Kaser, Emi Ottoweggio. metrice Stander Stander Stander, Stander Martine, Stander Stander, Barton Martine, Milton Mary Tadler, Jeanner, Fred Nathan, Martine, Mary Tadler, Jeanner, Fred Martine, Martine, Mary Tadler, Jeanner, Fred Martine, Martine, Martine, Mary Tadler, Jeanner, Fred Nathan, Martine, Martine, Martine, Martine, Jeanner, Fred Martine, Martine, Martine, Martine, Martine, Martine

LOCAL NO. 249, IRON MOUNTAIN, MICH. Transfers issued: Laverne Walters, Wally St ummini. Transfers deposited: Tony Brite, 195: Charles Sturm, 57: In service: Etabo Roccont, Calvin Eyers, Peter Cavalier ohn E. Orler, Marcus Douglan, Lawrence Ernst, Raymon Amicangelo, Albert, F. Agree, Louis Goffett.

LOCAL NO. 257. NASHVILLE, TENN. LOCAL NO. 27, NASHVILLE, TENN. In service: Wm. B. Berras, Bill Ryrd, Alse Franklin Clarence Gorion, Charles B. Grant, Clinton Garvin, Bufu Harrin, Charles Head, Marsin Hughes, Harry Kleespic-Bay Leatherwood, Louis Mertens, W. W. McLean, New ton Richardion, Henry Stewart, Tommie Thompson Robert Watts, Edward Weber, Neil Wright, Jr.

In service: Leo C. Beaudreau, Jos. P. Broccardo, Arihur E. Brunelle, Noel T. Cote, Arsene Dussault, Herse Mineau, Normand Mineau, Roland Pencook, Arihur R. Tetreault, James E. Walsh.

LOCAL NO. 263, BAKERSFIELD, CALIF New members: Carl Shelton, Jack Bertrand, Mark Tap-

cott. In service: Lawrence Frazier, Allan Lambourne, Calvin Mueller, Belton Stahlecker. м luciler, Belton Stablecker. Transfer withdrawn: Ted Haynes, 12. Withdrawn: Maynard Bangs.

LOCAL NO. 265, QUINCY, ILL. New member: William Allen Bell. Transfer issned: Robert Growley, Don Anderson. Transfer deposited: Evans Brown, 802. Transfer returned: Jo and Lee Walker, both 10. Traveling members: Carlos Molina Orchestra, Manny Præger Orchestra, Freddie Nagel Orchestra, Bernie Cum-min Orchestra, Freddie Nagel Orchestra, Lang Thompson Orchestra: Carl Miller, 12, Jo and Lee Walker, both 10: Albert Horvath, 178; Joe Grey, 10; Marguite English, 802. In service: Chester Hoener.

LOCAL NO. 267, FULTON, N. Y.

In service: Tracy Bullard, Homer Ludington, Paul Re eor, Stanley Bok.

LOCAL NO. 269, HARRISBURG, PA

LOCAL NO. 269, HARRISBURG, PA. In service: Ed Bitner, Herman Bruce, D. S. Burd, Eric Evant, Dick Feeter, Paul Fluber, Al Gilbert, Jack Guist-white, Raymond Hartmann, Chet Howard, Paul Hunter, Ted Karhan, Frank Looni, James Line, Glorn Long Heriter: Gurry, Sigfised DeAngelin, Frank Durlwrow, Jr., Edward Englehart, Cleo Lovejoy, Dick Moyer, Don Miyer, Boh McCurdy, James McHazel, Dave McNaughton, Ceul Oyler, Harry Oherholtzer, James Pennington, Moe Rusen-berg, Carl Schindler, George Shafer, Al Shirk, Robert Smith, Robers Suhr, Murray Swingley, George (Gork) Thoman, F. Unger, Robert Wagner, Harold Wolfe, Jack Woode.

LOCAL NO. 274. PHILADELPHIA, PA In service: James (Ike) Covington, Elisworth R. Blake. Paul Kelsh, John Williams, George W. Ponder, Jr., Harry Polk, Leon H. Wright, Joseph Winston, Osborne Williams, Clifton Best, Bertram Hall

LOCAL NO. 275, PORT CHESTER, N. Y.

Change in officers: President, Philip Mass; vice-president. Al Skinner; treasurer, Rocco Mender; executive board, Wil-liam Aiello. In service: James DiSanto, Joseph Cox, John Ravess Mike Mariano.

LOCAL NO. 277, WASHINGTON, PA.

In service: Kenneth Bryner, John Bongiovanni, Francia Boles, Leosard Coletta, Theodore Cook, Fddse Daloia, Lewis Alden Enter, Jr., Joe Gallo, Louis Garrone, Austin Knestrick, Weir Post, Louis Zuckett.

LOCAL NO. 2H, WAUKEGAN, ILL.

New members: James Butler, Vincent Connor, Ernest Elk, Lola Hagerty, Fern Hansen, Clyburn Lovelace, Ernest Pratt, Occar Ricchio, Frank Rischio, Iavid Ray, Edwin Svoboda, Herbert Swanson, Robert Vogel, James You-In service: Anthony Trotto, Harold Meyer.

LOCAL NO. 286, TOLEDO, OHIO

New members: Harold Dugan, Many B. Crawford. Franker withdrawn: Milus Walker, 208. In service: James D. Wooding. New members: George Givens, Marybelle Shealey, Harold

J. Dugan. Transfer deposited: Wm. Cunningham, 814.

LOCAL NO. 291, NEWBURGH, N. Y.

In service: Dave Fugazzotto, Ed Giammarco, Ted Sher-wood (Gottlieb), Eric Youngherg, Jr.

LOCAL NO. 292, SANTA ROSA, CALIF.

New members: John S. Schutter, Earl Fegou. Dropped: Danny Faori, Roy Rapalyca. Resigned: Al Finisterbusch, Tom Ratchford, Donald Whitehead, Carl Haderman, Lorio Guaspari. Transfer ustudi: Wesley Day. Transfer ustudi: Mae Venziano, Duane Horner, Versa

Transfers usued: Mae Venziano, Juane Horner, Verna Wales, Wm. Wales. In service: Leo Kurlander, Robert Kaine, John Traner, Otto Thompson, Eugene Joseph, Russel Mayes, Ken Eck-lind, Art Flower, Frank Colwell.

LOCAL NO. 325, SAN DIEGO, CALIP.

LULAL NU. 32), ANN DIEGO, CALIF. New members: David Kanei, Armand S. Ferri, Dorothy (Toni) Jean Bayne, E. "Tex" Vardeman. Transfers issued: David Bryant, Morris Kirahbaum, Roy Haptonscall, Eddie Weingartner, George L. Johason, I. J. Sailes, Ashur B. Sailes, J. L. Grant, Thomas Maxwell Davas, William B. Woodman, Ralph W. Hamilton, Tommy

Tranfera issued: David Bryant, Morris Kirahbaum, Roy Haptonstall, Edde Weingartner, George L. Johanso, J. J. Sailez, Ashur B. Sailez, J. L. Grant, Thomas Maxwell Dava, William B. Woodman, Ralph W. Hamilton, Tommy Chatfield, Roberta Jenkins. Transfera cancelled: Ralph Prita, Jr., 48; George Harold Gillin, 50: Allan Haig, 146; Howard Nevena, 367; Mas Meizah, 802; Frank Mellinger, 73: Transfera céposited: Ray W. Harting, 412; C. R. Shrynck, Robert Bieznicki, Cedric H. Spring, Edward F. Vana, all 10; Fred Skinner, 767; Mas Cramer, 167; Wil-liam C. Groom, 680; Lez Baster, Dave Coleman, Don E. Connolly, Joush Waiwaiole, all 47; Joseph C. L. Kuni, 460; Carlton Barbeer, 771; Bed Stanley, Edward R. Herm, Odie D. Neal, Wm. P. Early, Dusty Neely, all 47. Transfera withdrawn: Joe Holt, Allyn Roberto, Lee Pear-son, Arthuer P. Stevenan, Jul 67; Ralph Evan, 678. Merle Carlton, 47; Maz Cramer, 167; William C. Groom, 640; Lez Baster, Due Coleman, 200 E. Connolly, 1147; Karl Raby Ray Ivy, Stan Pachall, Richard B. Taylor Deopped: Val Dage, Ed Finley, Jame Foley, Boyd Kellar Ta gervice: George Dayton, George N. Sorenson, Wil-Jiam (Bill) Miller, Blase Jones, Theodore K. Yap, Wil-

Kellar In asrice: George Dayton, George N. Sovenson, Wil-liam (Bill) Miller, Blaine Jones, Theodore K. Yap, Wil-liam C. Warten, G. H. (Steve) Steventon, Harry V. Con-nie, Paul Vonack, David Bowman, Jr., V. E. Rosado. lo.Glen Br

LOCAL NO. 331, COLUMBUS, GA. New members: E. T. Mandella, Donald Wells NeSmith-Resigned: J. Henry Jones, Charles Dickinson. In service: Victor R. Robinson, R. G. Hill, Julian P. Mercer, W. M. Hill, Warren Clayton, Bobby Adair, Frank

THE INTERNATIONAL MUSICIAN

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LOCAL NO. 334. WATERLOO, JOWA

In service: Robert McCabe, Russell Helling, Keith Be ers, Jim Shaler, Maurice Inlay, Elmer Bickford, Dackinson, Robert Mitze, Kay Kurly, Raymond Buschi Walter Kurth, Eddie Nutt, Leo Solt, Ted Conway. M. nd Busching LOCAL NO. 340, PREEPORT, ILL. embers: Carl Selke, Jr., Alma C. Otto, Joe Fun-

New members: Carl series, pr., nume to trans. Clifford Kinsannon. Withdrawn: Ellis Stukenberg, Fred Smith, Margaret Bingham, Weldon Bennert, Lela L. Kerlin, Barbara Camp-bell, Robert Campbell, Hugh Phillips, Robert Engle, Edwin

LOCAL NO. 399, ASBURY PARK, N.

In service: Robert R. Steinhouser, Clyde H. Thom George, Jaffe, Frank E. Clark, Charles D. Briggs, G. Christian. Luke

LOCAL NO. 400, HARTFORD, CONN

LOCAL NO. 400, HARTFORD, CONN. Change in officers: President, George A. McGrath. New member. Arthur Perretta. Resigned: Lorraine Martineau. Tranders issued: Cynthia W. Fddy, Stanley Freedman. Irving Hurwitz, Ioseph Picciola. Trander withdrawn: Hruno Schroeter. In arriver W. & Canfield, George D'Annolfo, Harry Grant, Milton Lieberman, Larry Metter, Louis Pedemonto, Phillip J. Stock, Jr., Henry Zaccardi.

LOCAL NO. 411. BETHLEHEM, PA

n service: Angelo Borghi, James Horwath, Free ne, Jr.

LOCAL NO. 412, IDAHO FALLS, IDAHO New members: Blanche Hanson, Joseph Hocking, Louin Koeppen, Hosea Stout, Marvin Walker, Ray Wilkersin Wilhdrawn: Ralph Adams, Marcel Bird, Roberta Bird Leland Dial, Maxime Evans, Keith Hayball, Joel Hum-phries, Ezekial Mooney, Vern Taylor, Clark Hall.

LOCAL NO. 423, NAMPA, IDAHO

Transfer member: Benno Saraky. LOCAL NO. 424, RICHMOND, CALIF.

New members: George Embry, Robert Enos, Wm. Cor-bett, Richard Hill, James S. Geil, Jr., Ed. Rose. Withdrawn: Oscar Franson, Irene Shelaren, Ross Love, George Francis. Dropped: H. Sumpter, T. Van Dusen, Val Servantes, Mike Riley, Roland Dragon.

LOCAL NO. 432, BRISTOL, CONN

In service: Daniel Brederick, Fred Lackey, Emile Thie LOCAL NO. 436, LANSFORD, PA.

In service: Jack Winters, Frank J. Stone, Joseph S. Kellchock, Francis Riorden, Michael O. Preika, John Per-beckey, Frank J. Nickels, Harry Newton, Paul Matejak, Harold Frace, Walter Bortnak. LOCAL NO. 439, BILLINGS, MONT.

ervice: Charles G. Ide, Kay Kayhill, Erhardt Clava-er, C. L. (Ace) Richardson, James R. Watson, Maxie detscher N. Day.

LOCAL NO. 413, ONEONTA, N. Y. service: Chauncey House, Andrew Davis, Ilarry

LOCAL NO. 447. SAVANNAH, GA. In ervice: Wallace Dexter Milligan, Henry Radfo Frances Waters, William Wolf, Richard B. Thomas, J ward T. Reed, Arthur E. Henry, Jr., David Odrezin.

LOCAL NO. 460. GREENVILLE, PA.

New member: Dale H. Johnst

LOCAL NO. 463, LINCOLN, NEB.

In service: R. J. Ashbaugh, Arthur Anderson, David Day, Allen Fugene Filsworth, Gaylord W. Feistner, K. R. Halter, Ruben D. Haun, Farl Hill, Nutron Howard, Paul Koenig, Clatence W. Schwartz, John L. Schwartz, Delbert Shroyer, Don Truesdell, Arnold Vogt, Louis Wilkins, Herbert Karl Witte, Wm. Woltemade.

LOCAL NO. 487, BRAINERD, MINN.

Transfers withdrawn: Cecil Hurst, Dean Nelson, Kenneth Ross, Leighton Johnson, Donald Gibbon, Emil Wefflen Farl Grindler, Claire Morse, all 73. LOCAL NO. 490, OWATONNA, MINN

In service: Hubert Rackwand, Burnett C. Denker, Sidney ilker.

LOCAL NO. 498, MISSOULA, MONT.

w members: Right J. Hartse, James L. Rayn anifers issued: Arthur A. Tuttle, George E. Merriam. Smith Transfer insues around the Alam Merian. Alam Merian. Transfer cancelled: Marvin D. Muller, 653. Transfer withdrawn: Lyman Word, 69. Resigned: Lucille Johnston, Reiny Kreis. In service: Robert Mitchell, James O. McGray, Harold K. Nelson, Jack Wightman, George Midkiff.

LOCAL NO. 501, WALLA WALLA, WASH

New members: Virgil Criscola, Vera Strange, Fay Davenport, San Farmer, Wallace Fisher, Charles Herring, Hershel Hauber, Frederic Lewis, Dropped: Johnnie Richards, Frle Stanton, Wm. L.

min. Transfers issued: Roy Dorr, Herb McClarty. In service: Jimmie Lyford, Dean Lewis, Ambrose Locati, ommy Marum, Gene Swant, Jack Sears, Homer Stewart.

LOCAL NO. 502, CHARLESTON, S. C.

LOCAL NO. 502, CHARLESTON, S. C. Traveling members: Wheeler Moran, 589: Bohby Smith, Nathanel Alien, Renaul Jones, James Phippi, Joe Murphy, Wim. Anderson, Jessie Brown, Corneliuu King, LeRoy Krik-land, Al Lucas, Norman Puwe, Orlando Robertson, all 802: LeRoy Taylor, 24. Shirley Gresen, 767: Julius Watson, 541. Jimmy Farmer, Charles David Seroggs, Walter Light, Jr., Jack Steinharter, all 721: Wim. Nicholas Joy, 161: James Shaddia, 200: Robert Hollowell. 130: Charles McCormush, Jr., 17; Ray Allen Brown, 515: Eddie Howith, 116; Pierre Antoine Pollet, 161; Bob Lusk, 165: Jack Sidney Cohen 130.

LOCAL NO. 507, FAIRMONT, W. VA.

members Gene Caille, Robert Cohen, John K James (Red) Clarke, Anthony Vingle, Leon Vin y Uscilowski, James Gilbert, Craig Stewart, Jos Patty Meffe, Junior Debolaky, Alex Catania, Ja r, Frank Mascaro, Henry Godwin, George Jeff E. Wilson. Eates. In service: Robert Barnes, Anthony DeRenzo.

LOCAL NO. 526, JERSEY CITY, N. J.

In sc Blotner. F. J. L In service: A. Harbera, P. Blother, F. Bonacolta, F. J. L. Borgers, R. Dus Gruger, P. Clemente, M. Freid, J. Hamill, R. Hermes, J. Morreale, P. Pathnick, D. Rigney, Wm. P. Strange, E. Zeik, E. Wendelken, C. Mandell, T. D'Agou-tino, J. Winograd, A. Caola, Bob Willms, R. Dascenza, F. Santeramo, Jack Sacks, H. Zinquist, W. Garrett, R. Thuden, L. Locatelli, L. Fuhro, O. Rauch, Jr., F. Bag-leer, V. Liberatore, Ed Hoffmann, R. Nutt, F. Bederka, N. Marano, V. Fuchael, J. J. Powers, J. J. Isola, Ed S. Laroy, Carl Perkel, John Savage, R. VanGelder, Warren Oliver, Jack D'Agostino, Peter Limon.

LOCAL NO. 532, AMARILLO, TEXAS

New members: Jack York, John B. Bratcher, B. W. Jones, Jr., Charlie Fisher, Victor Williams, Joe Miller, R. W. Ragdale, Jr., Charles L. Snure, Jack W. Boone, Prenice Sylvester, Bernard Thompson, J. B. Bennett, Phil-lip Kligman, W. L. Jenkins, H. K. Born, Guinn Johnson, Transfers, issued: Billy Hunter, D. C. Humler, Harlen

<page-header><page-header><text><text> Kuester, Doyle F Greene, I. J. Carsey. Transfer members: Al Norton, F. O. Cowan, Foy B. signed: W. L. Hickerson, Wiley A. Walker, Gene

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November, 1942

LOCAL NO. 771, TUCSON, ARIZ.

New members: Leonard Sharman, Thomas Durazo, Billy Bigglestone, Sonya Yarr. Transfers issued: Manny Matas, Carlton Barbee, Harp

Transfers deposited: Victor Chesman, 427; J. R. Winn, 353; Arthur B. Hogle, Duane B. Hogle, both 380; Blaine W. Johnson, 25; Russell Canham, 223; Barbara Marshall, 499

W. Johnson, 25; Russell Cantain, 137. Traveling members: Jimmie Grier Band. In service. Norman Michea, Joe D. Mansfield, Robert Marquis, G. H. Steventon.

LOCAL NO. 802, NEW YORK, N.Y. LOCAL NO. 802, NEW YORK, N.Y. New members: Anthony Acquavisa, John H. Ashten, Filmo Hirara, Robert Barron, Gloria D. Becker, Edwan Filmo Hirara, Robert Barron, Gloria D. Becker, Edwan Filmo Hirara, Robert Barron, Gloria D. Becker, Edwan Filmo Hirara, Robert Barron, Gloria D. Bushof, John D. Bons-Hirara, Glauco D'Attila, Leonard Ve Baur, Joseph Dis-hirar, Norman Dolin, Charles F. Douglas, John F. Duk, Nichael Frieriky, Murie Fischer, Martin Flachenhar, V Franklin, Lo Geneoves, Frank Gitelion, Eugene Cha-her Barron, Glauco D'Attila, Leonard Hermore, Martin Hacharda Dunh, Ruth M. Edwards, F. M. Sisenberg, Wichael Fireiky, Murie Fischer, Martin Flachenhar, Suzzite Forgues, Irving Frank, Eva Franklin, Lillian V. Franklin, Lo Geneoves, Frank Guedrick, Sebastian Grae, Julius Gubere, Lames Goldrick, Sebastian Grae, Millian Glauco D'Attila, Leonard Hermore, Martin Hardhenko, Cary Curciullo, Leonard Harmore, Martin Hardhenko, Cary Charu, Athur Kubey, John A. Lame, Kangud, Donald G. Martin, Rodger Mende, Millen Her, Andron Meissano, O. Paul Milde, Olivette Miller, Marguad, Donald G. Martin, Rodger Mende, Millen Shere, Marguad, Ponela K. Heinman, Charlet, Kerer, Leo Rei Keinh, Josef Konsnik, Hirael Rubinnien, Frank C. Ruis, Marguad, Harine, Kamond Siegel, Millen Shere, Marine S, Bausin, Motion Sand, Borras, Kinderd Poni, Her Abaron, Melen Anne, Kamond Siegel, Millen Shere, Marine K, Joseph K. Kanend, Alarin, Roder Mende, Cireette Marguad, Harine, Kamond Siegel, Millen Shere, Marguad, Marguet, Warene, Suana, M. Musien, Stranker, Marguad, Marguet, Warene, Suana, M. Musien, Stranker, Marguad, Marguet, Kanend, Kangher, Barne, K. Bauter, J. Marguad, Marguet, Marguet, Leonard, Harber K. Marguad, Marguet, Marguet, Marguet, Stranker, Marguet, Stranker, Marguad

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Sullivan. In service: Ulie Baker, Billy Briggs, Tom Hawk, Elza Harter, Wilson Humber, Nisbet Noble, Bat Trotter, Felix Walker. J. S. Williams, Ed Armstrong, Mike Redwine, Reuben Arnold. Traveling members (orchestras): Anson Weeks, Henry King, Mike Redwine. Jack Teagarden, Ina Ray Hutton, Jan Savitt, Erskine Hawkins, Sternie Sternberg.

LOCAL NO. 536, ST. CLOUD, MINN.

Transfera issued: Alfred W. Meyer, Jimmy Johi Istrom, Paul Franklin. on, Dan dstrom, Paul Franklin. Transfers deposited: Charles Kimler, 513; Howard rown, 73; Guild Astor, 477; Theodore Weatherford (let-

Brown, 73; Guild Astor, 477; Theodore Weatherford (let-fer), 208. Resigned: Wm. Plantenberg, Hernice Proell, LeRoy Wilk-ins, Walter Birkeland. In service: Ray Stihal, Henry Svoboda, Willard Anderson, Oran Haggbloom, Karl Foste, Chris. Kober, Arnie Hine, Adrian Optiz, Byron Holtz, Cliff Beaulseu, Henry Butt-shaw, Ray Zanoa, Pat White, Kenneth Brey, Oliver Kerhen, Edwin Breiz, Chester Heinzel, Ray Sleevi, Duck Martini, Wm. Gaulke, Stanley Zontek, Willard Conner, Garence Raasch, Clarence Sovka, Wm. Goblirsch, Herbert Junz, Donald Hall, Tom Pederson, Bob Berglund, Fred Murphy, Donald Duea, Clarence Gertiken, Wm. Sherin, Harry W. Torgerson, Norman Anderi, Erwin Busch, Hermie Hoehl, George Vranish, Rowland C. Anderson, Tom Gerberick, Ben Vono, Harvild Meinke, LeRoy Wilkint, Harold Bach, Walter Birkeland.

LOCAL NO. 541, NAPA, CALIF.

In service: Stan

LOCAL NO. 549, BRIDGEPORT, CONN. New member: Jacob W. Porter. Erased: Abraham Malloon, Jacob E. Holmes. In service: Calvin C. Farrar.

LOCAL NO. 554, LEXINGTON, KY.

LOCAL NO. 554, LEXINGTON, KY. In service: Damon Hari, Traveling memiters: Killy Shelton, Chuck Simon, Maurice Johnson, Eddie Melton, R. A. Hopper, Neal Bunn, all 200; Jimmy Bridges, Carter Van. both 257; George Edwards, Gene Stiman, both 221; Sonny Dunham, Robert A. Bas-tien, Fred Ottis, Leonard Mirabella, Robert Shevak, M. Ruffo, all 802; J. L. Monigomery, 291; Van C. Raey, Joseph J. Koch, both 47; Frank Comstock, 325; Robert Farrington, 21; Karl Garvin, 257; Reid Tanner, 104; Joe Mack, 16; George Simm, 3: Don Tanner, 148; Fletcher Henderson, 802: Jimmy Murray, Walter Bennett, R. C. Hampton, Walter Harris, George Thomaa, Ray Crawford, Grover Lotion, Bill McMahon, Bill Smallt, Linton Garnee, Gordon Austin, Vernon Smith, all 471; William Allea, 242.

LOCAL NO. 564, ALTOONA, PA. Change in officers: President, Karl F. Irvin; vice-presi-dent, Lewis Lastort.

LOCAL NO. 567, ALBERT LEA, MINN. LOCAL NO. 567, ALBERT LEA, MINN. Transfer issued: Harold A. Carlson. Transfer deposited: Effic Kovar, L. L. Long, Marl Shanahan, Robert Hegg, Richard Hare. Transfer withdrawn: Gordon Reinhold. In service: Harold Schrieber, Stanley Kaplan. Traveling member: Al Menke, Johnny Glaser, Larry Glaser, Leon Ortyl, Fred Baranyai, Karl Orser, Paul Hos-retter, Loren Helberg, Richard Steele, Claude Le Duc, Bob Bissell, all 477: Jimmy Gilbert, 405: Chuck Hall, Bob Dunlap, Joe Lux, Dick Fairbanks, Joha Hosteiler, Cliff Hock, Don Watts, Maynard Madon, Carrol Stephenson. Charles Stearn, Ervin Trisko, all 766: John A. Wilfahri, Edna Istel, Hugo Hofmeister, Otin Hofmeister, Frank Hof-meister, Harold Anderson, Roy Boyl, Earl McNeal, Quen-tin Hartwick, all 30.

LOCAL NO. 579, JACKSON, MISS.

In service: T. W. Alford, William Card, Lehman Engel, Samuel B. Galloway, Huron Hutcherson, Wm. R. Hutcher-son, L. M. Jiggetts, J. P. Varnado, Jr., Eugene J. Burnet, Mitt Exans, John Kendirck, William Killian,

LOCAL NO. 583, WESTWOOD, CALIF.

LUGAL NO. 783, WESTWOOD, CALM. Transfer istued: Howard Taylor Transfers deposited: Louis Mills, Pearle Mills, both 113; Art Rowe, 112. In service: Treodore Rodgers. Withdrawn: Allen Buckner, Riley McComas.

LOCAL NO. 592, CHARLEROI, PA.

LOCAL NO. 592, CHARLEROI, PA. In service: Gus Kruell, Jr., Herbert Lichter, Elmer Mori, Ernest Dolfo, Aime Piot, Wm. White, Jas. McAdams, Johnny Pyle, Wm. Stewart, Julius Farkuv, Mike Tobias, Fred Dryer, Wm. Robb, Frank Negleman, Tebar Adams, Francu Berzardurci, Martin Frickson, Frank Dellamalva, J. Tobias. B. Hassit, Ernest Sphar, Hershall McFeely, A. DiSanitis, Jos. Bellisario, Lawrence Ferria, Chester Glinka, Chauncy Lively, Morice Lechier, Clair Rettstatt, Alvaro Romaldo, Harold Atkins, Jas. Connally, Wm. Dragan, Wayne Ruley, A. Sismondo.

LOCAL NO. 5%, UNIONTOWN, PA.

New members: Giles Brent, James Hicks, Joseph Cataneo, James Davidson, Thomas George, Arthur Roman, Transfer issued: Vincent Salerno. In service: Bryant Artis, Sieve Saporita, Alex Andy, Nello Groppi, John Martin, K. J. Dulaney.

LOCAL NO. 603, KITTANNING, PA

In service: Jules Chauvaux, Mike Peteonchek, Jack Toy, Philip Euterline.

LOCAL NO. 609, NORTH PLATTE, NEB.

LOCAL NO. 609, NORTH PLATTE, NEB. In service: Ion Hopkins, Ray Percey. Transfer member: Rodney E. Wilson, 50. Traveling members: Tiny Little, Johnnie Norekog, both 477; Steve McCauley, 200; Cliff Beard, 36: Emmett Walt-era, 504; Ambros Meyer, 477; Kenney Moore, 536; Fred Brocklin, 46: Vern Mendenhall, 777; Flwin Stetsman, 536; Harry Collins, Bud Kelly, Fred Weatherby, Harland Paul-son, Charles Eddy, Luren Herrick, Jack Orlin Cozine, Byron Stocker, Robert Kampfe, all 777.

LOCAL NO. 616, SALINAS, CALIF. Change in officers: Virgil McAllister, president and busi-rise agent; Harry H. Judson, secretary-treasurer.

LOCAL NO 622, GARY, IND igned: St. Clair Adams, Claude Arthur, Jonathan ell, Wallace Hayes, Schastian Mitchell, Lotus Perkins, Sweatinger, Edward Smith, Wm. Samuel, Edward

Williams. Erased: Eddie Wilson, Tommy Goodson, Jesse Hart, Fred Riggins, James Scoggins. In service: Joe Adams, Rooker Beckwith, Wilfred

LOCAL NO. 638, ANTIGO, WIS.

LOCAL NO. 672, JUNEAU, ALASEA Change in officers: Secretary, Anita Gamick, Application: William August Goodman. In service: Ed Garnick. Delegate to Central Labor Council: Ralph E

LOCAL NO. 696, GLEN LYON, PA. In service: Anthony P. Piasecki, Delbert Cragle, Frank-lin Hill, Joseph M. Yash. Peter Zlonkswirz, Luther Kem-rite, Charles Sherbin, Willard Ginter, Henry Watter, Jack Rawe, Henry J. Bezdziecki, Joseph Kurka, Edward H. Goralski, Joseph Petro.

LOCAL NO. 766, AUSTIN, MINN

Traveling members: Jerry Dontal, Charlie Kolpek, LeRoy Wilkuns, Walter Birkeland, Harlen Wegner, Grace Swo-boda, Gorin Schlottman, all 536: Donald Gartelle, 137; Russell Heinze, 265; Paul Morris, 574: Lloyd Wadding-ham, J34: Peter Friedmon, 20; Ward Saylor, 206; James Hohbins, 40; Duane Anthony, 75; Paul Lenk, 137; L. Ren-nett, F. Fxaugelat, Dan Hammond, Lark Merryman, all 437; Bub Botmecke, 334; Blaine Frickel, 114; Merlin Ling-

cil: Ralph E. Grah

Transfer issued: George Staune In service: Roland Albrecht.

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Collins.

Carter Gaurice

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Claude n, 499 no, 47

rcoran, Cilley, r Ded-Elsner, sworth, Robert ci, 10; feffren, Homes, James, Kinker, Lakey, is, 535; Morton Stewart w, 21; crs. Jr., Sario, bby Se-Robert S. Kient, 9:

ve Tei-n. 411; Tucker, Howard In, Dr

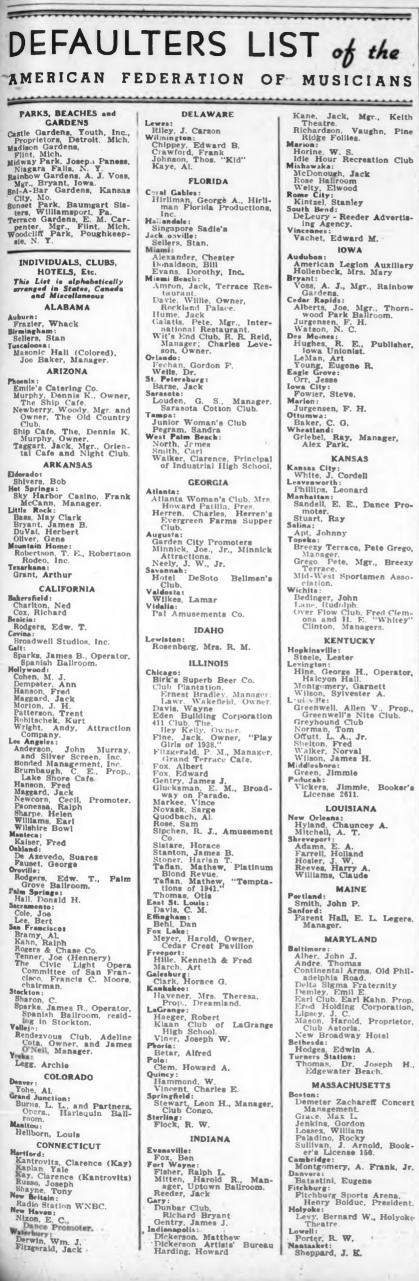
n, 117;

sworth, Fuller, Harry Eugene m, 229: gers, 9; Willian, Rohert Nicholas

hington.

le Blase. Robins, Yudkin.

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Kent, Tom (also known as Manuel Blanke and Milton Blake). MISCELLANEOUS American Negro Ballet Aulger, J. H., Aulger Bros. Stock Co. Bert Smith Revue Bigley, Mel. O. Baugh, Mrs. Mary Blake, Milton (also known as Manuel Blanke and Tom Kent). Blanke, Manuel (also known as Milton Blake and Tom Kent). Blake). Hesslar, Sam, Promoter. Keyes, Ray Lasky, Andre, Owner and Manager, Andre Lasky's French Revue. Lawton, Miss Judith Lester, Ann London Intimate Opera Co. McKriney, N. M. MocKinley, N. M. Monmouth County Firemen's Association. as Milton Link Kent). Blaufox. Paul, Manager, Pee Bee Gee Production Co., as Antion Baase and Tom Kent).
Blautox, Paul, Manager, Pee Bee Gee Production Co., Inc.
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Brau, Dr. Max, Torrestein, B. Frank
Bruce, Howard, Manager, "Crazy Hollywood Co."
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Carrol, June, and Her Parisienne Creations.
Carrol, June, and Mrs. R. C., Promoters, Fashion Shows.
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Farrance, B. F.
Ferris, Mickey, Owner and Manager, "American Beauties on Parade".
Fitzkee, Dariel
Foley, W. R.
Fox, Sam M.
Freeman, Jack, Manager, Foilles Gay Paree.
Gardiner, Ed., Owner, Uncle Exra Smith's Barn Dance Froilce.
Hanover, M. L., Promoter Hendershott, G. B., Fair Promoter.
Hyman, S.
Hyman, S. Monmouth County Firemen's Association. Monoff, Yvonne Mosher, Woody (Paul Woody) Nash, L. J. Platinum Blond Revue Plumley, L. D. Richardson, Vaughn, Pine Ridge Follies. Robertson, T. E., Robertson Rodeo, Inc. Alchardson, Vaughn, Pine Ridge Follies. Robertson, T. E., Robertson Robertson, T. E., Robertson Robinson, Paul Rogers, Harry, Owner, "Frisco Follies". Ross, Hal J., Enterprises. Russell, Ross, Manager, "Shanghai Nights Revue". Shavitch, Vladimir Singer, Leo, Singer's Midgets Snyder, Cam, Owner, Inter-national Water Follies. Sponsier, Les Stone, Louis, Promoter Tafian, Mathew Temptations of 1941 Thompson, J. Nelson, Pro-moter. "Uncle Ezra Smith Barn Dance Frolic Co." Waltner, Marie, Promoter Welesh Finn and Jack Schenck, Theatrical Pro-moters. Schenck, Theatrical Pro-moters. White, Jack, Promoter of Style Shows. Wiley, Walter C., Promoter of the "Jitterbug Jam-boree." Willams, Frederick Wolfe, Dr. J. A. Woody, Paul (Woody Mosher). Fair stones Hyman, S. International Magicians, Producers of "Magic in the Air". AIT'. Kane, Lew, Theatrical Promoter. Kats, George Kauneonga Operating Corp., F. A. Scheftel, Secretary. UNFAIR LIST of the AMERICAN FEDERATION OF MUSICIANS *************** BANDS ON THE UNFAIR LIST UNFAIR LIST Barrington Band, Camden, N.J. Cincinnati Gas and Electric Band, Cincinnati, Ohio. Convention City Band, Kings-ton, N. Y. Crowell Publishing Co. Band, Syriacuse Boys' Band, Syracuse Boys' Band, Syracuse Band, Common Syriacuse, N. Y. Firemen's and Policemen's Band, Niaşara Falls, N. Y. Gay, Jimmie, Band, Avenel, N. J. German-American Musiclans' Association Band, Buffalo, N. Y. Kryl, Bohumir, and his Band, Chicago, Ill. Legion Band, Beaver Dam, Wisconsin. Liberty Band, Emaus, Pa. Los Gatos Union High School Band and Orchestra, Chas Hayward, Director, Los Gatos, Callf. Mackert, Frank, and His Lo-rain City Band, Lorain, O. Southern Pacific American Legion Post Band, San Francisco, Callf. Suchern Pacific Club Band, San Francisco, Callf. Varel, Joseph, and His Juve-nile Band, Breese, Ill. Watertown City Band, Floyd S. Bordsen, D ir e ct or, Watertown, Wisconsin. Barrington Band, Camden, eers Wash PARKS, BEACHES and GARDENS GARDERS Edgewood Park, Manager Howald, Bloomington, Ill. Anousement Park, Howald, Bloomington, III., Forest Annusement Park, Memphis, Tenn. Grant Town Hall and Park, George Kuperanik, Grant Town, W. Va. Greystone Roof Garden, R. Fergua, Mgr., Wilmington, N. C. Jananese Gardens Salina N. C. Japanese Gardens, Salina Kan. Jefferson Gardens, The, South Bend, Ind. Kerwin's Beach, Jim Ker-win, owner, Modesto, Calif. Mary Ju and Club Gardens, E. C. Stamm, owner and prop. Washington, D. C. Midway Gardens, Tony Rollo. manager, Mishawaka, Ind. Moxahala Park, Tim Nolan, Manager, Zanesville, Ohlo. Ocean Beach Park, New London, Conn. Palm Gardens, Five Corners, Totowa Boro, N.J. Rite O Wa Gardens, Five Corners, Totowa Boro, N.J. Rite O Wa Gardens, Iowa. Western Catholic Union Roof Garden and Baliroom, Quincy, Ili. Woodland Amusement Park, Mrs. Edith Martin, man-age, Woodland, Wash. ORCHESTRAS Japanese Gardens, Salina ORCHESTRAS Amick Orchestra, Bill, Stock-ton, Calif. Andrews, Mickey, Orchestra, Henderson, Ky. Army & Navy Veterans' Dance Orchestra, Straiford, Ont., Canada. Bane, Stephen S., Orchestra, Reading, Pa. Banks, Toug, and His Eve-ning Stars Orchestra, Plainfield, N. J. Bennie, Nick, Orchestra, Poughkeepsie, N. Y. Berkes, Bela, and His Berkes, Bela, and His Berkes, Bela, and His Berkes, Bela, and His Berkes, Met, N. Y. Boston Symphony Orchestra, Boston, Mass. ORCHESTRAS

Cairns, Cy, and His Orches-tra, Saskatoon, Sask., Canada. Canadian Cowboys' Dance Orchestra, London, Ont., Canada. Carone, Ty (Thomas Cara-madre), and His Orches-tra. Utica. N. Y. Clark's, Juanita, Mountain-eers Orchestra, Spokane, Wash. Wash. Corsello, Edward, and His Rhode Islanders' Orchestra, Wash.
Corseilo, Edward, and His Rhode Islanders Orchestra, Syracuse. N, Y.
Cragin, Knoel, and His Iowa Ramblers Orchestra, Oel-wein, Iowa.
Downcasters Orchestra, Port-land, Maine.
Dunbar, Wayne, Orchestra, Poughkeepsie, N. Y.
Fitzgerald, Jack, and His Or-chestra, Madison, N. J.
Fox River Valley Boys Or-chestra, Phill Edwards, manager, Pardeville, Wis.
Freitag (Friday), Bernard atd His Orchestra, Basco.
Wiechsin Orchestra, Basco.
Wieconsin.
Gindu's International Orches-tra, Kulpmont, Pa.
Givens, Jimmie, Orchestra, Red Bluft, Calif.
Guidner, Rene, Orchestra, Bill Beery, Jr., and Ad. Muller, Managers, Balti-more, Maryland.
Griffith, Chet, and His Or-chestra, Spokane, Wash.
Hoffman, Monk, Orchestra, Quincy, Illinois.
Holt's, Evelyn, Orchestra, Calgary Atta., Canada.
Howard, James H. (Jinmy), Orchestra, Port Arthur, Texas.
Kepp, Karl, and His Orches-tra, Karlon Orthestra, Stratford, Wis.
Kepp, Karl, and His Orchestra, String Pick-ers" Orchestra, Stratford, Wis. Lexas.
Hughes, Wm., "String Pick-ers" Orchestra, Stratford, Wis.
Kepp, Karl, and His Orches-tra. Edgerton, Wis.
Kneeland, Jack, Orchestra.
Leone, Bud, and Orchestra.
Akron, Ohlo.
Loa Gatos, Union High School
Band and Orchestra.
Chas, Calif.
Ludwig, Zaza.
Orchestra, Stockton, Calif.
NBC Ambassadors Orchestra, Roanoke, Va.
Oliver, Al., and His Ha-wallans, Edmonton, Alta., Canada.
Peddycord, John, Orchestra
Leader, Winston - Salem, N. C.
Porcella, George, Orchestra, Guirov Calif. N. C. Porcella, George, Orchestra, Gilroy, Calif. Shank, Jimmy, Orchestra, Columbia, Pa. Shultise, Walter, and His

Columbia, Pa.
Shultise, Walter, and His Orchestra, Highland Park, N. J.
Sterbenz, Stan, Orchestra, Valgaraiso, Ind.
St. Onge Orchestra, West Davenport, N. Y.
Stone, Leo, N., Orchestra, Hartford, Conn.
Strubel, Wm. "Bill", and His Orchestra, Berkeley, Calif.
Swift Jewel Cowboys Orches-tra, Little Rock, Ark.
Tremlett, Burnie, and His Orchestra, Morris, N. Y.
Trouba do ur s Orchestra, Frankfort, Ky.
Uncle Lem and His Moun-tain Boys' Orchestra, Port-land, Maine.

November. 1942 Yokel, Alex, Theatrical Promoter, "Zorine and Her Nudiata," THEATRES AND PICTURE HOUSES Arranged alphabetically as to States and Canada CALIFORNIA Los Angeles: Paramount Theatre MASSACHUSETTS Holyoke: Holyoke Theatre, Bernard W. Levy.____ MICHIGAN MICHIGAN Detroit: Colonial Theatre, Raymond Schreiber, Owa-er and Operator, Downtown Theatre. Grand Rapids: Powers Theatre MISSOURI Kansas City: Main Street Theatre. NEW YORK New York City: Apollo Theatre (42nd St.) Jay Theatres, Inc. LONG ISLAND, N. Y. Hicksville: Hicksville Theatre. PENNSYLVANIA Hazleton: Capitol Theatre, Bud Irwin, Manager. Philadelphia: Apollo Theatre Bijou Theatre Lincoln Theatre VIRGINIA Buena Vista: Rockbridge Theatre DISTRICT OF COLUMBIA: Washington: Universal Chain Theatrical Enterprises. Warren, Shorty (Michael Warianka), and His Or-chestra, Rahway, N.J. Wiesniakow Orchestra, John Tuchapski, leader, Woon-socket, R. I. Williams' Orchestra, Mt. Pleasant, Iown. Woodard's, Jimmy, Orchestra. Wilson, N. C. INDIVIDUALS, CLUBS HOTELS, Etc. This List is alphabetically arranged in States, Canada and Miscellaneous ARIZONA Tucson: Tucson Drive-In Theatre. ARKANSAS Little Rock: Fair Grounds. Texarkana: Marshall, Eugene. Municipal Auditorium. CALIFORNIA CALIFORNIA Berkeley: Angler, Maurice. Los Angeles: Howard Orchestra Service, W. H. Howard, manager. Los Gatos: Hayward, Charles, Direc-tor, Los Gatos High School Band and Orches-tra. Modesto: Rendezvous Club. Ed. Davis Rendezvous Club, Ed. Davis, owner. Orland: Veterans' Memorial Hall. San Bernardino: Serria Park Billroom, Clark Rogers and John R. Rob-inson, managers. San Francisco: Mark Hopkins Hotel. St. Francis Hotel. San Jose: Helvey, Kenneth. Triena, Philip. Visalia: Sierra Ballroom, Mr. Hen-Sierra Ballroom, Mr. Hen-dricks, owner. COLORADO Denver: Hi-Hat Night Club, Mike Segant, prop.-mgr. Grand Junction: Alrport Inn. Hap Harris. Operator. Grand Lake: Pine Cone Inn, Goldie Ish. Proprietor and Manager. CONNECTICUT Bristol: Bristol: LeBrun, Alfred J. Newington: Red Quill Inn, Jack Rior-smith. managers. Doyle, Dan. Pomfret: Pomfret School. Southington: Fomfret School. Southington: Connecticut Inn. John Ian-nini. proprietor. South Norwalk: Evans, Greek. FLORIDA Key West: Club Sugaloa Paim Beach: Boyle, Douglas. Miami Boyle, Boyle, Miami: Fenlas, Otto. Sarasota: Ringling Bros. Circus.

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Tamps: Boypt Temple, A.A.O.M.S. West Palm Beach: Palm Tavern, The, Al Van De, operator. ILLINOIS Charleston: Coles County Fair Coles County Fair Chapti Amusement Service Co. Amociated Radio Artists' Bureau, Al. A. Travers, proprietor. Bernet, Sunny. Frear Show, Century of Progress Exposition, Duke Mills, proprietor. Kryl, Bohumir Opera Club Bherman, E. G. Zenith Radio Corporation Elun. Eten Abbott School and Audi-torium and Gymnasium. Eten High School and Au-ditorium and Gymnasium. ditorium and Gymnasium. Kankakee: Devlyn, Frank, Booking Agent. Matteon: U. S. Grant Hotel Narth Chicago Devrey, James, Peromoter of Expositions. Green Lantern Green Lantern Quincy: Eagles Alps Eagles Hall (including upper and low-er ballrooms). Korvis, William Three Pigs. M. Powers. Manager. Western Catholic Union Roof Garden and Ball-room. room. Woodsin: Tri Angle Club INDIANA Bicknell: Knox County Fair Assn. Evansville: Adams, Frank Fox, Ben Gary: Bicknell : Young Women's Christian Association. St. Association. Indianapolis: Marott Hotel Riviera Club Turf Bar. Kokomo: Senior Hi-Y Club Y. M. C. A. Legansport: Fraternal Order of Eagles No. 323, and Dance Halls on Second and 3rd Fluors. South Bend: Green Lantern, The Terre Haute: I. O. O. F. Ballroom Arlee: IOWA IOWA Cedar Rapida: Jurgensen, F. H. Chelsea: Z. C. B. J. Hall Des Moines: Reed, Hartley, Manager, Avon Lake. Ritz Night Club, Al Rosen-berg, Manager. Young, Eugene R. Dubuque: Julien Dubuque Hotel Oelwein: Moonlite Pavilion Rochester: Casey, Eugene Casey, Wm. E. KANSAS City: Geary County Labor Union Saliaa: Cottage Inn Dance Pavilion Dreamland Dance Pavilion Dreamland Dance l'avil Eagles' Hall Twin Gables Night Club Topeka: Egyptian Dance Halls Henry, M. A. Kelams Hall White Lakes Clubhouse and Breezy Terrace. KENTUCKY KENIUCKT Losiaville: Offutt, L. A., Jr. Trianon Nite Club, C. O. Allen, Proprietor. Paducab: Trickey, Pat (Booker), Dixle Orchestra Service. LOUISIANA New Orleans: Happy Landing Club MAINE North Kennebunkport: Log Cabin Ballroom, Roy Tibbetts, Proprietor. Old Orchard: Palace Ballroom, Charles Usen, Proprietor. MARYLAND MARYLAND Asnapolis: Washington Hotel, The, Edward & M. Legum, Operators. Baltimore: Huber, Frederick R. Frestburg: Shields, Jim, Promoter. MASSACHUSETTS Fichard Hanka, Prot. Richard Hanka, Prot. We Bedford High School Auditorium. We Bedford High School Auditorium. We Bedford High School Mith College Werthageton: Werthageton: Bolics, The, Bolics, The, Hand Hand, College With College With College Bedford High School Auditorium. With College Bedford High School Auditorium. Bolics, The, Bolics, The, Bolics, Frank, Bolics, Baset, White Home Inn. MASSACHUSETTS MICHIGAN American Legion, Clever-land Post No. 82, and club rooms. Bay City:

Essexville: LaLonde Ballroom. Iron Nuatain: Kettler Building Iron River: Jack O'Lantern Club, James Silverthorn, Owner Isabella: Nepper: s Inn, John Nepper, Proprietor. Isabeem.g: Casino Bar & Night Club, Kalph Doto, Proprietor. Thomna, W. Raymond Lin.ing: Lansing Central High School Auditorium. Wilson, L. E. Marqueste: Gravaet High School Band. Johnston, Martin M. Palestra and the Women's Club. Club. Presque Isle Band Shell School Board of Education School Board of Education Negaunes: • Hotel Bar. Napoleaon Vizna, Prop. Niles: Four Flaggs Hotel, The Powell's Cafe Sagin. w. Phi Sigma Phi Fraternity Wampie.a Lake: Nisles Resort MINNESOTA MINNESOTA Faribault: Kelley Inn, Kelley Davis, Owner. Lonsdale: Hermann Hault. Minneapolis: Borchardt, Charles New Uim: Becker, Jess, Proprietor, Nightingale Night Club. Witoka: Witoka Hall MISSISSIPPI Meridian: D. D. D. Sorority Trio Sorority MISSOURI St. Joseph: Boosters Club, The, Chamber of Commerce, Junior Chamber of Com-merce Flesta Bar, Fred Mettly-meyer, Manager. MONTANA Arlee High School Gymna-Ariee High School Gymna-sium. Billings: Tavern Beer Hall, Ray Hanilton, Manager. Missoula: Post Creek Pavilion, John & Chas. Dihman, Props. NEBRASKA Emerald: Sunset Party House, H. E. Nourse and J. L. Stroud, Managers. Fairpury: Managers. Fairoury: Bonham Luncoin: Avaion Dance Hall, C. W. Hoke, Manager. Garden Dance Hall, Lyle Jewett, Maneger. Omaha: United Orchestras, Booking Agency. NEW JERSEY NEW JERSEY Atlantic City: Dude Ranch Heilig's Restaurant Imhof, Frank Knickerbocker Hotel Morton Hotel Itadio Station WFPG Budd Lake: Club Fordam, Morris Reldy, Proprietor, The Wigwan, John Plotek, Manager, Florham Fark: Canary Cottage, Jack Bloom, Manager, Hobeken: Union Club. Mountainside: Chi-Am Chateau, George Chong, President, Newark: Blue Bird Dance Hall Cluberty Hall Stelton: Ilnwood Grove Wildwod: Stelton: Linwood Grove Wildwood: Bernard's Hofbrau Club Avon, Joseph Totarella, Mgr. NEW YORK NEW YORK Allegany: Park Hotel Beacon: The Mt. Beacon, L. D. Lodge, Prop. The Casino. The Mt. Beacon, L. B. Lodge, Prop. Buffalo: German - American Musi-ciana' Association. McVan's, Mrs. Lillian Mc-Van, Proprietor. Miller, Robert Nelson, Art Canton: Miller, Robert Nelson, Art Canton: St. Lawrence University, Dr. Willard H. Jencks, President. Greand Park: Grand Mountain Hotel and Camp, Abe and M. Stein-horn, Managers. Mamaroneck: Lawrences' Inn Mount Vernon: Emil Hubsch Post No. 596, V. F. W. Newburgh: Roxy Restaurant, Dominick Ferraro, Prop. New Roshells: Dominick Ferraro, Prop. New Rochelle: Alps Bar and Grill New York City: Albin, Jack Blythe, Arthur, Booking Agent. Harris, Bud Jermon, John J., Theatrical Promoter. New York Collseum 'Palals Royale Cabaret Boyal Tours of Mexico Agency. Sonkin, James

THE INTERNATIONAL MUSICIAN

Olean: Cabin Restaurant. Young Ladles' Sodality of the Church of the Trans-figuration. Oneonta; Goodyear Lake Pavilion, Earl Walsh, Proprietor. Goodyear Lake Favilon, Earl Walsh, Proprietor. Owego: Woodland Palace, Joe Cinotti, Proprietor. Potsdam: Clarkson Collego of Tech-nology. Potsdam State Normal School, Purling: Clover Club Rochester: Medwin, Barney Rosendale: Williams Lake Hotel, Walter Williams, Mgr. Rys. Walter Williams, Mar. Rye: Coveleigh Club Sodus Point: Joe's Place, Lillian C. Blumenthal, Manager. Windsor Beach: Windsor Dance Hall NORTH CAROLINA Carolina Beach: Carolina Club and Manage-Carolina Club and Manage-ment. Charlotte: Associated Orchestra Cor-poration, AL A. Travers, Proprietor. Greensboro Country Club. Wilmingtoa: Greystone Inn, A. W. Pate, Manager and Owner. Winstoa-Salem: Pledmont Park Association Fair. NORTH DAKOTA Grand Forks: Point Pavilion. оню Alliance: Curtis, Warren Akron: Mallo's Club Curtus, Warren Akron: Mallo's Club Avon: North Ridge Tavern Paster, Bill, Manager, North Ridge Tavern. Cambridge: Lash, Frankle (Frank Lashinsky). Canton: Beck, L. O., Booking Agent Cincinnati Club, Miller, Manager. Cincinnati Club, Miller, Manager. Cincinnati Club, Miller, Manager. Cincinnati Country Club, Thompson, Manager. Club No. 5 Hartwell Club Kenwood Country Club, Thompson, Manager. Maketewah Country Club, Warburton, Manager. Queen City Club, Clemen, Manager. Spat and Slipper Club Western Hills Country Club, Waxman, Manager. Columbus: Veterans of Foreign Wars and all Its Auxiliaries. Iroston: Higy Ray Club, and all its Auxiliaries. Ironton: Hitsy Ray Club, Dustin E. Corn, Manager. Leavitaburg: Canoe City Dance Hall Lima: Masonic Lodge Hall and Masonic bodies affiliated therewith. Logan: Masonic bodies affiliated therewith. Logan: Eagle Hall Niles: Mulien, James, Mgr., Canoe City Dance Hail in Lea-viteburg, Ohio. Steubenville: St. Stanislaus New Polish Hall. Summit Guanty: Blue Willow Night Club. H. W. McCleary, Manager. Toledo: Douglass Center Golf Club. Dr. R. F. Pulley, Pres. Frederick Douglass Com-munity Association, Clar-mounty Association, Clar-OKLAHOMA Oklahoma City: Buttrick, L. E. Walters, Jules, Jr., Manager and Promoter. Tules: Rainbow Inn v PENNSYLVANIA PENNSYLVANIA Ambridge: Klemick, Vaclaw (Victor), Dir., Community Band. Bernville: Snyder, C. L. Bethlebem: Reagan, Thomas Boyertowa: Hartman, Robert R. Brownaville: Hill, Clifford, President, Triangle Amusement Co. Chetter: Triangle Amusement (Chester: Reading, Albert A. Frackville: Casa Loma Hall Rev. Father Gartska St. An's Church Girardville: Girardville Hose Co. Geensburg: Westmoreland County Democratic Committee Greentown: Democratic Committee Greentown: Island View Inn, Joe Benet and Ralph Iorl, Prous., Lake Wallenpaupack. Hamburg: Schlenker's Ballroom Hanover: Cross Keys Hotel, Mr. Shutz, Manager. Hagleton: Hazleton: Smith, Stuart Andy Irwin: Jacktown Hotel, The Jacktown Hotel, The Kulpmont Liberty Hall Lehighton: Relss, A. Henry Mt. Carmel: Mother of Consolation Hall, Rev. Skibinskie, Pastor.

Namitoke: St. Mary's Dance Hall New Brighton: Clearview Inn. New Kensington: Slovak Sokol Camp. Oi City: Belles Lettres Club Ph ladelphin Beng. The Burg. Beng. Fogelman, Owner. Deauville Casino Holmesburg Country Club Kappa Alpha Fraternity of the University of Penna. Meirose Country Club Nixon Ballroom Overbrook Country Club Simms Paradise Cafe. Elijah Simms, Proprietor. Temple Ballroom Torresdale-Frankford C. C. Pittsburgh: New Penn Inn. Louis, Alex and Jim Passarella, Pro-prietors. Pettaville: Wojcki's Cafe Reading: Park Cafe, The. Wojcik's Cafe Reading: Park Cafe, The, George Stephens, Mgr. Spartaco Society, The Shamokin: Boback, John St. Stanislaus Hall St. Stephen's Ballroom Shamokin Moose Lodge Grill. Sharon: Williams' Place, George Williams' riace, George Simpson: Albert Boclanski Post, The Sunbury: Sober, Melvin A. Wilkes-Barre: Flat Iron Hotel, Sam Salvi, Proprietor. Williamsport: Lycoming Hotel (including ballroom.cocktail bar and dining room). Park Ballroom York: fork: Bill Martin's Cafe, Bill Martin, Proprietor. Smith, Stuart Andy RHODE ISLAND RHODE ISLAND Bristol: Bristol Casino, Wm. Viens, Manager. Providence: Bangor, Rubes Woonrocket: Tuchapski, John, Leader, Wiesniakow Orchestra. SOUTH CAROLINA Spartanburg: DeMolay Club Spartanburg County Fair Association. MISCELLANEOUS DelMonte, J. P. Ellis, Robert W., Dance Promoter. Flesta Company. George H. Boles, Manager. Ginsburg, Max. Theatrical Promoter. Edon A. Godfrey. Hilt, Robert W. (Bill). Hot Cha Revue (known as Moonlight Revue). Prather & Maley, Owners. Hoxie Circus, Jack Jazzmania Co., 1934. Kinsey Players Co. (Kinsey Flayers Co.). Kirby Memorial, The Kryl, Bohumir Madge Kinsey Players, Harry Graf, Manager. Miller's Rodeo National Speedathon Co.. N. K. Antrim, Manager. Maler's Rodeo National Speedathon Co.. N. K. Antrim, Manager. Jack Bell and Joe Marcum, Managera, Opera-on-Tour, Inc. Kingling Bros. Circus Scottish Musical Players (traveling). Smith, Stuart Andy. also known as Andy Smith, A Swartz, Al Schwartz. Steamship Lines: Makathon, "Moon" Mullins, Proprietor. Watson's Hill-Billies. SOUTH DAKOTA Black Hills: Josef Meler's Passion Play of the Black Hills TENNESSEE Memphis: Malco Theatres, Inc. TEXAS Forth Worth: Plantation Club Harlingen: Municipal Auditorium Houston: Municipal Augitorium Houston: Merritt, Norris John Texarkana: Marshall, Eugene Wichita Falls: Kemp Hotel Malone, Eddle, Operator, Klub Trocadero. UTAH Salt Lake City: Cromar, Jack, alias Little Jack Horner. VIRGINIA VIRGINIA Alexandria: Boulevard Farms, R. K. Richards, Manager. Nightingalo Nite Club Hopewell: Hopewell: Collion Club Rehmond: Capitol City Elks' Social and Beneficial Club Ball-room. Julian's Ballroom Skateland Arena Skateland Arena Vginia Beach: Gardner Hotel Links Club WASHINGTON Woodland: Martin, Mrs. Edith. Wood-land Amusement Park. WEST VIRGINIA WEST VIRGINIA Dunbar: West Virginia Free Fair Gant Town Park & Hall, George Kuperanik. Huntington: Eppierson, Tiny, and Hew-ett, Tiny, Promoters of Marathon Dances. Richwod: Richwood: Smith, Stuart Andy WISCONSIN Batavia: Batavia Firemen's Hall Gleason: Gleason Pavilion, Henry R. Ratzburg, Operator. Kenosha: Emeraid Tavern Shaneri La Nika Club Fineraki Tavern Snangri-La Nite Club Spitzman's Cafe Hortonville Com. Hall or Opera House Lencaster: Roller Rink Logaaville: Soltwedel's Hall, Paul Solt-wedel, Proprietor. Luxemburg: wedel, Proprietor. Luxemburg: Wiery's Hall, Chas. Wiery, Operator. Manawa: Community, Hall, Mrs. D. Drew, Manager. Tessen, Arthur H., Tessen Dance Hall. Manitowce: LaFiesta Night Club

Menominie: Dunn County Free Fair Milwaukee: Caldwell, James Mount Mary College New London: Veterans of Foreign Wars North Freedom: Quiggle's Hall Random Lake: Random Lake: Andom Lake Auditorium MASSACHUSETTS Boston: Park Theatre Brockton: Majestic Theatre Molydre: Thea Theatre Lewell: Capitol Theatre Liberty Theatre Random Lake Shiocton: Hazen: Pavilion, Henry Hazen, Proprietor. Spread Eagle Club, Dominic Spera, Owner. Stoughten: Club, Barber Superior: Willett, John Waukesha: Midland: Prolio Theatre Niles: Riviera Theatre Willett, John Waukesba: Clover Club Wautoma: Passaroll, Arthur Wisconsin Veteran.' Home: Grand Army Home for Veterans. St. Louis: Fox Theatre Loew's State Theatre Mission Theatre St. Louis Theatre WYOMING Casper: Whinnery, C. I., Booking Agent. Bogota: Queen Ann Theatre Jersey City: Palace Theatre Lyadhurst: Ritz Theatre DISTRICT OF COLUMBIA Washington: Ambassador Hotel Columbian Musiclans' Guild, W. M. Lynch, Manager. Hi-Hat Club Kavakos Cafe. Wm. Kavakos, Manager. Kipnis, Benjamin, Booker Rits Theatre Netcong: Essex Theatre Paterson: Capitol Theatre Plaza Theatre State Theatre CANADA ONTARIO Condenz Paim Grove Markdale: Mercer, Hugh W. Mitchell Town Hall Peterborough: Peterborough Exhibition Teronte: Broder, B. Holden, Waldo O'Byrne, Margaret OUEBEC Sherbrooke: Eastern Township Agricul-ture Association. SASKATCHEWAN Saskatoon: Cuthbert, H. G.

MISCELLANEOUS

THEATRES AND PICTURE

HOUSES Arranged abphabetically as to

States and Canada

CALIFORNIA

CONNECTICUT

GEORGIA

Theatre

INDIANA

IOWA

LOUISIANA

· MARYLAND

Baltimore: Regent Theatre Temple Amusement Co.

CONNECTICUT Bridgeport: Park Theatre Middletown: Capitol Theatre New Haven: White Way Theatre New London: Capitol Theatre

Savannah: Bijou Theatre

Terre Haute: Rex Theatre

Des Moines: Casino Theatre

ew Orleans: Palace Theatre

Balboa Park: - Globe Theatre Gridley: Butte Theatre

Los Angeles: Follies Theatre Loveland: Rialto Theatre

NEW YORK Beacon: Beacon Theatre Broan: President Theatre Tremont Theatre Brooklyn Little Theatre Star Theatre Werba's Brooklyn Theatre New York City: Arcade Theatre Irving Place Theatre West End Theatre Pawliag: Starlight Theatre LONG ISLAND, N. Y. Freeport: Freeport Theatre Huntington: Huntington Theatre Locust Valley: Red Barn Theatre Mineola Theatre NORTH CAROLINA Durbam: New Duke Auditorium Old Duke Auditorium Newton: Catawba Theatre оню Akron: DeLuxe Theatres OKLAHOMA Biackweil: Bays Theatre Midwest Theatre Palace Theatre Rivoli Theatre Norman: Sooner Theatre University Theatre Varsity Theatre Picher: Winter Garden Theatre OREGON Portland: Studio Theatre PENNSYLVANIA Reading: Berman, Low, United Chain Theatres, Inc. York: York Theatre RHODE ISLAND Pawtucket: Strand Theatre Providence: Bomes Liberty Theatre TENNESSEE Memphis: Malco Theatre Susore Theatre, 869 Jackson Ave. Susore Theatre, 279 North Main St. TEXAS IEAAS Brownaville: Capitol Theatre Ditiman Theatre Queen Theatre Edisburgh: Valley Theatre La Feria: Bijou Theatre Mission Theatre Phare: Theatre Mission Theatre Pharr: Texas Theatre Raymondville: Ramon Theatre San Beelto: Palace Theatre Rivoli Theatre

CANADA ONTARIO St. Thomas: Granada Theatre SASKATCHEWAN Regina: Grand Theatre Saskatoon: Capitol Theatre Daylight Theatre FIFE AND DRUM CORPS

Perth Amboy Post 45, Ameri-can Legion Fife, Drum and Bugle Corps, Perth Amboy, N. J.

Thirty-one

MICHIGAN

MISSOURI

NEW JERSEY

NEW YORK

AT LIBERTY

AT LIBERTY—Alio, Tenor and Clarinet, doubles Violim read, fake: desires nightly New York jobs or week-andi: Union: dance orchestra or swing band. Ben Corbin, 12 Adelphi St., Brouklyn, N. Y. Phone MAin 4-1835.

AT LIBERTY-Modern Dance Drummer, two-beat myle, can join at once; member Local 229. Frank Schut, 507 Third, Biamarch, N. D.

AT LIBERTY—Violist, many years' experience in phony and opera, wishes to locate in industrial city with symphony orchestra; member Locals 802 and 123. Philo Galati, 701 West Grace St., Richmond, Va.

FOR SALE OR EXCHANGE

POR SALE-Tympani Screw Set, Ludwig, \$150: Machine Set Tympani, imported. \$250: Imported ¼ Siring Ban, swelled back, \$165: Trombone and Case, \$55: Italian silver-plated Flute, \$75. Bruno Jeremias, 202 East B3rd St., New York, N. J. Phone RE 7-1146.

FOR SALE-Private collection of fine, old Violins and Cellos in excellent playing condition will sell indi-vidually at very reasonable prices fine opportunity for teachers; state approximate prices of instruments desired. Leo Troostwyk, 208 Alden Ave., New Haven, Conn.

FOR SALE—Symphony Library, classic and modern, for large and small orchestra; reasonably priced; lists fur-nished upon request; also certified Gabriel Lemboech Violin (Vienna, 1875) concertinaster's instrument, fun-class condition, valued \$1,000, for only \$350 cash. A Tandler, Symphony Conductor, 2309 Earl St., Los Angeles Calif.

FOR SALE—Fourteen (14) violins and 3 Violas, all hand-made, \$100 each: compare with any \$200 instrument yea please; write for information. John Schroepfer, 205 Teach Ave, Antigo, Wis.

FOR SALE—Recordings, 1895-1935, thousands; Clarke, Proor, Sousa, others: preatest singers celebrities: earliest stars of vaideville stage, Richard Jose, Bert William, hundreds: 1926 Bing Crosby; early name bands: rare pla-ters: no list: Hemize wants. Josephine Mayer, 41855 Ear Islay St., Santa Barlura, Calif.

FOR SALE—Cello, 200-year-old Italian Cello, adjudges by experts as genuine Antonius Gragmani: reasonable, Address Biox M, International Musician, 39 Division St., Newark, N. J.

FOR SALE—loanes Gagliano Violin, wonderful investment (Hart certificate pronounces it "One of the Gaglianos"), 475: Artiste Cavalli "biolas, Gremona, 1923 (with letter by W. E. Hill & Sons), \$350. Isador Berger, 29 East Bellerue, Chicago, III.

FOR SALE—Fine Old Violin (Jacobus Stainer Model) and Now (Weidlich), both in perfect condition: new case; bargain at \$250. G. W. Dorland, 38-12 213th St., Bay-side, L. 1., N. Y. Phone BAyside 9-1877.

FOR SALE—Bassion, Heckel System, "Braude" 24 key, with whisper key; Olivie, Bochini System, grenaddla wood, Paris; Bass Saxophone, Buffet, Address Muncaaa, 34 East First St., Dayton, Ohio.

WANTED

SUSPENSIONS, EXPULSIONS, REINSTATEMENTS

SUSPENSIONS

Antigo, Wis., Local No. 638-Clyde McCue, Dale W. Bakersbeld, Calif., Local No. 263-Harry Allen, Wm

Bakersbeld, Calif., Lacal No. 283-Harry Allen, Wm
 Bakersbeld, Calif., Lacal No. 283-Harry Allen, Wm
 Banne Harn, Chilon W. Hum, H., Baymond Barlow, William F. Bauer, Jr., Irving Borison, Tuffil (Babel Bosi, Product Research Control of Co

Chicago, IIL, Local No. 200-Bob White. Danbury, Conn., Local No. 87-Bruce Haley, Louis olwicz, Frank Lombardi. Cedar Rapids, Iowa, Local No. 137-Lawrence Martin. George ınd

Sigm George Sigmund. Dunkirk, N. Y., Local No. 105—Thomas Fore, Jack Niederpruen, F. S. Richardson, Anthony Vicio, Alvin Bart-lett, Fiore Conti, Michael Triscart, Thaddeus Wilcox, Wes-key Burr, Harry Gorndt, Jeremiah Sullivan, Merle Lawson, Charles Wesman, Alexander Fisher, Henry Fial, Robert Geniner, Donald Gaiu.

enner, Donald Gail. Elizabeth, N. J., Leeil No. 151-Thomas Ragusa, Ed-ard Willis, Moe Zatkowsky, Anton Pentz. Fitchburg, Mas., Local No. 173--Fdward Bissonnette ver Born, Wilho Hakkila, Walter Monagan, John Rod. obert Roy, Stanley C. Rachubka, William L. Shaughnessy forman H. Smith.

Fairmont, W. Va., Local No. 507—Charles Bendzsak, rnold Boyce, Lloyd Harper. Freeport, III., Local No. 340—Edgar Pepperinan, Walter ymaneck, Paul Burton.

Glasgow, Mont., Local No. 244-Harry Gould. Bud Hillman.

Hilman. Hesmond, Ind., Local No. 203—Walter Ballhorn, Marvin W. Biederstadt, William Burns, Albert Castetter, Harry A. Berhardt, Marvin C. Francis, Dick Herschleder, Michael Klym, Orvis Martin, Thomas O. Messick, James A. O'Don-nell, Trny Ross, Harvid Schafer, Aaron R. Shapiro, Joe Spurlock, Rosella Steffey, John Toth, Jr.

Ithaca, N. Y., Local No. 132-G. Robert Benson, E. Willard Rowdish, Donald D. Burnett, Maurice Skinner, Missoula, Mont., Local No. 496-Elsie Broeker, Res A. Stage, Gordon Wolfram.

Stage, Gordon Wolfram.
 Minember, Wits, Local No. 3-George Berner, Ed.
 Bohuxch, Claire Clark, Marvin Greenberg, LeRoy Gruber, Art Mundt, Ed. Kozinski, Eug. Kuester, Art Lez. Warren Mapes, Walter Nickel, Merton Place, Len Quick.
 Minnegoolis, Minn., Local No. 73-Marion (Babe) Carroll, Edward Citarellis, Edw. A. Hagen, Robert L. Hitch-cock, Cliff G. Hognes, Thomas W. Jacobsen, Emil Jandrik, G. Wayne Krogfoss, Ed. Kiland, Orville E. Lindhilm, Kenneth McKenzie, Robert J. Marka, Harold Moeller, Merrill Oines, R. H. Slennes, Noah Spencer Smith, Clare E. West, Roland Schumacher, Carl Woempner.
 MarQuette, Mich., Local No. 216-Corbyn Hamby Byron H. Maclonald, Frank Trombly.

ri. macleonalo, Frank Trombly. Newark, N. J., Local No. 16-Domenico Calia, Count (Lowell) Hastings, William Alberts, Bert Apter, Herbert S. Rull, Charles Coagrove, Rudy Cuiler, Ernest D'Emlin, William Frost, Don Grieg, Henry King (Kuseliki, Kitty Kudy Myaliver, Sonny Pennell, Abter Pfister, Naiter Rob-inson, Robert Schlaefer, Louis Stromp, Thomas Taiagarts. Names, Habe, Least No. 422. Namps. Idaho, Local No. 423-George Shurtleff, Donald

Northampton, Mass., Local No. 220-Walter J. Renkons.

Seraphin Archambault Peoria, Ill., Local No. 26—Donald F. Brewster, Harry J. Graff, Floyd W. Henderson, Clifford B. Lee, Larry Luther, Alton I. Markham, Walter E. Marri, Enrico Mastrinardi, George E. Muichell, Joseph C. Paul, Gene E. Robards, Alpha M. Roger, Mahlon M. Saxton, Anthony Tetuan.

San Antonio, Texas, Local No. 23-Roger Critchett, Ruth Howell, Manuel Mora, Evariato Mendez, Norman

Schwerke. Syracuse, N. Y., Local No. 78-Mer. J. M. Deikmann, Harold Goff, Charles Maurer. Spokane, Winik, Local No. 109-Oliver Lono, Dave Alt-vater, James Buettner, Everett Burpee, Ruth DeWirt, Burr McKune, Al Schmitz, Jack Stevens, Max Webb, Dorothy Brownson.

MCRUNE, AI Schmitz, Jack Stevens, Max Webb, Dorothy Brownson. SL Paul, Mins., Local No. 30-John R. Barrows, Clair Black, Harold O. Booker, Roger Brutt, Mym G. Carter, Jr, Homer W. Christenen, Frank Cloutier, Clyde R. Conk, John F, Coughlin, Leonard C. Deocares, Dave A. DeVore, Rubin (Rube) Floyd, Frank H. Gidio, Charles A. (Art) Graham, Jack Hamer, Elmer H. (Al) Hauser, Jerome G. (Jerry) Jreland, Harold I, Johnson, James R. Laey, Thomas L. Loberg, Jack J. McNamara, Donald I. (Don) Magnus, James A. Martini, Anthony C. (Tony) Masso, Max M. (Mac) Mateinson, August (Gus) Mikutowski, Darwin M. Nobis, Francis (Ted) Pomericau, Peter D. (Don) Reiland, Louis C. Sadek, Arthur M. Schulze, Peter Van Mondifrans, Raiph B. Seidel, Sid Smith, Russell G. VanReck, Harold H. Walker, Lonkar H. Wolff, Oliver Hall Webiere, Linet, Londa No. 331-Harry E. Lavion, Artime Ebert, Laur Kline, Vernon P. Estes, Jr., Laviene

Toledo, Ohio, Local No. 286-Theodore Parker. Vir-ranne Taylore. Jean Revels. George White. Topeka, Kansas, Local No. 36-James Phillips. Ferrell

Burris. Toronto, Ont., Canada, Lecal No. 149-Ruth Ball, George Beck, Joseph E. Bell, Tommy Cinnamon, Bill Collins, Mary Conner (Dearon), George Cowman, Mar Danse, E. G. Faulkner, W. F. Hander, Nrs. Heugh-Danse, E. G. Faulkner, W. F. Hander, Nrs. Heugh-Danse, Winniferd, S. Fickering, Charles Pooley, Walter Whitaker, Gilbert Watson, Tony White, Washegma, Ill., Local No. 214-Stephen Chula, Chris Groppi, J. M. Gallagber, C. Livermore, C. Il Lunduuti, Hal Marty, R. Mittewiki, Leah Smith, Milton Taylor, Paul Terrino, Scanley Viastala, Frank Wascher, S. Waschner, Jas. Westover.

EXPULSIONS

ExPUESIONS Detroit, Mich., Local No. 5-John Charles Wayne, Kohanseese, Mich., Local No. 229-Hendrick, Buyrea-orp, Fleming Asselin, Eimer Henry, William DeBolt. Marhatte, Wis-Mansenhaue, Mich., Local No. 39-Loo Rehaine, Dorothy Seudi. Nerwark, Ohio, Local No. 123-Nina Shrock.

REINSTATEMENTS Amarillo, Texas, Local No. 532-1. J. Caracy, D. C. Humber, Boston, Mass., Local No. 9-Bob Lightner, Carmela (Bruno) Guzzi, Harry F. Campbell, Albert L. King, Harry Krichevsky, Jerry Amodeo, Robert Hackett. Bellerille, III, Local No. 29-W. Stanley Miles, Balph

Belleville, III., Local No. 29–N. Stanley Miles, Japh Tribout.
Bewer Falls, Pa., Local No. 82–Raiph Miller, W. S. Moncee, Melvin Robinson, Fred Mihalik.
Buffale, N. Y., Local No. 43–Harvold L. Vincent. Chicago, III., Local No. 206–Arlington Davis, Charles Barkiels.
Colembus, Ga., Local No. 31–Joseph March, Guy Kil-gore, Brewer Boone, O. B. Thomason
Cleveland, Ohio, Local No. 313–Joseph March, Guy Kil-gore, Brewer Boone, O. B. Thomason
Cleveland, Ohio, Local No. 313–Joseph March, Guy Kil-Josef, Brewer Boone, O. B. Thomason
Cleveland, Ohio, Local No. 313–Joseph March, Guy Kil-Josef, Brewer Boone, O. B. Thomason
Cleveland, Ohio, Local No. 313–Victor Miller.
Detroit, Mick, Local No. 54–Marker Bowne Broadus, Jr., Edward Goree, Thomas W. Howe, Puul E. Masters, Lionel I. Rcason, Rodolfo (Rudy) Reyes, Charles Wayne Shelton, Willie Shorter, Kenneth W. Valleau (Kenny Blake), Alfred Cuinart Williams.
Bitabeth, N. J., Local No. 515–Sal Marzel, George O'Leavy, Fairmonet, W. Va., Local No. 507–Paul Davisson, Ralph Shabae, Ion, Nan, Menc. Paul Davisson, Ralph

Pleary. Fairmost, W. Va., Local No. 507—Paul Davisson, Ralph hahan, John Marcaro, Sy. Scagnelli, Frank Vingle. Freeport, Illi, Local No. 340—Earl Dowing, Lillian ightfoot, Arthur G. Franz, Wilson Hartlich, Hammond, Ind., Local No. 203—Michael Klym. Houston, Tezas, Local No. 65—Theron (Buster) Dees,

enny Guzzardo. Hartford, Conn., Local No. 400-Warren J. Fraser, Sal-store Faila, Irving Hurwitz. Hibeta, N. Y., Local No. 132-David A. Barker, Marin Marrenta

Morrette, N. 1., Dour No. 102-Date Holifield, Kalamazoo, Mich., Local No. 672-Joe Holifield, Kalamazoo, Mich., Local No. 228-Howard Berkins, Roy Hettinger, Glein Martin, Earl Flick, Louis Northrup. Les Angeles, Calif. Local No. 47-Erica Barrington. Robert Byrn, Harry Carroll, Ernie Figueroa, Joel Green-halzh, Daryl Harper, Dick L. Xanei, Carl Wengart. Milwaukee, Win, Local No. 8-Queene Shea. Memphis, Teon., Local No. 73-N. P. Schon, Carl Wormner.

Memphin, Tenn., Local No. 71-Frank J Marotta.
 Minnepolis, Minn., Local No. 73-N. P. Schon, Carl Wormpner.
 Missoala, Monta, Local No. 76-Elane A. Tavlor.
 New York, N. Y., Local No. 102-Mathaniel Barad.
 Frnest Batunelli, George Bell, Clarence W. Browning,
 George Cardini, Anthony Carlino, Frank Zeb Carver.
 Charles Caturo, Eduardo Chavez, Charles Cohen, Frnest
 William Davidge, John Denyo, Theopolis Edid, Lambert L. Eben, Harry Echardt, James Farmer, Irving L. Feldman, Sy Fuher, Robert Fleischer, Morris Finner, Sal Franzella, Ir., Stephen, Garberino (Hes), Victor A. Garaka, Grailuz, C. Michael Orene, Florence, Harthe, Kabert Fleischer, Michael Greene, Florence, Michael J. Charles, Cohen, Finnes, Holis, Lionel M. Howard, Beh G. Jones, Bruce Kamman, Arthur Kapplow, W. M. Kenworths, Morren Kraues, Michael L. Kunnis, Joseph Lally, Hamid W. Marquess, Arthur M. Wickay, Michael McMann, Endio Maldonado, Morris Miller, Gerun Moore, Martin Nerman, Johnny Lopez Pereira, Frank, S. Perkin, Joseph Carlos, Jack Teagarden, Gorge A. Tokael, S. Parkin, Joseph Jack, Jack Teagarden, Gorge A. Tokael, S. Parkae, Jack Teagarden, Gorge A. Tokae, S. Parkae, Jack Teagarden, Gorge A. Tokae, Marin Nerman, Johnny Lopez Pereira, Frank, S. Perkin, Joseph Lally, Harud W. Marquess, Arthur M. Milton Smith, Frank J. Sperandeo, Marin A. Suarer, Franz Steininger, Charles Teagarden, Jack Teagarden, Gorge A. Tokae, Markae, McMarkae, McMarkae, Jack Teagarden, Gorge A. Tokae, Marin Nerman, Johnny Lopez Pereira, Frank, S. Perkin, Joseph Lally, Marther M. Viggiano, Theodore Wattman, Milton Smith, Frank J. Sperandeo, Jack Teagarden, Gorge A. Tokae, Marin Nerman, Johnny Lopez Pereira, Frank, Serkin, Joseph Lally, Markae, McMarkae, Jack Teagarden, Gorge A. Towae, Markae, McMarkae, M

New Haven, Conn., Local No. 234-David Fudmin (Judkins). Newark, N. J., Local No. 16-Rickey Trent (Domenick Tractine). George E. Taylor. Northampton, Mass., Local No. 220-Alfred T. Purse-

one. Napa, Calif., Local No. 541—E. B. Browne. New Orleans, La., Local No. 174—Angelo Quaglino. Peoria, III., Local No. 26—Clinton Beche. Paternan, N. J., Local No. 246—Buddy Ianelli, Ben

Alimi. Philadelphia, Pa., Local No. 77–Sally Foy, Sheppard chnhuff, Joseph Skolovsky. Rockford, III., Local No. 240–Wm. Brophy, Barbara uollong, Joc Viola, Louis Pase. Seattle, Wash., Local No. 76–Glaude Fischer. Walter

ren. San Diego, Calif., Local No. 325-Emil C. Reinbold. San Antonio, Texas, Local No. 23-Benito Alvarado, Jese

Santa Rose, Calif., Local No. 536—Jack Ellenbecker, St. Clond, Minn., Local No. 536—Jack Ellenbecker, Javrence Brinkman, Wm. Plantenberg, Leila Stanton, Santa Rose, Calif., Local No. 292—Wayne Smart, Ralph

Connor. Washington, D. C., Local No. 161-Wilbert L. Cohan, by Read. Roby



(Continued from Page Ticenty-four)

2)	Curtia	Instituto	of	Music	

- (b) Juilliard Graduate School.
 (c) Curtis Institute of Music.
- (d) Juilliard Graduate School (e) Eastman School of Music.
- (f) Juilliard School of Music.
- (g) Eastman School of Music.

2. (a) "Aīda".
(b) "I Pagliacci", "Don Quichotte".
(c) "Lohengrin".

(d) "Siegfried" (e) "Lohengrin"

1. (

3. "Semper Fidelis", by John Philip Sousa. 4. (a) trombone.

Savitt, Jan Tafarella, Santi Vlera, Pete Velasco, Phil Van, Garwood Wilson, Teddy Walker, Robert

Total

Respectfully submitted.

Financial Secretary-Treasurer,

Buy

For Victory

U.S. WAR

BONDS **STAMPS**

- (b) viola.(c) French horn.
- (d) clarinet.

(e) harp. (f) flute.

5. (a) Tchaikovsky drank a glass of undemic in St. Petersburg, and contracted the disease of which he died November 6, 1893.

- (b) Lully, in a fit of excitement, struck his foot with the cane he used as a baton. An abscess resulted which caused his death, March 22, 1687.
- (c) Moussorgsky died in the Military Hospital of St. Nicholas. in St. Petersburg, on his forty-second birthday (March 28, 1881) of the
- effects of delirium tremens.

Bodner, Phil 5.00 Breeskin, Nathan 10.00 Baker, Harold 10.00 Baker, Harold 10.00 Bartito, William 10.00 Barathy, Elmer 5.00 Cardini, George 10.00 Colin, Victor 20.00 Crosby, Erwin 10.00 Crosby, Erwin 10.00 Crosby, Erwin 5.00 Denmead, Walter A. 5.00 Davila, Jose Mora 5.00 Fitzpatrick, Eddie 22 Fisher, Earl 5.00 Graziano, Anthony 10.00 Gonsher, Allen J 5.00 Hastings, Count (Lowell) 5.00 Hudson, Glenn 5.00 Harkett, Kid Lips 5.00 Hurst, Frank 60.00 Hurst, Frank 60.00 Johnson, William 1.50 Johnson, Charles G. 5.00 Johnson, Jackle 5.00 Kaye, Sol 5.00 Larkin, Milton 2.50 Markert, Chester 3.00 Maro, Don 3.00 <		10
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Itosenthal, Dave 5.0 Resnick, Milton 10.0 Sloan, Henry 5.0 Shelton, Charles Wayne 5.0 Vietre Manuel Ir. 100	Renfro. Darrell	20.00
Vieira Manuel dr 100	Rosenthal, Dave	5.00
Vieira Manuel dr 100	Resnick, Milton	10.00
Vieira, Manuel, Jr. 10.0 Warren, Arthur 25.0 Wicken, Ronald 15.8 Wilcox, A. R. "Shocky" 15.0	Shelton, Charles Wayne	50 0
Wilcox A R "Shocky"	Vieira, Manuel, Jr.	10.0
Wilcox, A. R. "Shocky" 15.0	Wicken, Ronald	15.8
	Wilcox, A. R. "Shocky"	15,0

CLAIMS PAID IN OCTOI Amatel, Felix Akin, Bill Alexander, Van Antonello, John Astor, Bob Avery, Randolph Allen, Stuart Andre, Mildred Bundy, Rudy Byrne, Bobby Badalamenti, Carl Bradalamenti, Badalamenti, Kewish, Margaret and James Kawelin, Al King, Henry Lorch, Carl Motela, Jahon Marsala, Joe Modey, Homer R. Maslowski, Peter Millinder, Lucky McCune, Bill McBradalamenti, Fred Ravazz, Carl Steller, Nathan Sissle, Noble Stonefler, Wally Sambrook, George Schooler, Harry A. Stelerer, Railph M. Savitt, Jan Tafarella, Santi Viera, Pete Velakao, Phill Van, Garwood Wilson Todar $\begin{array}{r} 15.00\\ 25.00\\ 51.90\\ 85.00\\ 63.00\\ 6.00\\ 10.00\end{array}$ FOR SALE—Steel Guitarists, Attentional Beautiful Walawt Tone Cabinet for playing in standing position: exclasive design; speaker can be mounted in cabinet; write for photos. Dan Doublemont, 612 West Fourth St., Marino, Ind. 10.00 18.14 20.00 10.00 10.00 6.88 10.00 269.59 20.00 9.36 211.11 75.00 WANTED-Lyon & Healy Harp; will pay cash. Add Kajetan Attl, 1030 Bush St., San Francisco, Calif. 54.30 52.46 14.03 WANTED-Fine Wood "C" Piecolo: also Haynes Silver Flute: send full particularis, "Musician", % N. Gold-berger, 1318 Cross Ave., Brinn, New York, N. Y. $\begin{array}{r} 4.85 \\ 10.00 \\ 16.00 \\ 40.00 \end{array}$ WANTED-Contrabassoon, please state full information in first letter, cash. Herbert Reich, 80 Longmeadow Road, Eggertsville, N. Y. 20,00 20,00 00,00 33.75 4.90

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 28.49 \\
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 $\begin{array}{r} 9.00\\ 16.00\\ 70.00\\ 24.77\\ 22.50\\ 2.50\\ 2.50\\ 5.00\\ \end{array}$

430.75 12.00 297.89

 $\begin{array}{c} 1.00\\ 50,00\\ 20,00\\ 113,37\\ 10,00\\ 20,00 \end{array}$

\$3,377.93

WANTED-French Horns, new and used, will pay high ent cash prices; send complete description and price wanted at once. P. Melchianda, 1247 71st St., Brook-Jyn, N. X.

HELP WANTED

BRASS and Reed Instrument Repairman, also Plater; state experience, reference and salary expected. Southeastern Band Instrument Repair Co., 307 Peachtree St., Atlanta, Ga.

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