INTERNATIONAL MUSICIAN

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NEWARK, N. J., FEBRUARY, 1944



NO. 8

H INSTALLMENT OF THE PRESIDENT'S

TAKE you now to the National Association of Broadcasters, the "Goebbels" (propaganda minister of Germany) of the broadcasting industry, who, as I stated before, are the front boys for Wall Street. In this article, I will present to you a few outstanding examples of how they operate. This will be an education for you as it was for us-for seeing is believing. Of course, I cannot give you everything that has been said about us in this controversy, as it is too voluminous, but what is here reported is enough so that when you get through reading it there will be no question in your mind as to the kind of people we were dealing with.

The National Association of Broadcasters sends out special bulletins to its members. Those published here will show how, in Nazi fashion, they spread filth, poison and more poison.

The membership of the National Association of Broadcasters consists of the National Broadcasting Company, the Columbia Broadcasting System, and about 60 per cent of the owners of radio stations throughout the country.

In August, 1942, when the fight against us was just beginning, the Association of Broadcasters collected many articles from the press of the country which were unfavorable to the Federation and myself, and printed them in poster form and sent them to the members of their Association. This was done to impress the members of the National Association of Broadcasters with what a swell job their officers were doing in spreading the filth and poison I have referred to. You will agree that no honorable or rightthinking organization would ever put on a campaign of malicious slander and vilification, such as the National Association of Broadcasters put out against the American Federation of Musicians and myself.

The editorials printed with this article show conclusively that they were inspired editorials. In one of my previous portions of the report I explained to you that two hundred and ninety radio stations out of approximately nine hundred radio stations throughout the country are owned by newspapers. These two hundred and ninety newspapers certainly have another two hundred and ninety newspapers which are friendly to them, which makes five hundred and eighty newspapers which are on the side of the employer and against the Federation whether we are right or wrong; and there certainly are as many newspapers which are You can visualize, therefore, the treendous propaganda machine our memies are equipped with.

The editorials quoted in this article are just a few of thousands of similar editorials which have been printed. Lassume that they picked out those which looked most damag-

By JAMES C. PETRILLO

President of the American Federation of Musicians

ing to the Federation and sent them out to their members.

Three reasons prompt me to publish these editorials. First, to show the National Association of Broadcasters that I want our members to see everything that is written about the Federation, no matter how false and damaging it might be. Second, I want the members of the Federation to see what the National Association of Broadcasters and its tool, the inspired press, says of their President. Third, to show the members of the Federation how low some of these propagandists are, and the kind of people with whom the Executive Board of the Federation must

While our case from start to finish was founded on basic principles from which we never changed, because we were absolutely right in our contentions, yet the employers and those who do their bidding ran from one governmental agency to another, and from the daily press to the monthly magazine, from the photographer to the cartoonist, in fact, any where and everywhere they thought they might get help. They admit they did this, and you will find their admission in the last paragraph (4) on this page.

The "big boys" were really hollering "cop" and using the smoke-screen that we were the "burglars" trying to hold them up, and that we were trying to destroy their business; but their little scheme did not work.

You will also find in their bulletin quoted in this article where they brag about what the Department of Justice was going to do to us, and what the Courts were going to do to us; but you will not find anything in their bulletin telling their members that in the Courts and everywhere else they took us up to this writing we have licked the tar out of them.

You will notice that the editorials continually the name mention "Petrillo" instead of the American Federation of Musicians. Of course you can easily understand why this was done. It was to impress the public with the belief that I am a 'dictator", and that the Federation is a one-man organization, which, of course, even they know is not true. You and I know that this fight against canned music started with official action taken by our previous conventions, and that I, as your President, was only carrying out the orders of our membership.

On pages 17-18 you will find an editorial from the Washington Post wherein they have the boldness to say that at our Dallas Convention the musicians who entertained us were not members of the Federation, which, of course, is untrue. They were all members of the Federation;

Mr. John Parks, Secretary of the Dallas Local and a member of the International Executive Board, substantiates what I say.

On page 17 you will also find cartoons of myself that the National Association of Broadcasters sent out to their members. These represent only about 25 per cent of the number of cartoons published in the press.

When you are through reading these press notices you will be amazed to see how many people pretend to know our business better than we do ourselves-to hear them tell it-and pretend to know what the final disposition of our controversy will be. They all have the same line:-we cannot prevail-we have our necks out too far-we are "doomed to die in the electric chair". However, I will quote an article from the New York Times, a newspaper of which I am sure you have all heard. This is the paper which most other papers quote from and which news commentators on the radio generally prefer to quote. It is supposedly the best newspaper in America. I quote this newspaper article which appeared the morning of the signing of the Decca-World contract. After reading the editorials on how we were doomed in our fight, read the article from the New York Times, which proves that everything the papers said during the fight was wrong and shows how they failed badly in their predictions.

You and I know the purpose of these "inspired" editorials; they were meant to discredit the officers of the Federation in the eyes of its membership, and especially the delegates to the conventions, which delegates represent all the members of the American Federation of Musicians. However, unless I am sadly mistaken, it had the opposite effect. The American Federation of Musicians has never been as united as it is right now. Your officers do not take credit for this remarkable unity; it has come about because anyone who is a member of an honorable organization such as ours resents these vicious and false attacks upon its good name, especially when all we are asking is the right to make a living at our chosen occupation. Again I say, as I said in one of my previous articles, the fight will never stop until they, the employers, recognize our problems and help us solve them. They will never be solved by paid propagandists; they can only be solved by all parties concerned sitting around a table with an honest purpose in mind.

Everything you read from here on is quoted from the National Association of Broadcasters' bulletins to their members, until you come to the last part of the article wherein I quote the New York Times.

NATIONAL ASSOCIATION OF BROADCASTERS

1626 K Street, N. W., Washington, D. C. July 24th—Special A. F. of M. Bulletin No. 1

REPORT ON A. F. OF M. RECORDING SITUATION

Broadcasters generally are familiar with the situation created by Mr. Petrillo's edict to all phonograph record and transcription companies notifying them that members of the American Federation of Musicians will not be available for the making of any type of recorded music after August 1st. Because Mr. Petrillo has been the aggressor in this matter, because the broad-casting industry is the indirect rather than the direct victim of this aggression and because the work of the NAB has, therefore, been largely preparatory in character, a full report of the NAB's activities is not yet feasible. It is felt, however, that a general report as to the status of the matter will be of help to broadcasters. Mr. Petrillo's public statements, both before and after the transmission of his ruling to the recording and transcription industries, have indicated his purpose clearly. The purpose is not to have musicians stay indefinitely out of the recording business; it is to bring pressure on recording and transcription companies to discriminate against broadcasting stations and other commercial users of recorded music who do not employ what the A. F. of M. deems to be a satisfactory number of musicians. Mr. Petrillo's action is, of course, a threat to all broadcasting sta-tions. If he can maintain his position, both library services and phonograph record supplies will speedily deteriorate in quality and number and commercial transcriptions will rapidly become un-available. The threat of such a move to an industry already struggling under war-time burdens requires no emphasis. The Directors of the NAB met in Cleveland July 14-15 and outlined a course of campaign which requires the

cooperation of all broadcasters.

A partial report on the NAB's activi-

ties is as follows:

1. The NAB has contacted representatives of advertisers and advertising agencies who are generally awake to the danger of Mr. Petrillo's demand. So far as can be ascertained they are prepared to stand loyally with the broad-casting industry. The contact with these representatives is being maintained in order that advertisers who feel the

order that advertisers who feel the pinch with respect to specific programs may have a central point to which they can come with their problems.

2. The NAB has been in contact with the Department of Justice and with other government agencies including those which are concerned with the maintenance of war communications and civilian and Service morale. The Department of Justice has announced it will file a civil action against the A. F. of M. Chairman Fly has already made a number of public statements with respect to the matter and he has obtained approval of the FCC to continue his investigation. tinue his investigation.

3. The NAB is attempting to maintain liaison with the transcription and recording industries. A number of transcription companies are, of course, associate members of the NAB and meetings have been held with this group in order information may changed with respect to steps which

may be taken.

4. The NAB's public relations campaign has already brought the facts in this matter to the attention of news-papers and of other interested groups. The result of this activity has been favorable. A large number of news-paper editorials on the matter have been printed uniformly denouncing Mr. Pe-

(Continued on Page Ten)

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ALBERT C. HAYDEN

Just as this issue was going to Just as this lesue was going to press we received word of the passing, on February 2nd, of Albert C. Hayden for thirty-one years a member of the International Executive Board and for thirty-five years president of Local 161, Washington, D. C. The Federation mourns the loss of this truly great man who gave unstintingly of his time and energy to further the cause of the organized musician.

The March issue will contain a sketch of his life as well as information concerning his achievements.

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Contribute to the Red Cross

The month of March will again, in 1944, be Red Cross month by official proclama-tion of the President of the United States. tion of the President of the United States. The largest program of its history is anticipated by Fed Cross leadership and it is vitally important that organized labor, as an important factor in national and community life, play a leading part in assuring the success of the campaign. By far the major part of the funds requested is for direct service to men in the armed forces, among whom are thousands of union members.

Full endorsement of the campaign has been given by the Executive Council of the American Federation of Labor and by the United Nations Relief of the Labor League for Human Righis. Every member of the A. F. of M. abould do his share toward supporting the campaign. Remember, it is YOUR brother member whom you are aiding.

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From the President JAMES C. PETRILLO

FORBIDDEN TERRITORY

Coronado Hotel, The Lido Cafe, Put-nam & Thurston's Restaurant, Kelly's Rainbow Gardens, Reynolds' Red Roof, Nick's Grill, all in Worcester, Massachusetts, are declared to be Forbidden Territory to all members of the A. F. of M. except members of Local 143, Worcester, Massachusetts.

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

DEFAULTERS

Charles Newcomer, owner, Westcott Bar & Grill, Richmond. Indiana, is in default of payment in the sum of \$250.00 due members of the A. F. of M.

erry Green and the Stage Door Casino, Baltimore, Maryland, are in default of payment in the sum of \$923.72 due members of the A. F. of M.

Philip Moody and Youth Monument to the Future Organization, New York, N. Y., are in default of payment in the sum of \$300.00 due members of the A. F. of M.

Morris Green and Benjamin Jacobson, Easton, Pa., are in default of payment in the sum of \$70.51 due members of the A. F. of M.

Riviera Club, Oscar P. May and Harry E. May, managers, Dallas, Texas, are in default of payment of monies due members of the A. F. of M.

Bill Bauer (also known as Joe Bowers), Fort Worth, Texas, is in default of payment in the sum of \$180.00 due members of the A. F. of M.

CLARIFICATION

The Unfair List in the December and anuary issues of the International Musician contains the name of Chuck Gordon (colored). This Chuck Gordon is located in Cleveland, Ohio.

For the information of members of the Federation there is another Chuck Gordon (Charles Gordonier), a member in good standing of Local 77, Philadelphia, Pa., who should not be confused with the other party of the same name.



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Baltimore, Md., Local 40—Henry B. Soper, Henry A. Schreyer.
Buffalo, N. Y., Local 43—Karl Knaus.
Chicago, Ill., Local 10—Art Gotfried (Continued on Page Seven)



TI is with gratification that we record the large percentage of American works given first performance at recent symphony concerts. It is with still greater gratification that we record that these new works are neither stilted nor imitative, but rather unassuming, fresh and alive, spontaneous expressions of Americans using their native idiom.

This is as it should be. An American writing like Brahms or Mozart will merely produce poor imitations which any thinking audience will immediately discard for the real thing. An American composer writing American will awake a response in his hearers, however fragmentary or embryonic his work may be. Let us hear more of these works, conductors,

and let us hear them interpreted without flourish or in-between-theline reading. They are more than acceptable just as they stand. They are our voice, our very heartbeat!

New York

PAUL CRESTON'S Concerto for Saxopaul Creston's Concerto for Saxophone had its premiere performance on January 27th, when it was played by the Philharmonic-Symphony Orchestra, with Vincent J. Abato, the bass clarinetist, as soloist. The composition purposes to illustrate the wide possibilities of the E-flat alto saxophone. Because of the indisposition of Artur Rodzinski, Wilhelm Steinberg conducted Steinberg conducted.

Samuel Barber's Symphony in One Movement, in its recently revised version, played by the New York Philharmonic-Symphony in March.

Stokowski Organizes

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N the invitation of Mayor La Guardia, Leopold Stokowski assumed the posi-tion of "musical director" of the New York City Symphony, the orchestra sponsored by the City Center of Music and Drama. His will be the task of organizing and conducting the ensemble, membership of which will be open to both sexes and all races and kinds of musicians. The only limitations Dr. Stokowcians. The only limitations, Dr. Stokow-ski emphasizes, is that "they be mem-

bers of the Musicians' Union and the best piayers available". Concerts will be given "at such hours as will be most convenient to workers", 5:30 P. M. being suggested. Regular evening concerts will also be

It is also specifically pointed out that there will be no competition with other orchestras, since this group will be "something different from anything ever seen". The prices will be scaled low, and the musical policy will be to play all the best music with particular emphasis on American output.

Sixtieth Concert

THE Washington Heights "Y" Symphony Orchestra. Maxim Waldo, conductor, gave its sixtieth concert on February 6th. Soloist Robert Rudie played the Concerto for Violin No. 3 in A major by Mozart.

Boston

A RATHER startled audience heard Stra-A vinsky's unusual arrangement of "The Star-Spangled Banner" played last month by the Boston Symphony Orchestra as an encore on a program consisting entirely of that composer's works. the repetition concert, on January 15th, the standard arrangement was again re-

Philadelphia

NINETEEN-YEAR-OLD Antoinette Franzosa appeared as cello soloist in a recent Youth Concert given by the Philadelphia Orchestra, playing the Saint-Saens Concerto in A minor. Miss Franzosa was the winner in this year's Youth Concert audition for strings.



ANTOINETTE FRANZOSA

Breaking with precedent, or rather establishing a new one, the Philadelphia Orchestra has engaged 21-year-old planist William Kapell for the next three seasons, the first time a soloist has been signed for so long a period. Eugene Ormandy, the orchestra's conductor, has called him "one of the great planists of the day".

Pittsburgh

LEONARD BERNSTEIN'S symphony,
"Lamentations of Jeremiah", received
its world premiers by the Pittsburgh
Symphony Orchestra on January 28th and 30th, in Pittsburgh, with Jennie Tourel, mezzo-soprano, as soloist in the work. The composer conducted.

Reading

BRONISLAW HUBERMAN, violinist and or Huberman's performance of Mendels-sohn's Concerto in E minor, Op. 64.

Washington

A DDING just one more triumph to his career of triumphs, Yehudi Menuhin made his first appearance on January 19th with the National Symphony Orchestics the beton of Hans Kindler. He tra under the baton of Hans Kindler. He played a composition new to Washingtonians, the Violin Concerto of Bela Bartok. On January 27th conductorial duties were in the hands of Andre Kostelanetz who took over the baton for a special concert in which his wife, Lily Pons, was soloist.

Baltimore

CHARLES O'CONNELL was guest con-CHARLES O'CONNELL was guest con-ductor of the Baltimore Symphony Orchestra at its concert of January 9th. The orchestra's regular conductor, Regi-nald Stewart, directed the concert of January 16th to which all members of organized labor were admitted at the nominal cost of 55 cents per person and that of January 23rd at which Rene Le Roy was flute soloist, playing the rarely heard Concerto in D major by Mozart.

North Carolina

THE North Carolina Symphony Orches tra, a selective aggregation of players from twenty communities, conducted by Benjamin Swalin, opened its season with a concert in Winston-Salem, on January 17th. Pianist Paul Stassevich was soloist in Tchaikovsky's Piano Concerto. On February 5th when the orchestra played in Durham, at the Woman's College, Duke University, the soloist was the famous Dutch pianist, Egon Petri.

SOME of the Buffalo industries who are to be commended on assistance ren-dered to the Buffalo Orchestra's "Pop" Concerts are the Hewitt Rubber Corpora-tion, the Iroquois Beverage Corporation, Colonial Radio Corporation, Roebuck and Company, and the Kleinhans Company. Two concerts under the sponsorship of the A. F. of M. have been given by the Buffalo Philharmonic Or-chestra this season in nearby Western New York communities.

Dayton. Ohio

THE U. S. O. is sponsoring a series of symphony concerts in Memorial Hall, Dayton, Ohio, alternate Sundays from January 9th through March 19th. Admission is granted only to men and women in uniform. Music at each of the concerts is furnished by the Dayton Philaderical Orchastra under the direction. harmonic Orchestra under the direction of Paul Katz.

Columbus, Ohio

THE Poulenc Concerto for Two Pianos and Orchestra, played by Agnes Wright and Eldon Howells, was a highlight of the program presented by the Columbus Philharmonic Orchestra under Izler Solomon, on January 25th.

Cleveland

ERICH LEINSDORF, whose career with the Cleveland Symphony Orchestra has been postponed until after the war, due to his induction into the Army, gave last concert with that organization on January 16th. The remaining concerts of the season are apportioned among five conductors, seventeen to be directed by Rudolph Ringwall, associate directed by Rudolph Ringwall, associate conductor, six by Frank Black, and two each by Vladimir Golschmann, Sir Thomas Beecham and Eugene Goossens. Frank Black will also take the orchestra on an Eastern tour in February and to the South in March. Fritz Kreisler will be soloist at the concert of February 27th—an all-Russian program. Rudolph Ringwall will conduct. wall will conduct.

Indianapolis

WHILE Fabien Sevitzky, the orchestra's regular conductor, was guest on the podium of the Vancouver Symphony Orchestra, Howard Barlow led the Indian-apolis Orchestra in the concerts of February 12th and 13th, with Carlos Salzedo, harpist, the soloist. At the month's second pair of concerts, February 26th and 27th, the soloist will be Carroll Glenn,

Evansville, Indiana

THE Evansville Philharmonic Orchestra THE EVANSVINE Philinarmonic Orchestra recently gave a most interesting concert under the direction of George Dasch, including "Prelude, Choral and Fugue", Bach-Abert, C Major Symphony No. 7 by Franz Schubert, "The Bamboula" by S. Coleridge-Taylor, and "Suite Algerienne" by C. Saint-Saëns. Lucille Manners, soprano, was coloist.

Chicago

BACH, Beethoven and Brahms were the fare at the concert given by the Chicago Symphony Orchestra on January 20th and 21st, Désiré Defauw conducting. The soloist, Rudolph Serkin, played Brahms' Concerto for Piano, No. 2. Hans Lange conducted the concerts of January 27th and 28th, when Two Poems, "Winter" and "Spring" by Bloch, were featured.

Minnaapolis

HELEN TRAUBEL was soloist on January 21st with the Minneapolis Symphony Orchestra under Dmitri Mitropoulos. Twin City audiences heard her in arias representing her two most formida-ble Metropolitan Opera roles. Isolde's "Liebestod", and Brünnhilde's "Immola-tion" scene from the final act of "Götter-

Denver, Colorado

CREGOR PIATIGORSKY made his debut REGOR PIATIGORSKY made his debut as orchestra conductor on February the with the Denver Civic Symphony Orchestra in a program consisting of Weber's "Euryanthe" Overture. Russian folksongs of Liadoff and the Tchaikovsky "Marche Slav". At the same concert he was cello soloist in the Haydn 'Cello Concerto. Concerto.

Los Angeles

ON January 22nd, the Los Angeles Philharmonic Orchestra under Alfred Wallenstein presented the second of its series for young people. The program, all-American, included works of Bennett, Still, Hanson, McDonald, Gould, and

San Francisco

SADORE FREED'S orchestral suite, "Pastorales", was played by the San rancisco Symphony Orchestra under Pierra Monteux on January 21st and 22nd.

News Nugget

Arturo Toecanini is the star in a recently completed film presentation of Verdi's "Hymn of the Nations" for which be volunteered his services to the Government. Toecanini's role in the film is confined to his conducting the NBC Symphony Orenestra. This is an official government. ernment picture, designed to be shown in foreign lands.

BOOKS OF THE DAY

By HOPE STODDARD

to Follow, an autobiography by Albert Spalding. 328 pages. Henry Holt and Company. \$3.50.

Albert Spalding is generous. And since his is true generous. And since his is true generosity it is rewarded. For, whereas many a celebrity writes an autobiography with the intention of presenting himself and only himself, with just setting enough to make his characteristics stand out, Spalding spreads before us a world whose many turnings and byways are enjoyable and atimulating in ways are enjoyable and stimulating in themselves. Also, because he does not sign-post each encounter with "this way to myself", just because he does allow the situations—and what situations indeed he has to record, of the eminent and the lowly in every court and countryside of Europe—to stand out in their own dra-Europe—to stand out in their own dra-matic worth, he himself is highlighted as one possessing both humor, urbanity, sen-sitivity and deep insight. Those reading the book for its sheer entertainment—and they will be by no means disappointed in this aim either—will find also means of becoming familiar with its author as one comes to know a friend through experiences commonly shared.

Brahms the Master, by Madeleine Goss and Robert Haven Schauffler. 251 Henry Holt and Company.

As one of the "Biography Series for Young People", this volume should be judged solely on its ability to convey to the adolescent age group the "Brahms" concept in both its career and personality concept in both its career and personality phases. It does this rather well. Always there is activity and conversation. Brahms is going on a visit to his home folks, is walking through the town with his bag of candies, is snipping off his trouser legs. is puffing his way up the side of a mountain, is making brusque observations. All insight into character is gleaned through actual situations. The information though actual situations. The information, though now and then sugared up for the oatmeal trade, is essentially according to fact. A good book for the school course or the private music pupil.

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Grand Opera

PERA'S ever-increasing appeal to all types and groups of Americans has been evidenced in the whole-hearted support radio listeners, box holders, gal-lery audiences and standees have given the Metropolitan Opera Emergency Drive. The Association's president, G. A. Sloan, speaking airwise to the opera's vast audispeaking airwise to the opera's vast audiences recently, pointed out the practical aspect of such support. "The fundamental reason for the interest of business men who serve the opera", he said, "is a desire to bring this art into more and more homes and to make it a vital part of American life. As business men, we cannot help but recognize that there we cannot be but recognize that there we cannot be the state of the not help but recognize that there is a task to be accomplished here that is not unlike the phenomenal development which we have been witnessing in recent years, namely, the mass distribution of those things which were regarded as rare luxuries a few years ago, but which have become today's necessities."

Jubilee Season

GOOD TIME was had by all when A Verdi's "Falstaff" was presented at the Metropolitan on January 4th, what with the gay ensembles, the racy lines, the pretty girls, the picturesque costumes and the lively interpretation by conduc-tor Sir Thomas Beecham. The perform-ance was repeated on January 31st.

The revival on January 26th of "Pelleas and Melisande", not heard in the last four years, was a feature of the tenth

Gotham Goes Grand

ADMIRABLE singing and charming production characterized Mozart's "The Marriage of Figaro" given in English and in modern dress by the Nine O'clock Opera Company at Town Hall, in New York, January 19th.

The New York City Center Opera Com-any will inaugurate a week of repertory on February 21st, comprising eight per-formances of three productions: "Tosca", "Carmen" and "Martha". Laszlo Halasz will conduct. Dr. Hans Wolmuth, former stage director of the Philadelphia Opera Company and at one time stage director of the Vienna Volksoper, will take over the duties of stage director.

Opera's Widening Scope

THE Philadelphia Opera Company THE Philadelphia Opera Company opened the longest tour in its six-year history with a performance January 6th in Erie, Pennsylvania. The tour will end the third week of March by which time the company will have visited cities in twenty-two states of the East, South and Middle West, and will also appear in several Canadian communities. Podium duties are being shared by Sylvan Levin and Ezra Rachlin and Ezra Rachlin

The American Music Theatre has scheduled for production in Pasadena, California, Mozart's "The Marriage of Figaro" on March 7th, and Puccini's "La Boheme"

Gian-Carlo Menotti's "The Old Maid and the Thief" was given on February 3rd and 4th as part of the concert of the Los Angeles Philharmonic Orchestra, Alfred Wallenstein conducting. Mary Hopple, contraito, Margaret Dunn, soprano, Charlette Poyrnos convened Los Sweet lotte Boerner, soprano and Lee Sweet-land, baritone, were chosen respectively for the roles of the trusting old maid, the unscrupulous maid-servant, a tongue-wagging village gossip and the supposed thief.

With an Eye to the Future

The production of Prokofieff's setting of Tolstoy's "War and Peace" is being planned for next season, the Metropolitan having received the first performance rights outside of Russia of this new opera. The work deals with the invasion of Russia by Napoleon and is written to cast new light on and place in historical perspective the struggle of Russians today against another invading host.

Karin Branzell, Swedish contralto, has Metropolitan Opera Association after the current season. She has now been with current season. the company twenty-one years.

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F theatrical folk were of the type that considers revenge sweet they would be gloating now over the almost pathetic attempts on the part of the public to get enough tickets to go 'round. Never before have musicals, revues, plays, operettas, had such vogue. Never before has their morale building value been so fully realized.

Jones With Overtones

WITH its fresh approach, the rich quality of the voices, the tropical connotations and the excellent talent, Broadway's "Carand the excellent talent, Broadway's "Carmen Jones" has given the opera world
something to think about. It has proved,
for instance, that opera, rightly executed,
can move with dramatic swiftness and
theatrical effect and that, through expressing some real phase of contemporaneous life, it can double its appeal to
the public. the public.

Henie Highlights

ON January 18th the "Hollywood Ice Revue", starring Sonja Henle, opened at Madison Square Garden. This year's production is one of the best, with its production is one of the best, with its colorful costumes, fantastic scenery and superfine skating. With Buford McDusker as partner, Miss Henie does the tango, the hula and several exquisite dance-skate steps which must be seen to be believed. Comedy and sheer madcap humor are supplied by Freddie Trenkler in his rocketing about the Garden in such a way as to suggest a new Secret Wesney. a way as to suggest a new Secret Weapon for splitting sides.

Cox and Box

Cox and Box

H. BURNSIDE'S Gilbert and Sullivan
Opera Company returned to Chicago
on January 9th for its third engagement
in that city. Besides the "standard"
works. namely "The Mikado", "The
Plrates of Penzance", "Trial by Jury",
"H. M. S. Pinafore", "Iolanthe", "Patience", "The Gondollere" and "Ruddigore", which were sung on the company's first two visits, two others have
been added, "Cox and Box" and "The Yeomen of the Guard". The "Cox and Box"
vehicle has present-day application, since
it deals with the rooming-house situation. tender has present day application, since it deals with the rooming-house situation. Cox, a journeyman hatter who works days, and Box, a journeyman printer who works nights, discover that they are paying rent for the same room. This is the only surviving work for which Sir Arthur Sullivan used a libretto other than Gilbert's—in this case one by Maddison Morton and F. C. Burnand.

Something New in Revue

MAX GOBERMAN, former resident conductor of the Brooklyn Symphony Orchestra, is conducting the full symphony orchestra playing for Vincent Youman's Revue which opened on January

27th in Baitimore and plans to come to Broadway in March. This revue it des what is believed to be the first American performance of the original score of Ravel's "Daphnis et Chloe" for orchestra and chorus. A ballet with choreography by Leonide Massine will be set to the music. Massine is also creating the



MAX GOBERMAN

dances for the world premiere as a ballet of "The Unfortunate Painter" to music of Ernesto Lecuona, Cuban composer. Another premiere as a ballet will be the "Black Rhapsody", also to music of Lecuona with choreography by Van Grona Lecuona Grona.

That Beautiful Feeling

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MUSICAL MUSINGS

By Harrison Wall Johnson



NE of the essentials in the art of interpretation is a clear conception of the different partials in the art of interpretation is a clear conception of the different periods in which the various composers lived and created their compositions. What composers lived and created their compositions. What point in the world's history a man lived, what obstacles he encountered, the means at his disposal, the harmonic and structural constrictions, all these play their part in the performer's correct evocation of the music because in the performer's correct evocation of the music because in the performer's correct evocation of the music because in the performer's correct evocation of the music because in the performer's correct evocation of the music because in the performer's correct evocation of the music because in the performer's correct evocation of the music because in the performer in the former's correct evocation of the music he expounds, whether classic, romantic or modern.

ciassic, romantic or modern.

A planist may he an excellent Bach or Beethoven player and yet be as dry as chips when he attempts Chopin or Schumann. A brilliant technique may startle and throw us temporarily off our sane critical balance, but if we have studied music carefully over a period of years and have heard master works performed by great interpreters of the past and present we quickly become conscious of the musical value of what we hear.

THE STORMY BEETHOVEN

Harrison W. Johnson

I remember both the Liszt E-flat Concerto and the Beethoven G-major Concerto at the Philharmonic Saal.

D'Albert's Beethoven concerts were accepted by the Berliners as the real thing, and, to a student who was beginning to know what he liked in the way of the master's interpretations and what was recognized as authentic by accredited musicians, they marked a high level among Beethoven performances. Not as suave as the Beethoven playing of Artur Schnabel, they were more in the rough-hewn, stormy manner that one might expect from a knowledge of the composer's life and nature. This G-major Concerto, to me the finest of Beethoven's piano concertos, has in its slow movement some of the most beautiful, introspective measures that any composer has ever written, and the piancomposer has ever written, and the pian-ist played it with unforgetable exaltation.

There is, by the way, a definite analogy between this slow movement and the opening pages of Cesar Franck's "Variations Symphoniques". Franck's use of material that approximates the Beethoven mysticism is entirely his own in what it evokes, yet here are two men, both moved by the same mood, delineating it, each in his own manner. his own manner.

A NEAR RIOT

It goes without saying that D'Albert's Liszt concerto, played as it was by a Liszt pupil, caused a near-riot. The audience decided not to leave the hall until further music was forthcoming. As usual, large groups hurried up the aisles to gather round the stage and applaud and call out the names of encores they wished to hear. This may be a flattering manner in which to show appreciation of what one has heard but, if the performer feels he has given as much as he cares to, it may, from his standpoint, be merely a nuisance. Which it was evidently in this instance. The pianist bowed repeatedly and the lights were partly extinguished, but the cheers and applause continued. Finally, with an obvious gesture of exasperation, D'Albert sat down to the piano amid re-D'Albert sat down to the piano amid re-newed bursts of appreciation and gave the worst performance I have ever lis-tened to of Liszt's hackneyed "Liebes-traum". This was hardly what the lis-teners had hoped to hear and they kept right on clapping. Not until the piano was locked and the rest of the lights put out did the audience disperse.

"TOYING WITH THE INEFFABLE"

Two other fine Beethoven exponents whose playing impressed me highly were Wilhelm Backhaus and Wilhelm Kempf, especially Kempf, whose playing of the Waldstein Sonata vas the finest performance of that work I have ever been privileged to hear. Backhaus was also a very fine Brahms player and to have heard him play the Brahms-Paganini Variations was to measure all subsequent performwas to measure all subsequent performances of the work from that experience. It was the kind of "toying with the ineffable" that these variations demand. Only a planist with Backhaus' technical Only a plants! with Backhaus technical magnificence could accomplish the miracle. And, with it all, one could discern the hearded Brahma which was Brahms behind the music. One might have imagined him smiling quietly in his beard as this music for supermen unrolled its spell under the strong and expert fingers of this mighty pianist. Among other contemporary pianists, Egon Petri expounds this music in fine fashion as he does the Hammerklavier Sonata of Beethoven, an-Brobdingnagian piece of piano music.

Of Chopin interpreters I can think of none more poetic in easence than the late Ossip Gabrilovitch. His performance of the E-minor Concerto stands out as the model for all subsequent playings of this work. I also heard him play at the Berlin Singakademie the two Brahms concertos, but the bigness of the music was sub-merged in a too-poetic projection that seemed more suitable to Chopin or Schu-mann. The Schumann G-minor Sonata

ECLAT OR CLAP-TRAP?

A work that is rarely granted adequate performance is Cesar Franck's "Prelude, Chorale et Fugue". Why every, pianist I've heard insists on a tempo so fast that all the mystic exaltation vanishes in the ensuing turmoil is a thing I've never been able to comprehend. I sometimes think that perhaps some well-known hit-and-run pianist played the piece at an absurdly quick pace and forever after his colleagues have feared that if they don't play it that fast the critics and audience will decide that they are not equal to the demands of the piece, a ridiculous but possible explanation in these days when speed is too often the hall-mark by which too many things, musical and otherwise, are judged. I have heard well-known virtuosi play the Liszt-Paganini Etude in E-flat at such a fast tempo that half the notes in the left hand in the C minor section go by the hoards and are completely lost. Speed can be exhilarating when it lost. Speed can be exhilarating when it is really accomplished, but when it results merely in a grand scramble, it no longer impresses. When Busoni played these Etudes it was with an elegance of technique that never seemed hurried because everything was under perfect control and nothing was forced, merely a scintillating drive of notes that gave the listener the fullest pleasure possible and a realization of what the music was meant to convey. Virtuosity does have its place, but it must be carried off with clan and a conviction that the music played is, of its kind, on a plane of greatness that necessitates perfect muscular co-ordination, a keen intelligence and a brilliance of execution that is far and away removed from mere clap-trap. Only then does it strike fire and evoke the response which is its due.



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Official Business

THE DEATH ROLL

(Continued from Page Two)

Seegaard, Harold E. Wright 2nd, Frank A. Pontey, Daniel J. Russo. Tom Parrillo, Albert Metz, Joseph Saika, George H. Riley, Charlie Sellers, Louis A. Bachmann.

W. H. Montelius, Frank L. Eicker.
Cleveland, Ohio, Local 550—Harry A. McDonald

Cleveland, Ohio, Local 4—Frank J. Grandall, Domenic C. George. Clinton, Iowa, Local 79—Harry B. Gris-

Columbus, Ohio, Local 103-Richard E. Fidler, Maurice Sharr.

Danville, III., Local 90—John M. Dicker-

Dallas, Texas, Local 147-Thomas E.

Detroit, Mich., Local 5-Leon H. Doug-

Detroit, Mich., Local b-Leon H. Doug-lass, Phil E. Hargrave.

Davenport, Iowa, Local 67—Carlile

Evans. J. C. Coulter.

Erie, Pa., Local 17—Clyde C. Morgan.

Haverhill, Mass., Local 302—Andrew

Hammond, Indiana, Local 203-Herbert

Hartford, Conn., Local 400-Gerald T.

Kansas City, Mo., Local 34—Sir Carl Busch, Adrian W. (John) Luyben. Los Angeles, Callf., Local 47—Fred Biebesheimer. M. Chiafferelli. Charles Ferrari, "Augle" Goupil, Walter Harriss, "Mill's Moulton Des Bure. "Hi" Moulten. Dan Russo.

Minneapolis, Minn., Local 73-James G. Remfrey.

Milwaukee, Wis., Local 8-John Matzek, Richard O'Gorman, H. Carl Wendelburg. Norristown, Pa., Local 341 - James

New York, N. Y., Local 802—Richard Bonne, Max Feldman, Alfred G. Ferri, Victoria O. Franklin, Leo Gadsky, Vincent Jablonski, Peter Kelly, Jacob Lesser, Oscar Liebenmann, Charles J. McDermott, Grace Morgan, Carlo Pascarella, Jacob Oscar Liebeninann, Charles J. McDermott, Grace Morgan, Carlo Pascarella, Joseph Quintano, Max Raphael, Andrew Reiss-ner, Slim Salee, Alex. Shivak, Aaron Siegel, Leo Simmons, Paul Tietjens, Siegel, Leo Simmons, Paul Tietjens, Frank Van Hoff, Thomas (Fats) Waller, Nicholas Zinsmeister.

New Philadelphia - Dover, Ohio, Local 404-Martin L. Hunker.

Newark, N. J., Local 16-William Tuson, William Markwith.

Philadelphia. Pa., Local 77—George W. Bandols, John J. Garry, Michael Gullotti,

Isador Krepky, Morris Morrison, Edw. C. G. Richter, Benj. G. Shields, Fred Thorpe. Portland, Maine, Local 364—Edw. G.

Rochester, N. Y., Local 66 - Louis

Reading, Pa., Local 135-Richard Bonne. San Francisco, Calif., Local 6—Frank Barthen. Rud Kirs, J. Elmquist, J. W. Stene, William Stross, Walter G. Harris, L. E. Lansdale.

St. Louis, Mo., Local 2—William C. Machl, August F. Knoll, Fred H. Goedecke, W. C. Helmholz.

San Antonio, Texas, Local 23—Paul Wochler, Art Lowery.

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Schenectady, N. Y., Local 85-Frank H.

Wells. St. Paul, Minn., Local 30 - James G. Remfrey.
Seattle, Wash., Local 76—Sam K. Wine-

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Toledo, Ohio, Local 15-L. D. Wort. Toronto, Ont.. Canada, Local 149— Frank Crowley, James McKenna, Joseph

Stratton. Terre Haute, Indiana, Local 25—Capt. R. B. Townsley, Lt. William M. Woodard, Lt. Joe McCartney.

Waukegan, III., Local 284—Leo Sack-man, Sam Garaci, Harold Olson. York, Pa., Local 472-James H. Rohr-





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S. mon THE HOME FRON

We've been glad to receive letters from various members in the Armed Forces recently and shall try to relay the news. Francis S. Larkin, of Local 380, Binghamton, New York, and former editor of its monthly paper, "The Bugle", is now on duty for the Red Cross in Georgetown, British Guiana, where, as a Red Cross assistant field director, he is assigned to service men on active duty, helping them in the solution of any personal problems. From 1939 until his appointment with the Red Cross, Larkin was president and general manager of the Larkin Musical In-We've been glad to receive letters from red Cross, Larkin was president and general manager of the Larkin Musical Instrument Company, Inc., and previously was with Carl Fischer Musical Instrument Company, Inc., in New York City.

Victor Babin of the two-piano team of Vronsky and Babin is in the Army now. His recently composed Sonata Fantasia for 'cello and piano had its first per-formance in St. Paul at the Festival of Modern Music early in December.

Eugene Steiker, violinist, tells of a musical happening while he was among musical happening while he was among the Arabs with the American Army in Africa: "I've managed to get hold of an Algerian violiu and bow", he writes, "from another boy who hurt his playing hand in the campaign. I hated to take it away from him, but I could use it where he couldn't. I also got some etudes in Tunis and am practicing a bit with my butter fingers. We're all in jubilant spirits because we've finally been given musical instruments again. After seven months of soldiering, we feel like kids with new toys. . . . Yesterday our dance band started rehearsing and we've put together a show for soldier consumption."



Above is a bunch of merry music-makers, in training at Camp Lee, Virginia. Their instruments are the tonette and ocarina for the duration, but back home they are listed as follows (reading from left to right): Front row, seated—Orvis Gulick, snare drum player, Penn State College band; John Enck, clarinetist, Lancaster (Pennsylvania) Symphony Orchestra: Louis Levinsky, trumpetist, ist, Lancaster (Pennsylvania) Symphony Orchestra; Louis Levinsky, trumpetist, La Conga Night Club of New York City; Pvt. James Otis, bass viol player, Boston Symphony; Pvt. Howard Hallock, cornetist, assistant conductor, Allentown (Pennsylvania) Band; second row—Pvt. Dominick Consolo, Clyde Lucas' orchestra; Pvt. Anthony Acquaviva, clarinetist, Waring's Pennsylvanians; Pvt. Edward Wagner, snare drum player, Syracuse, New York; Donald Knauss, clarinetist, Allentown (Pennsylvania) Band; Pvt. Dimitry Markevitch, 'cellist, Boston Symphony Orchestra soloist; and Pvt. Wilphony Orchestra soloist; and Pvt. Wil-liam Vitale. E-flat saxophonist, Woody Herman's orchestra.

Tools for the Fun Trade

More than 800 service bands here in More than 800 service bands here in the United States and overseas have been supplied with forty-five instruments spiece by the Quartermaster Depot in Philadelphia. Countless special musical hits are also sent to men in the front lines through the Army's Special Service Branch. Besides seeing that men get their instruments, the Depot sees that repairs are attended to, as soon as an instrument becomes damaged. Repairmen include many former symphony and band instrumentalists. band instrumentalists.

Desert Orchestra

When Bob Lewis, bass violin, organized the "Desert Orchestra", back in 1942, he couldn't have foreseen, even in his rosiest visions, the ensemble's future. For this nine-piece outfit, a headquarters orchestra, now has played not only before Prince Peter of Greece and various American generals and accompanied the Jack Benny troupe on tour of the United States Army Forces in the Middle East, but was also star attraction at a "family dinner" given on Thanksgiving Day by President Roosevelt in Cairo, with Prime Minister Churchill, Anthony Eden and John G. Winant among the guests. Incidentally, President Roosevelt "favored" with a diffy in E-flat (unfortunately unrecorded) and the Prime Minister executed an imvisions, the ensemble's future. For this

promptu dance step to the tune of "Sidewalks of New York".

All the men of the orchestra were presented to the President and the Prime Minister after the dinner. Greeting the musicians, Churchill said, "I certainly liked the way you played 'Carry Me Back to Ol' Virginny, and I thank you ware. the the way you played Carry Me Back to Ol' Virginny', and I thank you very much for playing it so many times." President Roosevelt's enthusiastic comment was: "You boys can play anything I ask for. It has been the most enjoyable evening I have spent in a long time."

Entertainment to Taste

Music is making up a large part of the menus in the various Stage Door Canteens. For instance, since the Hollywood Canteen opened more than a year ago, well over a million dollars' worth of music has been contributed. Among the many has been contributed. Among the many leaders that have given a share in the entertainment have been Kyser, James. Vallee. Ellington. Dorsey, Crosby, Fio-Rito, Grier, Carter, Spivak, Lewis, Cugat. Basie, Hawkins. Heidt, Jones, Malneck. Nelson, Riley, Ohman, Sissle and Teagarden. Then there's the 80-piece Hollywood Carteen Symphony Orchester which

garden. Then there's the 80-piece Holly-wood Canteen Symphony Orchestra which, batoned by Dave Forrester (Stokowski has served as guest conductor), is a top-draw concert attraction.

Concert artists who have contributed a large share to the entertainment are Menuhin, Helfetz, Rubinstein, Iturbi, Grace Moore, Rise Stevens, John Charles Thomas, Bartlett and Robinson.

Boston's Stage Door Canteen reopened January 27th in its new quarters on the third floor of the Y. M. C. A. in the center of the city. Among the entertainers who appeared at the opening were the Dixieland Band, Ludwig Juht, bass viol player of the Boston Symphony, Ted Straeter's band, and Phil Spitalny and his orchestra.

The Air Ways

Carroll Glenn, violinist, appeared last month with her husband. Staff Sergeant List, pianist, for the Air Forces men re-cuperating at Atlantic City.

An all-star hill-billy band is being assembled by Sergeant Zeke Manners of "Winged Victory", the Air Forces play. It is made up of members of the cast and will make a series of V-recordings to be sent overneas. Musicians in the band will include Sergeant Joe Bushkin (formerly with Tommy Dorsey as plantat) Private with Tommy Dorsey as pianist), Private Julian Stockdale (formerly with Ben Bernie as guitarist), Private Tommy Farrell, drummer, Sergeant Harry Goodman (previously with Benny Goodman as bass player), Sergeants Mickey Bloom and Porky Dankers (trumpet and saxophone with Hal Kemp), Corporal Jerry Arlen and Sergeant Jimmy Caesar, violinists from the Cleveland Orchestra.

Roy Harris has written a battle anthem for the Air Forces, "Take the Sun and Keep the Stars", on the invitation of Major General St. Clair Street. It is dedicated to the memory of Brigadier General Kenneth N. Walker.

Jive Rejoinders

New York City recently staged a freefor-all over the merits and demerits of jive. Following are some of the verbal missiles flung by the musically eminent in answer to Artur Rodzinski's statement that "Boogie-woogie which appeals to hep cats is the greatest cause of delinquency among American youth today."

Leopold Stokowski: "Anybody influenced by music and the dance is not going in the direction of laziness or criminal things."

Benny Goodman: "The long-hairs who turn up their noses at boogle-woogle are as limited as the jazz musicians who snub the classics."

Hazel Scott: "Juvenile delinquency existed in this country long before swing was heard of."

Frank Sinatra: "Nuts!"

For the Time to Come

One of the most up-looking bits of news that has come our way recently in the item that students of the Army specialized training program now working on "Life and Society in Germany" as part of their regulation training are being given seats in the Metropolitan Opera Guild box for the German performances of Metropolitan season. nights the box is filled with service men and women from more than thirty service organizations, getting a slant on "what makes the wheels go 'round" in the Ger-man mentality. That's preparing for peace

Send in any items of news. Service Men, that you think your comrades would like to read. It's your department, remember!

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THE destiny of swing band leaders and members—and who knows it better than they themselves-is largely in the hands of the youth of the land. At a nod from 'teen-agers a band rises or falls; their "thumbs up" or "thumbs down" spells failure or success. A leader, therefore, waits breathless for that slight gasp of approval or that shrug of dismissal-circumstance which is giving pause to many a bandsman now in the service. The wiser of these are already formulating plans for the triumphant comeback. Such has been their war training, thorough if non-musical, in drive, attack and persistency, that youngsters who think they have heard and seen

TED POWELL'S date at Hotel Sherman

TOMMY DORSEY will play the week

CAROLINA COTTON PICKERS had

JOHNNY HARRIS and his men played

Indiana dates—Fort Wayne, Terre Haute, Marion—on February 2, 3 and 4.

at Martin's Tavern. Lima, Ohio, February

of February 18th at the Oriental Theatre,

will begin March 24th.

Chicago.

everything, will probably have to reconstruct their whole outlook when the various Johnnies and Janies of swingdom come marching home.

Manhattan Medley

ERSKINE HAWKINS began a ten-week date at the Savoy Ballroom. January

MARTHA RAYE opened at the Roxy February 2nd for four weeks, after which she will go to Washington.

COUNT BASIE will move back into the Hotel Lincoln in March an eight-week session, after which he will head for the Coast for a picture. He is currently playing at the Roxy Theatre, New York,

DUKE ELLINGTON will be doing theatre dates until April 30th, he will take his band back into the Hurricane on Broadway for twenty

LIONEL HAMPTON headed the at the Capitol, New York, last month.

XAVIER CUGAT wound up his engagement at the Waldorf-Astoria February 14th. He will open at the Paramount on the 16th.

Atlantic Antics

CHARLIE SPIVAK will take the week of February 24th at the RKO, Boston.

JAN SAVITT was band maestro at the Junior Chamber of Com-merce Winter Carnival Ball in Schenectady, New York, January

LEE CASTLE, formerly with Benny Goodman, led off with his new orchestra at Pelham Heath Inn, New York, February 1st, replacing Henry Jerome there.

SHEP FIELDS' current date at the Adams, Newark, started February 10th. His session at the Earle, Philadelphia, will start February 18th; at the Stanley, Utica, February 28th, and at the Stanley, Pittsburgh, March 3rd.

TONY PASTOR will hold forth at the Earle Theatre, Philadelphia, the week of February 11th.

BENNY CARTER played on Feb-uary 4th at the Royal Theatre. Baltimore

JIMMIE LUNCEFORD will have the week of February 18th at the Royal Theatre, Baltimore, Maryland, and will take February 25th, 26th and 27th at the State Theatre, Hartford, Connecticut.

WILL OSBORNE played at the apitol Theatre. Washington, February 3rd.

BOBBY SHERWOOD has had a long list of proms on his date card. He played Penn State. February 5th, University of Rochester on the 11th and Franklin and Marshall (Lan-caster, Pennsylvania), on the 12th.

Southward Swing

KING KOLAX and his orchestra had Florida dates — West Palm Beach, Cocoa, Sarasota, Lakeland—February 1, 2, 3 and 4.

LOUIS JORDAN and his men played at Hillbilly Barn, Bluefield, West Virginia. February 6th.

HAL McINTYRE was the band to play at the Army, Jacksonsince it available for dancing.

BOB STRONG will open at the Flagler Gardens, Miami, on February 21st.

Mid-West Maelstrom

GLEN GRAY opened at Hotel Sherman. January 28th

JIMMY DORSEY began a four-reek date at the Sherman Hotel, Chicago, on February 25th.

began their week at the Palace, Cleveland, February 11th.

Far-West Fantare

CHARLIE AGNEW'S date at the El Rancho Vegas, Las Vegas, Nevada, which began January 5th, will wind up March 14th.

SAMMY KAYE'S band is playing the Hollywood Canteen one day a week during their West Coast picture stint. They opened at the Palladium in Hollywood in February.

LUCKY MILLINDER started a tour of one-nighters January 14th.

It's in the News That-

DON KAYE, orchestra leader, and Miss Elizabeth A. Evans of Grand Junction, Colorado, were married January 3rd in

CAPTAIN GLENN MILLER'S Band is featured in the latest "March of Time" film, "Upheat in Music". THE JAZZ SESSION, January 18th, at

the Metropolitan Opera House, New York, sponsored by Esquire, netted \$650.000 in war bonds. The members of the band, drawn from the winners in the Esquire 1944 pole, were Benny Goodman, Louis Armstrong, Mildred Bailey, Al Casey, Pornous Biggerd. Barney Bigard, Sidney Catlett, Roy Eld-ridge, Lionel Hampton, Coleman Haw-kins, Billie Holiday, Red Norvo, Oscar Pettiford, Art Tatum, Jack Teagarden and Teddy Wilson.

Georgie Auld

Georgie Auld and his orchestra, cur-rently at Hotel Commodore, was organ-ized last Fall after Auld received a medi-



GEORGIE AULD

cal discharge from the services. The band has since made one-night click stands throughout New England and (Continued on Page Fourteen)





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FOURTH INSTALLMENT OF PRESIDENT'S REPORT

(Continued from Page One)

trillo's proposed course of action. Some are printed below. The fact that Mr. Petrillo has simultaneously attacked other branches of musical activity, such as preventing the Interlochen Conferences and forbidding the performances of Army musicians at an Army canteen has resulted in widespread interest on the part of other groups. Mr. Petrillo's order directly affects almost every citizen of the United States. That these persons should be kupt currently informed is, of course, essential. It is contemplated that the NAB will establish a New York office for this and other purposes in connection with the Petrillo ruling.

5. A complete survey of the legal position of transcription companies and broadcasters is being made. This includes investigation of the law of a number of states. It is believed that Mr. Petrillo's action is illegal under the law of a number of states. The NAB is prepared to cooperate with litigants at the appropriate time after Mr. Petrillo's order becomes effective and after Mr. Petrillo's activity has progressed to a point beyond the mere issuance of an order.

a point beyond to order.

6. It is, of course, essential that the NAB have available, both for legal and public relations purposes, full information as to the relationship between the industry and union musicians. To achieve this purpose, a questionnaire is being sent to all broadcasting stations and the cooperation of stations in filling out and promptly returning this questionnaire is urgently requested.

7. The NAB has maintained contact with a number of individual advertisers who are being discriminated against by Mr. Petrillo's order. Advertisers who

7. The NAB has maintained contact with a number of individual advertisers who are being discriminated against by Mr. Petrillo's order. Advertisers who use tailor-made transcriptions pay to musicians exactly the same price as is paid to musicians on network broadcasts. The only difference between the two advertising programs is that one advertiser uses telephone wires and another advertiser uses disca and the United States mail. For Mr. Petrillo to discriminate between these classes of advertising is nothing less than a discrimination between small and large advertisers. The NAB, therefore, is keeping in contact with those advertisers who have protested specifically against this feature of Mr. Petrillo's ruling.

For the time being the NAB has only the following recommendations to make to broadcasters:

to broadcasters: A. All broadcasters should see that the facts as to this situation are made known to their local newspapers. Mr. Petrillo's action is not a strike; it is a boycott. He has no dispute, and pretends to have no dispute, with the transcription or recording companies as to scription or recording companies as to hours, wages, conditions of labor, union organization or any other legitimate purpose of labor activity. What Mr. Petrillo is doing is to withdraw all of his employees from the recording and transcription companies in order to induce these companies to discriminate against brondcasters and others. Mr. Petrillo claims that his action is intended to increase legitimate employment for union members. This is not ment for union members. This is not the case. All broadcasters know that the musicians available for broadcast-ing purposes to most stations are not capable of competing with the best orcapable of competing with the best orchestras in either the popular or the classical field. Even apart from the economic problems involved, stations which relied solely upon local talent would be in danger of losing audience and advertiser interest. What Mr. Petrillo is trying to do is to destroy an invention which brings the best musical talent to all of the citizens of the United States. He might as logically move against the existence of radio or the talking pictures. As a newspaper suggested in an editorial, it would be as logical for the railroad and taxi cab employees to strike against the teleemployees to strike against the tele-phone because it reduced traffic. More-over, the recording and transcription industries cannot legally comply, in our opinion, with Mr. Petrillo's demand. This is an essential point to keep in mind. In our opinion it will constitute an illegal restraint of trade if any recording or transcription company tells you that you cannot have their records or services unless you hire a stated number of musicians or pay a stated local musicians What Mr. Petrillo is trying to do, there-fore, is to coerce people into joining in an illegal conspiracy with him. an liegal conspiracy with him. To get this story across not only to your lécal newspapers but to all people who are interested in music is an essential task. Mr. Petrillo's order affects records for the home as well as records for radio. Your local music dealer, music clubs, record clubs, music teachers and educators all are vitally affected, and if they know the facts they can help.

B. The NAB believes that you should stand by your transcription company. There may be diminution of service but we feel that it would be unwise for broadcasters to take technical advantage of transcription companies during a common fight.

C. We advise broadcasters against precipitate action at the present time. Local unions, however, should be advised of any danger to continued employment which may result if there is interference with station revenue or programming and stations which have contractual provisions providing for access to transcriptions and records should consult their legal counsel to make sure there is no waiver or abandonment of their legal rights.

Developments in this matter are likely to be rapid. The NAB will keep you advised of developments.

JUSTICE DEPARTMENT ANNOUNCES IT WILL FILE SUIT

Attorney General Francis Biddle announced today that he has authorized the filing of an injunction under the anti-trust laws to prevent the American Federation of Musicians and its president, James C. Petrillo, from banning employment of its members in the making of transcriptions and recordings for radio and other non-private use.

On June 25, 1942, President Petrillo notified manufacturers of transcriptions and phonograph records that their licenses from the American Federation of Musicians for employment of union members in the making of musical recordings will expire on July 31, 1942, and that thereafter members of the A. F. of M. will not be permitted to play or contract for recordings, transcriptions, or any other form of mechanical reproduction of music. This prohibition, however, does not apply to phonograph records manufactured and sold for use in private homes.

Background

The objective of the A. F. of M. 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 and that it has two marked advantages in promoting the selfish interest of the union—

(1) in time of unemployment, it forces employers and the consuming public to pay for a private system of unemployment relief, and (2) in times of rising employment, it relieves members of the union from the competitive necessity of learning how to do a different kind of job.

In the opinion of the Department, such a policy is unjust both to labor and the public since, by keeping costs high, demand is limited, and since it places a severe burden on the public through unnecessarily increased costs.

It is the Department's position that the ruling of the A. F. of M., if carried into effect, will adversely affect the following classes of business:

1. The small radio station with no network affiliation. Such stations will be forced out of business, since many of them are located in towns too small to provide an adequate supply of musical talent even if they could hire all the musicians needed to provide the normal proportion of music on the station schedule, which none are able to

2. Restaurants, hotels and small dance halls which depend upon radio records used in so-called "juke boxes" for music and which are unable to hire live talent.

3. Advertising agencies using musical transcriptions for their clients.

4. Musical motion pictures which are in essence "mechanical reproduction of music".

5. Electrical transcription manufacturers. The same rate is paid musicians for work on commercial transcriptions as for work by live musicians on commercial network programs.

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

The Department contends that small radio stations serving small towns and rural areas depend upon local advertising serviced by means of electrical transcriptions and that if this source of music is eliminated, such stations will be unable to handle various sustaining war programs essential to maintenance of civilian morale. Such programs are broadcast without charge. The Department further contends that the A. F. of M. policy would place under control of a single union official determination of what music may be played at pa-

(Continued on Page Fifteen)

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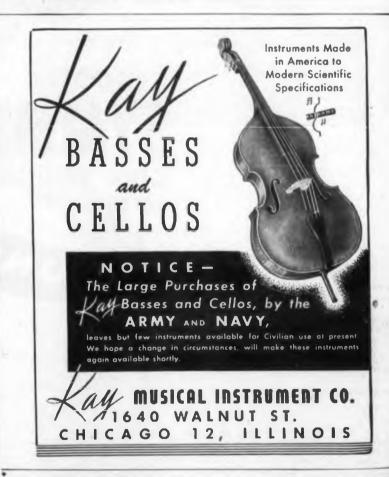
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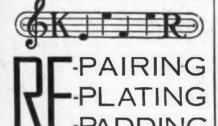
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Here, There and Everywhere

Upbeat in Music

MARCH OF TIME has recently re-leased a film now showing in mov-ing picture theatres throughout the United States which should be of especial interest to Federation members. Entitled "Upbeat in Music", its aim is to give a resume of efforts so far made to provide men in the Service with music. Every men in the Service with music. Every musician shown therein is contributing his share. There are candid studies of Koussevitzky conducting, Benny Goodman's band rocking in rhythm for service men, rare sequences in which George Gershwin is seen and heard playing his immortal hit, "I Got Rhythm", Marian Anderson's incomparable voice thrilling thousands of troops over the airwaves, Captain Glenn Miller leading off with his men, Bea Wain putting on a "hot" number. There is in fact something for every taste. The gamut of stars ranges from Elman to Ellington, from Deems Taylor to Art Tatum, from George Gershwin to Benny Goodman. Benny Goodman.

President Petrillo is presented in some of the most interesting close-ups of the film, as he states the Federation's side in the recording controversy. Also shorts of activities of Local 802, New York, and Local 16, Newark, are shown.

Sixteenth Term

BROTHER J. LEONARD BAUER, who served four years as vice-president of the State Conference of Musicians, has been installed for his sixteenth term as president of Local 402, Yonkers, New York, and a dinner at the Silver Bar Res-taurant celebrated the occasion. Brother Bauer also served four years on the board of directors of Local 402. Other officers Bauer also served four years on the board of directors of Local 402. Other officers seated at the time were: Henry E. Woods, vice-president; William C. Rice, financial Secretary and treasurer, and Joseph Friedman, secretary and business agent. Seated on the board of directors were William (Mel) Phillips, Edward McManus, Carl Larson, Benjamin Phillipson, Loseph White Anthony Mareson and Joseph White, Anthony Maresco and Peter A. Mosco. Trustees include Charles Rice, Peter Pyrch and Morris (Mal) Fein.

The officers were installed by Irving Rosenberg, a former president.

MARTIN L. HUNKER

Martin L. Hunker, former treasurer of Local 404, New Philadelphia-Dover, Ohio, and a member also of Local 142, Wheeling, West Virginia, passed away on December 27, 1943, at the age of seventy-two. He was connected with bands and orchestras for fifty-five years, having begun playing the string bass in Canton, Ohio, at the age of seventeen, and in later life mastering the bassoon. He was for a considerable period a member of the Wheeling Symphony, and assisted as well in organizing the Dover Little Symphony Orchestra.

HARRY ANDREW McDONALD

Harry Andrew McDonald, former president of Local 550, Cleveland, Ohio, passed away on December 28, at the age of sixtysix. Born in Hamilton, Ohio, on November 7, 1877, Brother McDonald came to Cleveland in 1908, and quickly made a place for himself in the community. He was employed on the clerical force of the Standard Oil Company for twenty-three years, was a member of the Masonic Order and a charter member of "Spirit of Ohio, No. 52", Lodge of Elks, serving many years as treasurer of this organization, Brother McDonald held the post of

Brother McDonald held the post of husiness representative of Local 550 for several years, was for some time vice-president and for seven years president.

ADRIAN W. LUYBEN

On January 12, 1944, death claimed Adrian W. (John) Luyben, president of Local 34, Kansas City, for nine years, treasurer for three years and a delegate to the National Convention for twenty, years. He was born in Holland on April 4, 1880.

Brother Luyben played clarinet, in the Little Symphony of Kansas City, under DeRubertis and bass and E-flat clarinet in the Kansas City Philharmonic Orches tra under Karl Krueger. At the time of his death he was employed as a tool-maker in the North American Bomber Plant.





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CLARENCE ZAHNOW

Clarence Zahnow, former secretary of Local 131, Streator, Illinois, passed away on November 7, 1943. He was "playing a date" when death, due to a heart attack, occurred. As a fellow-member described it, "he was sitting on the platform playing a tune. He stopped playing. The other musicians finished the tune and asked him if he wasn't going to play any more. There was no answer. The musicians went over to see what the trouble was. He was sitting there life-less, still holding the drumsticks." Well we hope when our time comes we shall also go "with our drumsticks in our



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Labor is prior to and independent of capital. Capital is only the fruit of labor and could not have existed if labor had not first existed. Labor is the superior of capital and descrues much the higher consideration.

—ABRAHAM LINCOLN.

Justice in Reverse

Attorney General of the United States to become an Associate Justice of the United States to become an Associate Justice of the United States Court of Appeals, it was assumed that he would withdraw into the dignified atmosphere which one associates with the judiciary. However, it seems that Arnold does not feel himself bound by the same standards that are accepted by other judges, for he has recently broken into print through an article which appeared in the Cosmopolitan Magazine, a condensed version of which was published in Readers' Digest in the January, 1944, issue. His reasons probably are twofold: first, it gives him an outlet for displaying his spleen against organized labor; and, second, it supplements the income derived from his official position.

Ordinarily, a judge refrains from discussing matters of a controversial nature, especially those having to do with legal questions, the obvious reason being that such matters might come before him for adjudication. However, Mr. Arnold, knowing no such restraint, publicly airs his views on organized labor, which has been his favorite anathema for some time.

In this article, our International President is again held up as a dictator issuing edicts without regard for the welfare of anyone. Quoting President Petrillo, Mr. Arnold resorts to the old artifice of lifting a few sentences from their context and, by having them stand alone, giving them a different meaning from that which they had in the original statement. His article criticizes by implication even the Supreme Court of the United States, since he complains that Supreme Court decisions have compelled the abandonment of certain prosecutions against labor organizations.

As already pointed out, Mr. Arnold expresses views on matters which may come before him in his judicial capacity. The ethics of such a course gives him no concern whatsoever. In fact, it is in line with the methods he displayed while an Assistant to the Attorney General.

Several years ago, while the American Federation of Musicians was engaged in a court action with another organization and the matter was on appeal after the Federation had prevailed in a lower court, Mr. Arnold, as a guest speaker at a banquet of the New York Bar Association, mentioned the court proceedings and gave as his opinion that the Federation was wrong and that the decision on appeal should be against the Federation. At this banquet were present three members of the court of five who were to decide the case. However, he evidently made as much impression on the members of this court as he usually did on the Supreme Court of the United States, for shortly thereafter the decision of the court was rendered in favor of the Federation.

The issues involved in this case were in no way connected with Mr. Arnold's office. The matter was not before him for prosecution and the proceedings were in the New York State Court and not in any United States Court. Nevertheless, he could not resist giving gratuitous advice to the Judges of the New York Court. Regarding the ethics of such conduct there can be but one opinion.

As we have often said, certain interests antagonistic to labor organizations are taking the present opportunity to weaken the position of labor as much as possible. The attacks are made in various ways, some of them very insidious. Through their high pressure publicity

agents they are able to get newspapers to print their propaganda which consists to a great extent in playing up any little item wherein organized labor may be at fault and minimizing the importance of instances in which organized labor has accomplished great good.

The article by Mr. Arnold is no doubt considered more effective by the reactionary employing interests than the usual paid propaganda, since they probably feel that, coming from a member of the Bench of the United States Court, it will receive greater credence than their usual product. Publicity such as this should indicate that organized labor must be alert to hold the line, since the forces opposed are working day and night to have the gains so far realized taken away. It should also indicate how little that is printed may be believed. Fortunate indeed that the average person is intelligent enough to discriminate between fact and propaganda.

Labor Does Its Part

HOWEVER many invasion armies are drilled, however many territories conquered and cities taken, there remain in reality but two—and only two—fronts: the military and the labor. Governments testify to this in their programs; generals assume it in their plans; and the whole population of each nation proves it in the almost exclusive attention given these two during every war.

However, as absolutely necessary as are both the fighter and the worker in times of war, as inconceivable any advance without the wholehearted endeavors of each, still the public, unknowingly influenced by selfish employer groups, adopts almost diametrically opposed means of dealing with these two fronts. The soldier fights. The soldier endures. Sometimes the soldier, driven beyond his strength, becomes a victim of shock. But does the public play up the occasional deflection, throw it in the victim's teeth, smirch the entire military system therefore? Quite the contrary. Though regretting such cases, it leaves them to those best suited to deal with them, the officers in charge and the doctors who, through modern psychological findings, can give the unfortunate ones incentives to regain their normal attitudes. Never are they made the butt of scorn. All this because it is considered advisable that the heroic, the normal and the sane, rather than the weak, the occasional and the neurotic, be held up for public view.

But what a different aspect greets the eye in reviewing our "second front", labor. Workers apply themselves almost beyond human endurance, denying themselves pleasure and relaxation. They live in overcrowded defense centers, often in trailers for want of decent housing. They travel long distances to and from work. Once in a great while one of them, a weaker brother, "lays off". But here, kept from accepting the normal attitude of praise for the accomplishment and forbearance for the exception, the public-through anti-labor interests whose love of self quite eclipses that of country, who do not care how demoralizing is the propaganda they spread, so long as labor's name is sufficiently blackened—is taught to revile the exception while it completely forgets the thousands pursuing quiet and painstaking ways of production. The inconsistency of the employers' attitude is proved in their shouting to the four heavens for "free enterprise" when what they really mean is that corporations be allowed to reap huge profits (often five times the amount of their original investment) wholly unrestricted by governmental rulings while workers are denied even the means of gaining wage adjustments commensurate with increased living costs.

As a matter of plain fact, the skill, the ingenuity, the steadfastness of American labor has actually turned the tide of war and brought the final victory in view. The tanks, the aeroplanes and the guns which labor has produced have been the very tanks and aeroplanes and guns that have enabled our soldiers to record their sweeping victories. But has anyone hymned the Unknown Worker, eulogized the myriad laborers who have given of their brain and brawn that victory may be so much nearer? As Spencer Miller, Jr. (State Highway Commissioner of New Jersey, who for twenty-five years headed the Workers' Educational Bureau of the A. F. of L.) puts it, "Labor usually leaves its light under the bushel and lets others steal the show. Get busy and tell the American public of the great job labor has done, and is doing, in producing the tools of victory for our armed forces."

Getting across the simple facts, however, will not be so easy. Because, though labor has little time nor inclination—what with its intense zeal to further the war effort—to vaunt itself, plenty of antagonistic forces, with plenty of time, are investing fortunes in attempts to belittle its effort. Their insidious work is evidenced in the press, on the radio and through word-of-mouth campaigns. However, we can thank our stars that in America the truth must finally out. Asked on a radio program what he thought about the various strikes (a leading question, to put it mildly), one young service man, recently returned from overseas, came back with, "Well, we've got the ammunition and the guns and the tanks. Somebody must have made them!"

President Green's New Year statement puts it just as succinctly: "The United Nations are winning this war. They are winning it primarily because America has won the battle of war production. . . . The workers

of our country have met and exceeded every production goal set for them in 1943. War materials are proceeding to every fighting front in surplus quantities and with record speed."

Yes, it's about time we begin to cite the unsung heroes of production. Walter Winchell, acknowledging labor's indisputable contribution, comes out with an unmistakable note of praise: "Only a small part of labor has refused to play fair. The great majority of loyal American workers have accomplished the tremendous job of forging the shield of the Allies. The defeats our enemies are now suffering is a tribute to their sweat."

A Nickel's Worth of Silence

EVEN those who hold no brief for the lowly music-maker, who contemplate without a qualm the prospect of thousands left destitute through loss of musical engagements, even such, if they be lovers of music per se, must begin to feel a sort of horror at the turn matters are now taking. For music—for the first time in musical history—is coming dangerously near being divorced entirely from its creators (men of sincerity and sensitivity) and being instead forced to serve the ends of those whose whole musical appreciation comprises cocking an ear for the ring of the cash register and absorbing the soothing hum of the ticker tape. In short, music is being crassly, rampantly commercialized.

This assembly-line production of music has never occurred before in the history of the world, because effective machines have not been available. The "Panharmonica" of Beethoven's day was a cumbersome, impractical affair which could never have been turned to profitable ends. Beethoven wrote a composition for it merely as a novelty. Nor did the phonograph in itself begin the era of mechanized music, for the phonograph was made to serve the ends of musical taste and to function as an extension of, rather than as a detriment to, music.

It was only when moneyed interests discovered that sheer loudness and persistency with the mere suggestion of melody could take the place of music and that such noise could be reproduced without even so much as a nod at the originating musicians that the wheels of industry began to turn. Juke boxes were installed in restaurants, taverns and dance halls everywhere, and listeners, pathetically gullible when it comes to their entertainment, accepted the substitute as the real thing.

If it had been bogus butter or milk or meat, the Government would have taken a firm hand to protect the public through legislation. But music-well, music—! Let the fellows serve up any concoction they pleased so long as revenues continued. When interests behind the juke boxes began exerting pressure, the Government actually began to discriminate against the musician in favor of the juke boxes. As a case in point, by a three-to-one vote, the Duluth City Council has legalized juke boxes in ninety-nine liquor and beer establishments and has barred in those same houses the use of live musicians. Further, the United States Government discriminates against musicians by exacting an amusement tax from restaurants and hotels which employ live music while exempting the use of mechanical music. It is estimated that there are five hundred thousand musical devices currently operating in restaurants and cafes, which collectively have become an industry producing revenue well in the millions.

The public's reaction is becoming daily more pronounced. One pathetic expression is that of the "silent disc" paid for by the irate customer fed up with the noise of the juke box. The Mayor of Cleveland is quoted as saying that in some cities blank records have been installed for the convenience of persons who simply cannot stand another recording. For a nickel several minutes of blissful silence may be obtained.

Thus the complete degradation of music. When will our cultural interests rise to protect music with at least the enthusiasm evidenced by the medical profession in shielding the public from deleterious patent medicines?

A Tune By Any Other Name

THE banning of books, music and art by the Nazis proceeds at a merry pace, according to a recent display on this subject by the Library of Congress. Heading the list are of course the works of "Greater Germany's" one-time revered and loved composers such as Mendelssohn, Mahler, Hindemith, Schoenberg and Weinberger. Then there are the works of all the composers of conquered countries whose people are not of pure German blood: Dvorák, Smetana, Krenek, Grieg, Sinding, Ole Bull, Chopin and Paderewski. (According to a recent edict some of these nationals have been taken off the black list. By some deviation in reasoning Polish and Norwegian composers have been pronounced "German".)

Norwegian composers have been pronounced "German". "Degenerate jazz" also comes in for the strictest of censorship, but the banning of Gershwin's and Berlin's works results only in their being published under false names. Such is the fate of "Die Lorelei" also. This composition was written by the so-called Aryan, Philipp Friedrich Silcher (1789-1860), but he had the bad luck to use for his lyric a poem of a Jew, the great Heinrich Heine. In spite of this fact, it remains one of the most popular of German songs. The Nazis have solved the difficulty by announcing the author is "unknown".

ver FEDERATION Field

By CHAUNCEY A. WEAVER

EARTH'S PRAYER

There's never a star that twinkles at night,
Never a glimmering mounteam bright,
Never a lamb in the pastures green.
Or a flower tall, or a silver stream,
Or a little boy of two or seven
Who does not say,
Somehow, some way,
"Our Father
Who art in heaven."

There's never a baby bird in its nest, Or mother robin with flaming breast, Never a buzzing bumble bee, Or a frisky squirrel, or a chickadee, Or a tiny girl with bowed-down head, Who does not pray Somehow, some way, of the with the deep the control of the contr ho does not per Somehow, some live us this day live us this day Our daily bread."

And the sunset, the radiant flaming smile Of the dying day, always lingers a while, And the storm cloud after it passes by Sets a glowing arch in the rain-swept sky, Teaching man according to look up and say,
Somehow, some way,
"Thine is the kingdom,"
The power and the glory."
—Gertrude Robb.

WE are in receipt of a card, which we value highly and which on one side bears a photographic representation of the Cavalry School Band, at Fort Riley functioning under the leadership of ou

leadership of our long-time friend, Ervin J. Sartell, known to multitudes of musicians as "Doc", who halls from Janesville, Wisconsin, has always had charge of a good band.

Chauncey Weaver

of a good band, whether at home, or away from home; and this post-card set-up imparts the im-pression that here an organiza n. military in complex, to which it would be an in-spiration to listen.

Many thanks for And best wishes to the remembrance! Leader, "Lutie", and all the men!

Whiling away an evening hour recently Whiling away an evening hour recently by poring over the pages of Macbeth we came upon the following startling sentence: "The multiplying villainies of Nature do swarm upon him!" Our reaction thereto was, "What a striking portraiture of Hitler!" It is quite an appalling meditation to realize that the twentieth century has produced a specimen. tieth century has produced a specimen of the genus homo so unqualifiedly repulsive, repugnant, abhorrent to all the standards of decency which appeal to the finer elements of a civilized state. How even an insatiable lust for power can be a standard to the control of the cont key an individual to such a pitch that he can wantonly witness the sacrifice not only of his own nation but of countless millions of the inhabitants of other nations, paralyzes the capacity for human thinking and causes man anxiously to inquire, "What is the mission of so-called civilization here upon the face of the earth?" Running the gauntlet of feverearth: Running the gaunter of lever-ish days of victory alternating with fe-verish days of defeat, an agonized world cries out, "How long, O Lord, how long!" Then comes to mind that other cynical observation of Macbeth:

Tomorrow, and tomorrow, and tomorrow. Creeps in this petty pace from day to day, To the last syllable of recorded time; And all our yesterdays have lighted tools. The way to dusty death. Out, out, brief candle!

candle!
Life's but a walking shadow, a poor player
That struts and frets his hour upon the stage
And then is heard no more: it is a tale
Told by an idiot, full of sound and fury,
Bignifying nothing!

Well, Macbeth, wonderful as thou art.
"There are more things in Heaven and
Earth than are dreamed of in your philosophy." Dark as is the hour, forbidding losophy." Dark as is the hour, forbidding as may be the scene, sick as the heart may be, we shall not repudiate the faith:

Out of the shadows of night The world rolls into light; It is daybreak everywhere!"

The Philadelphia Musician, official organ of Local 77, sounds a jubilant note upon the local's having reached the spot where a mortgage of \$15,000 could be submitted to the flames. The local now has a home, completed at a cost of approximately \$150,000. With the last fragment of hang-over indebtedness grased from the books, in the exultation always experienced upon such an accomplishment,

the local looks ahead to growth and up-building and a solidification in community affairs which will bring membership satis-faction in the years which lie ahead.

The Twin City Locals have sustained two membership losses just eleven days apart which have brought deep sorrow to all surviving associates and friends. The first to go was Albert L. Eggert, who passed away on December 9th, at the age of sixty-eight years. He served St. Paul Local as president for thirteen years. He was a native of that city and retained his residence there for a lifetime. He had suffered from leucocythemia for about two suffered from leucocythemia for about two years, and had apparently recovered when the influenza scourge claimed him as a victim. Brother Eggert was an able writer and a frequent contributor to the newspapers of that section. He took an interest in politics, was active in labor circles, and had a prominent place in the Farmer-Labor Party movement. One of his interesting journalistic connections was his column, "When St. Paul Was Young", in the St. Paul Shopper. He is survived by his wife, Minnie, two daughters and four sons. His kindly personality and long-time counsel will be sorely missed.

Press dispatches announce that Sweden has banned the "Horst Wessel" Nazi an-them. Perhaps "Horse Feathers" will be used as a substitute.

James G. Remfrey, a long-time influential factor in Local 73 affairs, passed away on December 20th, at the age of only fifty-four, after several months of illness and undergoing several operations. Brother Remfrey was a native of Elgin, Illinois, and came to Minneapolis in 1921. He was a fine musician, a trumpet placer. He was a fine musician, a trumpet player of exceptional ability. He became a mem-ber of the Minneapolis Symphony Orchestra, serving with distinction under the leadership of the eminent conductors who have headed that organization. Officially he had served as member of the local board of directors, and as vice-president from 1936 until June of last year. He was married to Margaret McMasters, of Grand Forks, North Dakota, and is survived by his wife, mother and three brothers. He will be remembered by many brothers. He will be remembered by many as a delegate to national conventions of the A. F. of M. The final rites were under auspices of the Elks Lodge. Musical friends acted as pallbearers. A string quartet furnished appropriate music, and President George E. Murk of Local 73 sang several vocal selections. We quote the following paragraph from a tribute by Carlo Fischer in the Minneapolis Fanfare:

An excellent musician, a loyal friend and a man who had the best interests of his Local and the orchestra at heart. Conscientious and tolerant in his attitude to his trusts and his fellow men, he gave of his best whenever and for whatever he was called upon. His passing is a distinct loss. His genial personality, with its ready smile, endeared him to all who knew him and while, as is the way of the world, there are other capable men to take his place, none can ever replace our good friend Jim in his circle of friends, professionally or otherwise. To his loyal and helpful wife we extended our deepest sympathy and the consolution that Jim's memory will be honored even beyond the span of life that is left to his colleagues, Association brothers and friends.

This is a great era for "slogans". Every movement, cause, and crusade has one They are designed to be keynotes, enthu slasm kindlers, inspiration generators. We recently noticed one which seemed to be the expression of a particularly happy be the expression of a particularly happy thought. "There Shall Be Music". This talismanic rouser is utilized by Local 8, Milwaukee, with fine effect. Under its motivation it is able to look back upon a year of summer concerts, both symphony and band, crowned with tremendous success and of highly creditable War Bond salesmanship, with hearty and appreciative participation, in every worth. sond salesmanship, with nearly and ap-preciative participation in every worth-while community enterprise, climaxed with local determination to make the new year even better than the one upon which the curtain of time has so recently fallen. local administration must have been highly successful, as has been the case for years, from the unanimity displayed at the election day ballot box: Presi-dent, Volmer Dahlstrand; Vice-President, dent, volmer Danistrand; vice-Fresident. Walter L. Homann: Secretary, Roland Kohler: Treasurer. Charles G. Wagner; three-year Trustee, Alex Mayr; Sergeant-at-Arms, Jerry W. Follansbee; Board of Directors, George Bach. John Borger, Ervin Davilm. Oscar Dunker, Guy Newman, and Ernest Strudell. Congratulations to all concerned!

Something I didn't know about PLASTIC REEDS



"I was just go-ing into Radio City when I bumped smack into Artie Rals-

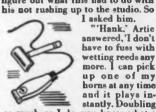
seen much of Artie since he left Casa Loma. We took time out on his way to play the Lucky Strike
'All-Time Hit Parade.'
"We talked so

"We talked so long I finally said. "Don't let me keep you. Artie. I know you have to you, Artie. I know you have to get on the job well ahead of time to wet all your reeds."

Artie looked at

"Artie looked at me kind of funny, as if I should know better. 'Don't tell me,' he said, 'that you, of all people, don't know that I have been using Goldentone Plastic Reeds for nearly a year!'
"He had me there. It was news to

me. I knew the other folks at Selmer didn't know it either. But I couldn't figure out what this had to do with



more. I can pick up one of my horns at any time and it plays instantly. Doubling

as much as I do, you know what a big help it is.'

"Coming from one of the top reed men in the country, I knew this was a fine tribute to the Goldentone Plastic Reed. I wanted to know more about it. How long did it take him

By

HANK BENNETT

to get used to playing the Golden-tone Plastic Reed? How did Reed? How did tone quality compare to a cane reed? "Artie put it this way: If you're using an electric reaor, you know it took

you know it took

you know it took you a month to get used to it. It's the same with a Goldentone Plastic Reed. These plastics are so totally different from cane reeds in the way they respond that it takes a little time to get onto them. In a little less than a month, I was getting everything ont of I was getting everything out of a Goldentone I ever got out of a cane

Goldentone I ever got out of a cancreed.

"The second of the second of t

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GOLDENTONE PLASTIC REEDS PRODUCT OF SELMER

Wars may come and wars may go, but "the Balkan situation" is always with us.

What a wonderful hand it would make if all the A. F. of M. boys in war uniform could get together on one grand ensemble!

We read in eastern papers that E. Herman Magnuson has been appointed by the Speaker of the New York General Assem-bly to membership on the Committee on Cities, Commerce, Navigation and Inter-nal Affairs. Magnuson was former presi-dent of Local 134, of Jamestown, New York, and has been delegate to several national A. F. of M. conventions.

We are amazed at the stories of winter blasts reported from Texas and New Mexico and other southern localities. Come to Iowa, Federation brethren, and enjoy one of those regular Miami moder-

If the Federal Government had adopted If the Federal Government had adopted the idea of rationing ink, William Fein-berg, of Local 802, would never have been able to complete that twenty-seven and one-half columns of an "Annual Report". If that local continues to grow Feinberg may yet be compelled to publish his annual reports in book form.

From the Washington, D. C., Trade Unionist we learn that last month Local 161 presented the District Chapter, Ameri-161 presented the District Chapter, American Red Cross, an ambulance to be used as a blood donor vehicle, and in honor of Albert C. Hayden in recognition of thirty-five long years of faithful service as president of the local. This event, which took place in the auditorium of the United States Chamber of Commerce, with the Soldiers' Home Band-Orchestra furnishing the music, was a gracious manifestation of appreciation and good-will, towards one abundantly worthy to receive. The Hayden official career, both locally and international Executive member of the International Executive Board for thirty-one years and is now member of that hoard an nonorary member of that board for life—constitutes an honorable chapter in the annals of the American Federation of Musicians. We deeply appreciate the invitation from Local 161 to be present at the ceremonial, but acceptance was impossible. However, congratulations are in order and the same are heartily extended.

Leap Year is in full swing. Judging from the press columns it is somewhat difficult to determine whether the leaping throng is strongest in the direction of the marriage altar or of the divorce court.

The prevalence of "flu" is not necessarily an indication of increase in the popularity of aviation.

When Congress can think of no more things on which to impose a tax it can be quite safely taken for granted there are no more.

The mails are clogged with book pro-spectuses explaining the Federal Income Tax; but what is really needed is some kind of explanatory key to the explana-

The Kenosha (Wisconsin) Symphony Orchestra (Local 59), under the leadership of the distinguished Richard Czerwonky, has been delivering a concert series which have been accorded a wonderfully enthusiastic response by a music loving community. Such reports are the indices of cultural appreciation which speak impressively speak impressively.

Judging from the returns published in the Cleveland Musician there were no serious war-clouds hovering over the re-cent election of Local 4. President Lee Repp. Vice-President Ralph Villone, and Secretary-Treasurer Don Duprey had no opposition. The following executive board opposition. The following executive board members made the grade out of a slate of eight: Jon R. Beljon, Frank H. Nealon, Anthony Granata, B. W. Costello and Al Russo. B. W. Costello was elected as national convention delegate in connection with the ex-officio delegates. The examining board consists of Harry D. Avellone, August Caputo and Frank Hruby. With nearly 500 members in the armed service, nevertheless 721 ballots were cast. Out of the dreamland of pleasant recollections comes the reminder that it is just a decade since the great convention of 1934, when Local 4 rallied to her entertainment task in a fashion which made the occasion memorable. made the occasion memorable.

Many thanks to Adam Shorb for a copy of the Canton, Ohio, special of the Christmas Labor News—also for the opening program of the Canton Symphony season, Richard Oppenham conductors and attentions. program of the Canton Symphony season, Richard Oppenheim, conductor, and with an instrumentation of sixty-five. The symphony orchestra idea is enjoying a cultural expansion in America.

> Glorious Winter: Vigorous breeze; Much influenza;— Every one sneeze!

Ne'er be discouraged; Joyonaly sing: Almanac tells you— Heading for Spring!

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Arcari Signs Up With Local 77

It was an unusual experience for Andy Arcari, well-known accordion artist, to happen on James G. Mergan, Jr., of Local 77, Philadelphia, while on tour in the South Pacific with a U.S.O. unit. Morgan requested Arcari's autograph and Arcari agreed provided Morgan would sign up his current union card. Both thoroughly anioned this chance meeting

thoroughly enjoyed this chance meeting out in the wilds of the South Pacific.



Andy Arcari has just recently returned from a six-week tour with screen stars Gary Cooper, Phyllis Brooks and Una Merkle to New Guinea and Australia, where he entertained our service men. "The morale of our men overseas in some cases is higher than it is in camps back

home", he told us.

The party went through many interesting and thrilling experiences on this trip, which took them close to actual fighting which took them close to actual fighting sones. They were bombed twice and were in many alerts where fox holes proved to be havens. Their shows on many occasions were halted by alerts. One of his prized souvenirs is an autographed photo of General Douglas MacArthur on which the General wrote: "To Andy Arcesti with deen appreciation of

Arthur on which the General wrote: "To Andy Arcari, with deep appreciation of your patriotic service."

This was Arcari's third tour of battle areas. Previously he had visited the Aleutians and Labrador. Now he can hardly wait to get to North Africa and India. Since the summer after Pearl Harbor, when he sold his accordion studio, he has been devoting at least six months a year to entertaining servicemen.

Cesana Offers Scholarships

In view of the widespread and increasing interest in arranging, Otto Cesana, in order to stimulate talented students, is offering four free scholarships in modern harmony and dance arranging. Two of the scholarships will be through cor-respondence courses and two will be given in person at his studio. The rules are as

Applicant must play a musical instrument.

Must know all key signatures and common clefs.

3. Must write a swing version (melody lead sheet only) of the folk song, "Swanes

River", as it would be played by the following sections: brass, saxes, strings.

The choice of key is left to the student.

Melody lead sheets are to be written in "concert", that is, the melody is to be written where it sounds. Harmonization of the melody is not required.

Manuscripts, together with name, age and short blographical sketch, are to be sent to Otto Cesana, 27 West 57th Street, New York 19, New York.

Promotion Company

Products. Ltd., has organized a new company called International Sales Represen-tatives, which is located at 8570 Wilshire Boulevard, Beverly Hills, California.

This new firm will conduct the promo-tion of sales and advertising for many firms manufacturing various commodities.

Already they have several South American firms on their list, including no other than the world-famous Rico Products. than the world-famous Rico Products.
Ltd., manufacturers of the famous Rico reeds. Set out primarily for post-war activities, international Sales Representational Sales Representations. tives will also include in the very near



future the representation of many European firms

Basic Violin Playing

Thirty years of concert playing and teaching have given Carl Jaspan excellent material for his book. "Basic Principles of Violin Playing", which gives in eighteen lectures secrets of position (left arm and right arm), tension, relaxation, tone, technique, finger-crossing, tuning, intonation, shifts, fingering, bowing, staccato, legato, vibrato, phrasing, double stopping, harmonics and pizzicato. In fact, "Basic Principles" comprises a complete philosophy of the violin and is an outstanding phy of the violin and is an outstanding contribution to violin literature of the day.

News From the Big Three

Miller Music is happy to report that "Mairzy Doats and Dozy Doats" clocked up print orders for 300,000 copies in one week..., "Do Nothin' Till You Hear From Me" (Robbins) uses exciting brass and Me" (Robbins) uses exciting brass and reed figures, and Woody Herman in his Decca recording captures the spirit of the original "Concerto for Cootie". Jimmy McHugh, writer of "We've Got the Lord on Our Side" (Robbins), has a letter from overseas which he treasures. It is from a bomber pilot in the Australian theatre of war, and he writes that this new war song was tops with his rear gunner who always played it on the harmonica on the way back from bombing missions.

Tunes of the Month A Lovely Way to Spend an Evening.

By the River of Roses.
Don't Believe Everything You Dream.
Don't Sweetheart Me. Mairzy Doats and Dozy Doats. Easter Sunday With You. My Ideal So Good Night Star Eyes.
The Music Stopped. I Wish I Could Hide Inside This Letter. I'm Living From Kiss to Kiss.

Put Your Arms Around Me, Honey.
Sunday in Sorrento.
Army Air Corps.
Time on My Hands.
Silver Wings in the Moonlight.

TOP-FLIGHT BANDS

(Continued from Page Nine)

highly successful appearances at Loew's State, Apollo and the Hotel Lincoln in

Originally an alto man, Auld played the straight sweet style of Rudy Wiedoft with whom he studied on a scholarship at the age of twelve. The switch to tenor came 1936 while Auld was playing at the eenwich Village Inn. Inspired by re-Greenwich Village Inn. Inspired by re-cordings of the great Coleman Hawkins Auld took advantage of the band's need for a tenor man, and gave up alto. With the switch in instruments came the hot. driving tenor style which immediately attracted attention and brought a contract from Bunny Berigan. Instrumental fame came to Auld in the years of Artie swift rise to popularity at the Hotel Lincoln.

Asked to explain his unusual style, fuld said: "Being an alto man originally,

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History of Music

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when I shifted to tenor, I played it with alto technique. What came out is what alto technique. What came out is what I'm playing today. I use a strong attack and bite and punch out the notes. Most important of all, I always play on the

Auld's present orchestra is the second under his youthful baton. He first fronted a band while playing with Artie Shaw, and, when Shaw suddenly decided to leave

and, when Shaw suddenly decided to leave for Mexico, Auld took over the leadership. When Auld was given a medical discharge by the Army last year, friends urged him to step out with a band of his own. The votes of publisher Jack Robbins, Willard Alexander and Billy Shaw were decisive. With Robbins' assistance and coursel, Auld launched the present

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FOURTH INSTALLMENT OF PRESIDENT'S REPORT

(Continued from Page Ten)

triotic gatherings where such programs are put on the air.

EDITORIAL REACTION

Here are some samples of editorials on the subject:

PETRILLO'S LATEST MOVE

The high-handed step taken by James C. Petrillo, czar of the musicians' union, banning the making of records, electrical banning the making of records, electrical transcriptions or the like, with the object of compelling the substitution of union musicians for the juke boxes now generally in use in restaurants and other public places, as well as radio atations, is likely to fail of its object and to mean less music rather than merely a different kind.

In the first place, none of the users of so-called "canned music", with the except of the radio stations, can afford the expense of orchestras and will adopt the alternative of omitting music alto-

the alternative of omitting music alto-gether. Certainly no restaurant in or near Springfield that now makes use of mechanical music is in position to maintain a union orchestra of "live" musicians, especially as the union dic-tates the number of musicians that shall be used as well as the pay they

Shall receive.

While Mr. Petrillo is president of the American Federation of Musicians and American Federation of Musicians and as such nominally carries out the dictates of the Federation, he has proved by past actions that he is actually the dictator and that it is a case of the

It is said that it is a case of the tail wagging the dog.

It is said that the manufacturers of records are in position to withstand a long siege and are well stocked. The result of a prolonged battle with the musicians' union is likely to be detrimental to the overlyand musicians. Most mental to the organized musicians. Most union musicians are in position to look back to the period not so long ago when unemployment was so much the rule that they were eager to embrace the opthat they were eager to embrace the opportunity held out by the WPA to play
in less favorable conditions than exist
today. They were willing and eager to
play during lunch hours at war production plants under the guise of "morale
builders", among other things.

The arbitrary and dictatorial Mr. Petrillo might do well to have a care how
he stirs public opinion, whose reaction,
while it might not greatly disturb him

while it might not greatly disturb him personally, might prove anything but helpful to the union labor cause of which he is the director.—Springfield (Mass.) Morning Union.

PETRILLOISM

The President of the American Federation of Musicians is acting characeration of Musicians is acting characteristically in ordering the members of his union to cease recording music on July 31. The purpose, bluntly, is to make jobs for his men by doing away with the jukebox, which requires a constant flow of new records to keep going, and by eliminating the recorded programs that now so out over many radio grams that now go out over many radio

Almost certainly he will not succeed. The jukebox—whose future is already dubious because of priorities covering the materials of which it is made, as well as because of the shortage of shellac for records—did not generally displace live musicians. On the contrary, it went into places—taverns, diners, stores-where no music had ever been heard before. Should it be taken away, it is not likely to be succeeded by a string trio from the nearest local but by the silence that preceded its coming. The radio stations, particularly the smaller ones, rely considerably on recorded music to fill in odd moments, but they are not dependent on it and the ingenuity of the managers may discovered the state of the sta cover entertainment even more desired

In seeking to maintain jobs by denying technological progress, Mr. Petrillo is falling into the same error made by the building trade unions, who try to protect the jobs of carpenters by pretending that prefabricated houses do not exist or by attempting to bludgeon them out of existence. In so doing, the carpenter is playing a losing game. The fiddler is in the same spot. And their union leaders would serve them better if, instead of seeking to preserve a decaying monopoly, they endeavored to find in the new methods expanding op-In seeking to maintain jobs by denyfind in the new methods expanding op-portunities for capable workers.

portunities for capable workers.
Yet the worst of Petrilloism is not its blindness. It lies in its arrogant disregard of all other persons. If musicians stop recording, the effect will be felt not by the jukebox lessees and the radio station managers alone, but by every one—high school boy to grand-mother—who now takes pleasure in the phonograph. For records made for home phonograph. For records made for home use cannot, under the law, be denied the jukebox and the radio turntable. To hit at the jukebox and the radio Mr.

Petrillo is entirely willing to deprive the whole country of phonograph rec-ords, which have become increasingly difficult to get in any case. "The pubdifficult to get in any case. "The public be damned" obviously can be the slogan of high-riding unions as well as of tough-hided capitalists.

-Hartford Courant.

JIMMY PETRILLO RIDES AGAIN

That preposterous but highly effective dictator, Mr. James C Petrillo, president of the American Federation of Musicians, an affiliate of the American Federation of Labor, had been relatively quiet for a considerable period, but now he is loose again, in full cry but now he is loose again, in full cry. His latest ukase has forced the can-cellation of a half-hour program of symphony music by high-school musicians at the National Music Camp, at Inter-lochen, Michigan. The program was scheduled for a nation-wide hook-up by the National Broadcasting Company, the National Broadcasting Company, which has carried the programs every summer for twe've years as an educational feature. This summer school for orchestra instruction, by the way, is a non-profit institution under the supervision of the University of Michigan. Dr. Joseph E. Maddy, president of the camp, has protested that the broadcasts do not compete with professional music, and do not replace it. Little good that will do Dr. Maddy. He is dealing with a man who is not accustomed to being crossed. crossed.

This latest incident, which is hardly of nation-wide importance, follows by only a few days Mr. Petrillo's announcement of a campaign to force radio stations, soda fountains, bars and restautions, soda fountains, bars and restaurants to employ union musicians instead of using recordings. He says his 140,000 members will not make "records, electrical transcriptions or any other form of electrical reproduction of music" after July 31. Sometimes Mr. Petrillo is able to make a case for himself which heavers in elements of plants. self which has certain elements of plau-sibility. His plea for musicians who are forced out of work by mechanical gadforced out of work by mechanical gad-gets and amateurs is a real tear-jerker and can easily deceive the unwary. Only the other day Mr. Westbrook Pegler, who has often spoofed the "stand-in" system among other things, had a good word to say for Mr. Petrillo's argu-ment. Mr. Petrillo must be an extraor-dinary persuasive combonder. dinary persuasive ear-bender; anyhow, we live in a world that becomes odder every day.

If Mr. Petrillo thinks his new orders will really make much more work for living, breathing musicians, he is of course mistaken. All it means is that the public will not hear quite so much the public will not hear quite so much music—which, come to think of it, may not be an unmixed evil. The main issue, of course, is something else again: the right by which a man can so arrogantly decide what's what for the American people. But who is to stop him? No one that we know of. The inexorable course of events of the last few years has served to give him the immunity from the laws which hedge most other enterprises and to inhedge most other enterprises and to intrench him in a position where his word is law. He, and he alone, is boss, and what is to be done about it? Again, apparently, nothing.

-New York Herald Tribune.

DON QUIXOTE AT THE JUKE BOX

The hero of Miguel de Cervantes might tilt at windmills but it takes no less a person than James Caesar Petrillo to joust with the juke boxes.

Mr. Petrillo champions—and ably!—the interests of his helved with the interests.

the interests of his beloved piccolo-tooters and fiddle-scrapers in the Ameri-can Federation of Musicians. Others may have their private reasons for wishing him some manner of success in wishing him some manner of success in the contest, since a living musician will sometimes—sometimes—bear down just a little less heavily on the drum if he observes a trace of pained displeasure on the face of a customer; but no one yet has found a frown that would have any effect on m juke box or the people who drop nickels into them.

who drop nickels into them.

It is, of course, the living musician and his job in which Mr. Petrillo is interested. And Mr. Petrillo has been very good at finding or retaining jobs for musicians during a period when the march of mechanically reproduced sound has enabled one band or orchestra to play an indefinite number of entra to play an indefinite number of en-gagements and displace a number of other bands or orchestras merely by pouring melody into a phonograph re-cording and allowing the record to be played in restaurants and taverns or

possibly broadcast over the radio.

First Mr. Petrillo, through the power of his union, decreed that the "pan-cake turners" who put records on the machines and took them off in radio studios would have to be union musi-cians. Then he ruled certain concert artists off the air by refusing to let union musicians play their orchestral accompaniments unless the artists, too,

(Continued on Page Seventeen)



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Atlantic City, N. J., Local No. 661—Ralph Colarusso, Merle Gedt, Wm. A. Gedt, Wilbur Hamilton, Manny Kellem, John Koch, Anthony Lala, Sara Newell, Heary Oliva, Heary Bainville, Nicholas Rettino, Samuel Rubinstein, Wm. G. Schwarz, Israel Siekierka, Charlet Witsgall, Beaver Falls, Pa., Local No. 82—Samuel F. Bruce, Raymond Merledith, J. P. Henderson, Harry P. Carcase, John Tomisic, W. J. Powell, W. W. White, W. J. Gruber.

Binghamson, N. Y., Local No. 380—Robert Plum, Ata Russell.

Tounic, W. J. Powell, W. W. White, W. J. Gruber, Tounic, W. J. Binghameno, N. Y., Local No. 38th-Robert Plum, ARR Russell.

Buston, Mann, Lecal No. 9—Joseph I. Abramo, Milton I. Alpert, Carle Barreas, Anthony Bellacqua, J. Earl Bley, Reginald Boardman, Louis Bonck, Charles P. Burns, Henry Cocolo, Theodore J. Curley, Perrer LeReedes, Peter DeRosa, Charles DiGaetano, John M. Dorsey, Alfred M. Fiumedono, Jamei P. Poley, Rajsh W. Ford, Albert T. Forest, Bert Forsberg, Howland Freeman, Gennaro V. Gestid, Balvatore Gordano, Newman Goldschmidt, Edward A. Greene, W. Marshall Hall, James T. Harkins, Joseph Heller, George Hill, John E. Hogan, Joseph Jovinelli, Jr., Hugh F. Kelleher, Mrs. Mary J. Kerrigan, Frank T. Kidladf, George H. Lambert, James A. Lambert, Herbert Lockwood, Manuel O. Malak, Nye S. Mayhew, Salyy Mazzocca, Alphonaus F. McChemott, Frank A. Mezando, Erneat Ministeri, Morton W. Nathan, Akesandro Niccoli, Verner W. Niem, Emmett O'Brien, Edward N. O'Hearne, Paul J. Palombi, Louis Pascucci, Bryant W. Patten, Anthony E. Pinabell (Tony Bell). Wilma W. Pratt, Francis W. Procum, George E. Rivers, Ir., George H. Rogers, Jesse Rogers, Gerald T. Rolfe, Charles Rosten, Joseph Ryan, John L. Saviganano, Anthony Sherbo, Jr., Robert L. Stevens, Raymond Stewartson, L. Frank Sonh, Alexander Thiede, Rajsh Torrance, Wilfrid Trembley, George W. Ventre, Melvin Von Roseavinge, P. B. Whitzhouse, Charles R. Wolke, A. Gerritude Woodsman.

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Wilson, Florence Masterson, Betty Washburn, Raymond
Washburn, Al Session.
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Breca, Alberto Bettini, Benj. F. Carr, Tony Echavarria,
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R. Everts, M. J. Floe, Howard M. Hanson, Bernice Lund,
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Smith.

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Simoloy Owens, Estherry Koontz, Gilbert Hornet, Frank
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Bidewell, John Coa, Martin Coffey, Frank Chiniski, John
Delenendra.

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Fred Wolf.

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Rodriguez, Ernest Roenigen, Benjamin A. Rolfe, Irwin
Rose, Elmo Russ, Louis Salzman, Sara Sandroff, Sidney
Scheiber, Maurice Shaw, Samuel Siegel.
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Fair.

Namps, Idane, Local Poo.

Fair.

New Philadelphia-Dover, Ohio, Local No. 404—Leila

Kaner, George Kemerer, E. Gibbs.

New Orleans, La., Local No. 174—Al Moore, Howard

Kater, George Kemerer, E. Gibbs.
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Pittsbergh, Pa., Local No. 60—Will Aschey, Robert M.
Baird, Clyde G. Funk, Stanley Gurniak (Gurney), Edw.
P. Horgan, James T. Metzger, Herbert J. Wolfe: Henry
W. Zeigler, Mark Twain Clement.
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Jr., Richard F. Pell, Harold Rosander, Robert J. Ross,
Mary Navis Rubino, Samuel Rubinstein, Jay Savitt, Bob
Jon Slothower, Joseph Singer, Walter L. Wyker.
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A. Aberg, Milton Mamicson.
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Reading, Pa., Local No. 189—Arthur DeToro, Robert
S. Lossis, Mo., Local No. 23—A. J. Coleman, John
W. Page, Mike DeRudder.
Spokaner, Wash, Local No. 105—Robert Moore, Stan
Clarke, Lois Wright.
Schenectady, N. Y., Local No. 89—Nick Vinciguerra.
St. Pael, Minn., Local No. 30—Ed Guth, Harold H.
Walker, Marvin Lockwood.
Seattle, Wash, Local No. 171—Eldridge W. Farnsworth.
Tannton, Mass., Local No. 231—Russell Blake.

Tauaton, Mass., Local No. 231-Russell Blake.
Tulsa, Okla., Local No. 94-Archie Andrews, Thomas

E. Duncan.
Toledo, Ohio, Local No. 15—Glenn Kroctz.
Toronto, Ont., Canada, Local No. 149—Jack Barnes,
Wilson Dunlop, A. H. Kennedy, Deane Miner, James S.
Reid, Harold Shuttleworth, Kenneth Swift, E. VanRaalte.
Worcester, Mass., Local No. 143—Harold H. Gifford.
Wisconsin Rapids, Wiss, Local No. 610—Earl Rhode,
Mrs. Emery Pahl.

Local Reports

LOCAL NO. I, CINCINNATI, OHIO

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McBeth, Rudy Minniti, Nelda Moeller, Robert L. Wickelhaus.

Special members: Wm. J. Isbell, Lloyd E. Coppa, Louis
T. Innis, Roy Lanham, Billie Strickland, James W.

Stripling, Alvin B. Woodruff, Bertha Mac Woodruff.

Transfers issued: Oxis Maphis, Marie Tryling, Jack Rodman, Charles Mauthe, George McGuire, Alexander Von
Kreisler, Helen Von Kreisler.

Transfers deposited: Marysue Barnes, 103; Dan Pinto,
399; Joe Raye, 101.

In service: Alton Delmore, Gordon Epperson, Tom Gay,
Al Jordan, Ted Rakel, Dell Staton, Allan Stoll, Norman
Thullen, Harold Wegman, Don Wilks.

LOCAL NO. 2, ST. LOUIS, MO.

New members: Rosa Lee Burton, Helen Seymour, Don

New members: Rosa Lee Button, Helen Seymour. Don Brundley.
Full members: Martha Lee Harris, Russell Rıgden, Theo. McCrea, Richard Rasch, Dwight Lyle.
Transfers issued: James A. Wolfe, Al Sarli, Robert Landholt, Clem Zuzenak, Ernest Walker, Jr., Wm. Dauers heim, Raymond Rasch, Sam Kippel, Hyman Feldman. Arthur Lepper, Wm. Widdecombe.
Transfers deposited: Louis Pallendino, Erich Silberstein.
Emil Hebert, Gizelle Ehrenwerth, all 802; Leon j. Ortell, 417.

SUBSIDIARY LOCAL, LOCAL NO. 2, ST. LOUIS, MO. Officers for 1944: Elijah W. Shaw, president; Robert Parker, secretary.

LOCAL NO. 3, INDIANAPOLIS, IND.

LIXAL NO. 3, INDIANAPOLIS, IND.

New members: Hugh Williams Gleen Care, Lennes
Pollock, Joan Izor, Don Robert Kendall, Maxine Snell,
Philip G. Jackson, Stephen Rosenbaum.
Resigned: J. Russel Robinson.
Transfers issued: Jo Ann Browning, Neville Foland,
Ralph Coverstone, Joa. Wm. Moore.
Transfers deposited: Betty Whittaker,
Jeanne Patterson.
Transfers withdrawn: Doris P. Herr, Jeanette Palazola,
Anns R. Coz, Franke Paul, George E. Mitchell. Danny

leanne Patterson.

Transfers withdrawn: Doris P. Herr, Jeanette Palazola,
Anna R. Cox, Frankse Paul, George E. Mitchell. Danny
Ferguson, Harold Krauss, Charles Payne, John M. Miller,
Hugh Williams, Seven Bouenbaum.

Traveling members Ace Brigode, Gene Pope, Dale
Simpoon, Warney Ruhl, Fred Cusck, Doris Herr, Jimmy
James, Tommy Wills, Lyle Sisk, Kenny Jagger, Bob
Womack, Stan Myers, Joy Carlos, Stan
Porter, T. Gottesmana.

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III: Lee P. Gallagher, 472; Edward Lewin, Thomas Vodola, both 802; Rose Miller, 103; George Hamilton, 47; Douglas Lowery, 31; Neal P. Boyd, Kenneth Jackson, both 10.

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(Continued on Page Eighteen)

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Petrillo in Pictures

NATIONAL ASSOCIATION OF BROADCASTERS

535 FIFTH AVENUE, NEW YORK, N. Y.



FOURTH INSTALLMENT OF PRESIDENT'S REPORT

(Continued from Page Fifteen)

joined the union. Now he refuses to let union musicians play for recordings unless the phonograph companies will prevent the records from being used on radio stations or coin phonographs.

It happens that the United States courts have held that a manufacturer, be it of phonograph records, mimeograph machines, or toothpaste, cannot

limit the uses to which his product is put after it leaves his possession.

put after it leaves his possession. This rather puts the phonograph companies in a tight spot, but Mr. Petrillo says it is "up to them" to find a way out.

It is just possible their way will be to hire bands of non-union musicians, but anyway Mr. Petrillo undertakes turn back the phonograph turntable as he would the hands of a clock, and the immediate result is apt to be a loud, raucous, grating sound as the needle digs layers of shellac off the record.

—Christian Science Monitor.

-Christian Science Monitor.

ENOUGH ROPE

We are aware of Mr. Jimmy Petrillo's virtually unblemished record of getting virtually unblemished record of getting his own way. All the same we agree with Chairman James L. Fly of the FCC in the belief that for once Jimmy has gone a little too far and is due for something of a fall. Despite the war. Jimmy has managed to keep himself pretty consistently in the headlines for the past ten days. He has decreed that the members of his American Federation of Musicians shall make no phonograph recordings. He has forced the graph recordings. He has forced the

National Broadcasting Company to can-National Broadcasting Company to cancel the half-hour program of symphonic music by the high school musicians at Interlochen, Michigan, which has been an annual midsummer feature for the past dozen years. He has instructed members of thoroughly unionized symphony orchestras that they must refuse to play in any auditorium in which the non-union Boston Symphony has been booked to appear.

The only explanation that Jimmy has youcheafed for these arbitrary edicts is (Continued on Page Etahteen)

(Continued on Page Eighteen).

LOCAL REPORTS

(Continued from Page Sixteen)

Rudolph Fous, Ralph Hayes, James Hughes, Jesse Vance, Tommy Frank, all 10; John Doolittle, 8: Verne Vorwenck, 1; Walter Link, 41: Jack Spector, 4: Will Obborne, Arnold Andelman, Elias Pinisker, Harold Tennyson, all 802: Joe R. Adams, 47: James Hardy, 1: Eugene Bird, 75: Carl Lodico, 10: Norman Condey, 47 Alex Megyesy, 275; Max Arbogast, 507: Wayne Rubinson, 107: John Bach, 386: Bob Allen, Sidney Brewer, Peter Puglisse, Arthur Lombardy, Edward Jenkins, all 802: Paul Bordonaro, Lou Marrone, Sal Dottore, all 4: Ken McClutchie, Aribur LaCroix, both 5: Frank Bresche, 60: Anthony Chiecini, 77: William Salle, 21: Leo DiCarlo, Paul Clement, both 9: Jerry Wald, William Shine, Harvey Persky, Dave Kuttzer, Robert Bastian, Leonard Mirabella, Louis Spinelli, all 802: Paul Rombach, 5: Morry Cornelius, 196, Ralph Pfiffner, 47: William Hallar, 40: 1. Mack Perrello, 10: James Mover, 126: Ellia Tollin, 77: Andrew Acquarulo, Francis Antonelli, both 234: Peter Ripelson, James Hartman, Harry Herskhowitz, Carl Sturins, Carl C. Gray, Fiore D'Agostino, Milk Britton, Wm. B. Langesin, Ned Nishan, Raymond Cassel, Vincent DeCisco, Jee Britton, Amelie Di Pietro, Thos. Alcock, Franklin C. Reid, all 802: John Brewitze, 542: Jules Raskin, Charles Gregory Guglieri, both 362: Glen Roeger, 24: Lew Loomis Wm. J. McDowell, both 10: Charles Spisak, Philip Belzer, Jack Jacobson, Harry Haupt, Francis L. Reudelhuber, Charles Russo, Daniel Vanelli, Frank D'Annolfo, Alvin Stoller, Willey G. Forman, Jack Jacobson, Phil Belzer, Jack Jacobson, Harry Hugh, Frank D'Annolfo, Alvin Stoller, Wilky G. Forman, Jack Jacobson, Phil Belzer, Jack Jacobson, Harry Hugh, Frank D'Annolfo, Alvin Stoller, Wilky G. Forman, Jack Jacobson, Phil Belzer, Jok Jacobson, Pring Lindenberg, John Morrit, Les Runness, Bassell Grant, all 802: Herbert L. Harper, 532: Sol Face, 235; Vernon Whitney, 601: Marmen Pockrand, 57: Russ Montealus, 144: Jerry Greco, 5: Ian Garber, 10: Francis Annis, 60: Jack Dougherty, 261: Anthony Fornaro, 60: Marvin George, 47: Don Hass, 10: William Mickel, 99;

The remainder of February Local Reports will appear in the March issue.

FOURTH INSTALLMENT OF PRESIDENT'S REPORT

(Continued from Page Seventeen)

that he wants to keep open as many jobs as possible for his dues-paying members. It would take no great dialectical acumen to show that the proba-ble tendency of the decrees will be greatly to restrict rather than increase employment. If union musicians are to make no more records, that will be just so much off their income when their royalties from their old records peter out. If symphony orchestras have to cancel their tours the concert season will be shortened by just so much. If, as in the Interlochen orchestra case. non-professionals are replaced by professionals already under contract at flat weekly rate, where is the gain? merely means so much more work for the same pay.

the same pay.

"However, a perfect reductio ad absurdum of the whole business appears in the reports of the recent convention of the American Federation of Musicians at Dallas, Texas. Mr. Petrillo, of course, presided. That convention opened with a concert by the non-union and non-professional band of the 112th United States Cavairy, which also performed at subsequent sessions of the convention. These concerts were deconvention. These concerts were described by the International Musician, official journal of Mr. Petrillo's union, as "a wholesome joy to all lovers of band music". Another concert by "a student orchestra of 45 pieces" is also reported.

But more significant than anything But more significant than anything else is the fact that Mr. Petrillo's latest didoes have caused the indubitable friends of organized labor to get the wind up. Obviously they fear that Mr. Petrillo's high-handedness may set in motion a general reaction against unions and unionism. Thus John Chamberlain the book critics who is also did berlain, the book critic, who is also director of the Bureau of Industrial Relations at Freedome House, New York, is begging editorial writers not to let Mr. Petrillo's actions prejudice them against the unions whose members are actually engaged in the war effort.

-Washington Post.

PETRILLO AGAIN

James Caesar Petrillo has gotten away with all kinds of high-handed acts during his reign as head man of the American Federation of Musicians.

But we're willing to bet a two-bit

harmonica against a gold-plated saxo-phone that in ordering his boys not to make any more records after August 1 he's stuck his neck out so far that he'll got it chopped off.

Petrillo's objective is to stop the use of records in juke boxes and by radio stations. He thinks this would provide more jobs for musicians. Since the record makers can't effectively control the use of a disc, once it passes out of their hands, Petrillo's edict apparently means that there'll be no more records for home use, either.

The order is likely to go into effect. of course. It may deprive us of new recorded music for many months. But rising public wrath will catch up with little Caesar sooner or later and he'll

go the way of all dictators.

The most likely avenue for this wrath to strike at Petrillo and others of his ilk is through a demand for speed in passage of bills which would bring labor monopolists under the scope of the anti-trust laws, where they belong

Under current interpretations by the Supreme Court, labor and its misrepresentatives can get away with most anything, providing it is done for the sake

"promoting union objectives".

Petrillo's ridiculous effort to make more jobs for his boys by cutting off the supply of canned music is just what is needed to stir the people to insisting that the laws be made specific and plain against such monopolists.

Meanwhile, such ridiculous edicts as the one which forced from the air the high school orchestra at the National Music Camp at Interlochen, Michigan, simply, show up. Patrille's great and simply show up Petrillo's greed and unreasonableness. Little Caesar is riding for a fail.

-Akron Beacon Journal.

THINK AGAIN, MR. PETRILLO

Some of us would be happy if we thought Mr. James C. Petrillo had a case in his war on juke boxes. There are still citizens who would like to be able to distinguish their own words when holding forth with friends in public places of relaxation.

Unfortunately for the objectors, how-Unfortunately for the objectors, however, Mr. Petrillo's case would be no case at all, even if directed solely against the jukes, which it is not. As president of the American Federation of Musicians (A. F. of L.), Mr. Petrillo has notified manufacturers of records that after July 31 the 140,000 members of his union will case making disease. of his union will cease making discs or any electrical transcriptions for use by radio, restaurants and bars. The idea. of course, is to force employment of

more musicians in the flesh.
Your way is no way to run a union.
Mr. Petrillo. You're right back where
other men were when they threw rocks
at reapers. As long as America wants recorded music on the air—a great deal of which is well worth wanting—and as long as it wants recorded music in restaurants and hars, it's going to have it. You may be able to be a nuisance; you may possibly stop a good deal of "canned music" temporarily. But you can't buck a public demand of this sort very long.

We're not anti-union, Mr. Petrillo. ar from it. We assume that the Chi-Far from It. cago Federation of Labor isn't anti-union, either, in giving its radio audi-ences recorded classical and popular programs. It is precisely because we want the maximum of public good will for unions that we volunteer to advise you today.

The only result of much significance that you can accomplish by your ulti-matum, if you maintain it, is to dismatum, it you maintain it, is to dis-credit your own union in the eyes of the public and give labor-baiters another talking point in the campalum they now are waging up and down America, to smear and thwart unionism everywhere.

-Chicago Sun.

UNQUOTE

QUOTE PETRILLO AND THE PRESS

ational Association of Broadcasters 535 Fifth Avenue, New York, N. Y. August, 1942 No. 1 Vol. I

PRESS SAYS "NO" TO PETRILLO

The bans, edicts and pronunciamentos of James Caesar Petrillo, president of the American Federation of Musicians, have evoked a resounding and virtually unanimous disapproval from the nation's press. Moreover, the issues which Mr. Petrillo has created have occupied editorial attention second only to the direct phases of the war itself. Such public consideration of an issue

other than the war is of necessity the result of a combination of factors. Mr. result of a combination of factors. Mr. Petrillo selected this moment of national concern to spring on the public a number of highly unpopular pronouncements: The Interlochen ban, refusal to allow the enlisted men's orchestra of "This Is the Army" to perform at a canteen opening in New York, the hear on music recordings and the the ban on music recordings and the threatened blacklisting of municipal and college auditoriums in which the Boston Symphony Orchestra is scheduled to play.

The National Association of Broad-casters believes that the public may be interested in the editorial arguments which add up to a "no" to Mr. Petrillo; and it therefore reprints in this issue a few of the editorials on the issue of Mr. Petrillo.

On September 16, in Federal Court in Chicago, motions will be heard in connection with the action brought against Mr. Petrillo and his union by the Anti-Trust Division of the Depart-ment of Justice. Thurman Arnold. ment of Justice. Thorman Arnold.
Assistant Attorney General, is expected personally to appear and to ask for a temporary injunction restraining Mr. Petrillo from enforcing his ban on re-cordings. Joseph Padway, counsel for Mr. Petrillo, will move for a dismissal of the suit. Editors and the public alike will watch these developments.

San Francisco Chronicle-

INTOLERABLE

The issue is now drawn between James Caesar Petrillo, president of the American Federation of Musicians, and the Government and people of the United States. Petrillo has stood pat on his defiance of the American people. His ban on recorded music--which means neither more nor less than that he. Petrillo, can say what shall and what shall not go on the air in the United States—went into effect at midnight Friday night.

We do not associate the rank and file of the American Federation of Musicians in this contest. This is because the rank and file musicians have nothing to say about the case. They are helpless in the hands of Petrillo. He is their absolute dictator. He operates under a constitution, framed at his dictation, which explicitly provides that he may, at any time, and at his sole will, change any portion of it that he wishes. "Do you call that a constitution?" ex-claimed a United States Supreme Court Justice, on hearing that provision read. Petrillo is literally the musicians' Czar. He gives the orders: if any musician should dare protest. Petrillo can deprive him of a livelihood.

This is why we say the issue now raised is between the people and Petrillo alone; the rank and file musicians are only his pawns. There is, however, another issue between Petrillo and the labor movement. It should be intolerable to the labor cause that any man should arrogate to himself such power over workers—a power prac-tically of life and death, if livelihood

has anything to do with living.

The issue with the whole people is that it is intolerable that an individual should use such power to dictate what they shall and shall not hear over the Such dictation in its fullest extent is implicit in Petrillo's order to abolish radio record playing and in his action by which he shut a high school orchestra off the air. Such is the dependence of radio on music that if Petrillo can dictate what shall be played on the air he can dictate what shall be said on the air. He has assumed to set himself up as a radio censor, responsible to nobody and in defiance of the Government and

and in denance of the people.

Elmer Davis, Director of War Information, appealed to Petrillo to cancel his order, without result. Petrillo has also defied the Communications Communication.

Anneals are useless with a formation for the people of the communication of the people of t mission. Appeals are useless with a man like Petrillo. The case is one for the law enforcement officers. The injunction suit authorized by Attorney General Biddle should be pressed. It is time we found out whether one individual is superior to the Government and people of the United States.

Louisville Times-

GESTURE FOR DEMOCRACY

An effort of Daniel Britt, special assistant to Attorney General Biddle, to bring the American Federation of Musicians, its president, Julius Caesar Petrillo, and others into line under the Sherman Anti-Trust Law is a heartening gesture in behalf of democracy by the judicial branch of the Federal Gov-

ernment. Intelligent people know the great value of unionization; its beneficial social effect so long as its procedure is legitimate; necessity for its existence as the only known means of protecting millions of workers from the rapacity of unscruptions employers. A year meaning the social process of the second control of the second control of unscruptions employers. of unscrupulous employers. A vast majority of workers want no more than the protection which is provided under advanced legislation. Some leaders are in the business of labor politics for what there is in it to them personally; some rank-and-file people are unwarrantely demodiar. rantably demanding.

Such persons must be disciplined by law enforcement in the interest of equality of opportunity for citizens of the United States.

Failure to enforce laws they violate ould, or might, cause eventual loss of all labor has gained in a half-century of progress. When high school students' orchestras cannot be heard in broadcasts because the American Federation of Musicians doesn't wish to give them the green light suspicion is bred, among millions who are neither devotees of millions symphonic music nor enemies of labor, that something must be wrong, even perhaps criminally wrong.

Columbia (S. C.) Record-

. James C. Petrillo, president of the American Federation of Musicians, the Mussolini of music in the United States, has ordered all his union members to stop making phonograph records and other transcriptions after the end of other transcriptions after the end of this month . . and this is simply the latest of Petrillo's impositions upon American music in the name of labor. . . . Some day James Petrillo will be taken down a peg or so and this may be the occasion of his depegging. He runs up against the radio stations and as the American Society of Authors and Composers can tell him these fellows can take care of themselves pretty well.

Charlotte (N. C.) News-

James Caesar Petrillo, as heavyhanded a labor leader as ever ran loose in our tolerant land, has commanded the realm of recorded music to be still. and thus far no man has actually called

Grand Rapids Press-

. The sole reason offered by Petrillo in his defense of his prohibiting recording engagements is that 60 per cent of the 133.000 members of his organization are unemployed. It is his quaint idea that if his men do not make records he will force the juke joints and other establishments dependent upon recorded music to employ live musicians. The idea is, of course, absurd. Virtually The idea is, of course, absurd. Virtually none of the places using recorded music could afford to employ one live musician, let alone a group of four or five. The end result of Petrillo's order . . . would be to deprive millions of the pleasures of music . . . Contrary to the impression Petrillo's recent actions convey, the crisis among musicians is not something which has developed in the last few months, nor even years. the last few months, nor even years, At least 60 per cent of them have been chronically unemployed for more than a decade.

New Republic Magazine-

PETRILLO AS KING CANUTE

James Petrillo, president of the American Federation of Musicians, has ordered all his union members to stop making phonograph records or other types of transcriptions after the end of this month. Mr. Petrillo explains, how-ever, that he didn't say "positively". Musicians may go on making phonograph records for home use if the manufacturers will give a guarantee that these will not be played on the radio or in juke boxes. No manufacturer, of course, can give such a guarantee, and it would be illegal if he did. Mr. Petrillo will also make records for the army and navy, but these groups need few such recordings.

This is one of the flattest attempts to halt technological progress in the whole history of trade unionism, and it will be extremely interesting to see the outcome. Unions have fought technological progress ever since they have existed, from the days of the English and Scottish weavers who opposed the introduction of multiple looms. Almost always they have been beaten, though the building trades at this moment are preventing the use of some important inventions.

Mr. Petrillo says he wants to get vork for union musicians in bars, juke joints and other institutions where records are now played. But this is non-sense. Ninety-five per cent of such institutions can't afford even one live musician, to say nothing of half a dozen; and any half-dozen they could hire would be pathetic competition for a recording by one of the top "name" bands. It is safe to predict that if Mr. Petrillo sticks to his guns, most places will either abandon music, perhaps install a radio or, most likely, continue to use old records or records produced for the home only, in defiance of the A. F. of M. Meanwhile, Mr. Petrillo will suffer all the odium of a man who, in a hopeless fight against technology, has struck a serious blow at recreation has struck a serious blow at recreation at a time when the strain of the na-tional war effort makes such recreation more than ever necessary.

South Bend (Ind.) Tribune-

Mechanization constitutes a serious problem for organized musicians. Those who would solve the problem, however, by placing severe restrictions on the use of mechanical equipment seem to be minimizing some important aspects of the matter. For example they might attach more importance to the part played by mechanical records in the development of popularity for many individual musicians and many orchestras. The recording system has tre-mendous advertising value for musicians . . . where it can be proved that mechanical equipment is reducing emmechanical equipment is reducing employment of musicians intelligent co-operation effort for correction seems to be in order. It is not settled, however, that a vast increase in employment of professional musicians would be a re-suit of widespread suppression of "canned" music.

Worcester (Mass.) Gazette-

The maneuvering of James C. Petrillo as president of the American Federation of Musicians during the past few weeks has, as predicted, placed him in an uncomfortable position and his union in an unfavorable light. He is getting more than he bargained for.

The dictatorial head of the musicians' union thus stands to lose more than he can nossibly gain. He has than he can possibly gain. He has overestimated his own powers and has underestimated the value of public goodwill. The union itself may soon discover, if, indeed, it does not already realize, that its boss is a liability rather than an asset.

Easton (Pa.) Express-

Eventually, we may have to simplify things by putting all union musicians on the Federal payroll, or by paying them not to play, basing their income on the amount of music they agree not to play, but in the meantime the Petrillo plans seems calculated to be no end of fun, and an inspiration to all who are devoted to bigotry and coercion as he is.

New York Herald Tribune-

PROSECUTING PETRILLO

In its famous Hutcheson decision, rendered February 3, 1941, the Supreme Court implied that virtually nothing a trade union might do in pursuit of a labor dispute could be considered in violation of the Sherman anti-trust law. To justify the ruling the majority opinion in this case made extended reference to the Norris-LaGuardia act which forbids injunctions against union activity ity under certain conditions. This law, said the court, revealed the will of Congress to let labor leaders or organi-Congress to let labor leaders or organizations have their way regardless of the issue in dispute and its effect on interstate commerce. Mr. James Caesar Petrillo, who is no fool, is no doubt so familiar with this decision that he could quote it backward. No doubt, also, he considered that it gave him carts blanche to go phead with his recarte blanche to go ahead with his re-cent ban on canned music. So it must have surprised him greatly to have Attorney General Biddle bring a suit under the Sherman act to enjoin him.

We hope so, at least, because most of the rest of us will share his surprise, but pleasantly. And we shall await with enormous interest to see how the courts react to the suit. Petrillo's arrogant order reeks with restraint of trade, but no more so than the jurisdictional squabble that precipitated the Hutcheson action. Shall we hear again in this flagrant instance that a labor lord may decree a strike or boycott on any pre-text which suits his fancy with com-plete immunity? If not, then the line to be drawn offers another source of curiosity

In the Hutcheson case a union of car-penters demanded certain jobs which had been given to machinists, inci-dentally also union men and fraternity brothers within the American Federa-tion of Labor. To enforce their demand the carpenters not only halted constructhe carpenters not only natted construc-tion for the Anheuser-Busch Company in St. Louis but advertised a boycott of the company's products. It was their business, they said, to get carpenters employment, regardless. And it is Pe-trillo's business, he says, to get musi-cians employment, also regardless. The layman searches in vain for any basic layman searches in vain for any basic difference between interfering with the heer traffic for a purpose of the kind and shutting down on the dissemination of canned music. But, unlike Petrillo, he is eager to he educated.

Petrillo contends that half the membership of his American Federation of Musicians peeds tobe and that it is his

Musicians needs jobs and that it is his duty to provide them. While allowing for gross exaggeration, it is possible to sympathize with him in his objective. But the end, however worthy, hardly justifies his means, which are both intolerably ruthless and unutterably stupid. It is unnecessary to elaborate the point that because some persons want work is no excuse for victimizing the public. And as for the small radio stations, the bars, restaurants and soda fountains that he would deprive of canned music. that he would deprive of canned music, how many, does he think, can or will substitute live musicians? Almost none. If his order holds, many of the radio stations will close, depriving other labor of jobs; silence will succeed the juke box, and new records for the home will be wanting. For more than one reason he would do well to pray that the injunction is granted. injunction is granted.

Detroit News-

. . . It was not to be expected that Jimmy Petrilio and his current pretensions to absolute power in the field of music as a calling would long escape the notice of the Department of Justice. which now asks an injunction to re-strain the union head from forbidding his musicians to make recordings for radio and other commercial purposes. ... In a statement bearing on the so-

cial and economic implications of the

matter in hand-a somewhat unusual matter in hand—a somewhat unusual procedure in a routine government law-suit—Attorney General Biddle puts in a few words the issue which exists or is in the making in any industry, like music, in which engineering advances have had the effect of curtailing employment. . . . It could be added that many an "unemployed," musician is not active. an "unemployed" musician is not actu-ally unemployed. It is well known that, except in the fairly large centers, a majority of union players are not fultime musicians, but salesmen, clerks and workers in other lines.

Dayton (Ohio) News-

The initial in the name of James C. Petrillo may indeed stand for Caesar, but there must be those who incline to think it is the symbol for Canute. For Mr. Petrillo is striking an attitude suspiciously reminiscent not of a man crossing the Rubicon but of one who is going to get his feet wet. He is commanding the tides of technology to recede in obedience to his wish. . . . It is much too late in our age for even Mr. Petrillo to conclude that the phonograph, the radio, the motion picture with music and, for that matter, the juke box, are mechanisms that ought never to have been invented.

Danbury (Conn.) News-Times

. The government seeks an injunction to nullify the czar's edict. Music may have charms to lull Mr. Petrillo out of the picture. . . . We do not see just how he has worked himself into the symphony of democracy. He is a

Philadelphia Record-

YOU CAN'T WIN A STRIKE AGAINST PROGRESS

James C. Petrillo, who is leading his American Federation of Musicians in a strike against mechanical music, should remember the English weavers.

Weavers in Lancashire, England, rioted early in the 19th century against introduction of machinery to replace hand looms. Lives were lost, property

But progress won—with the result, in the classic dictum of economists:

Two centuries ago, not one person in m thousand wore stockings; one century ago, not one person in 500 wore them; now, not one person in a thousand is without them."

Petrillo has been named defendant in Petrillo has been named defendant in an injunction suit brought by the Government, because he ordered his union members not to play for records or electrical transcriptions. The Government says his ban affects records for the home; Petrillo says it is aimed only at broadcasting stations and juke boxes.

He is accused of engaging in "a wrongful and unlawful combination and

conspiracy in restraint of trade."
The courts will decide that.
But we are quite sure that he is engaged in a combination to restrain progress, and that nobody can win a

strike against progress. We sympathize with musicians who have lost their jobs through commercial use of canned music. How many they are is uncertain. Petrillo says more than half his membership is out of work. The Government replies that not more than half of the members de-

pend solely on music for a livelihood. No one can blame a man for fighting for his job. But we wish the cause of the musicians were led by someone more worthy of respect than the man ho has been called the "musical itler" of America. Petrillo says he fears for the future

of American music, but we do not share his fears.

We recall that the coming of movies was to end acting as a career. Actors in Hollywood today are many times better paid than stock company mem-bers ever thought of being.

We recall that the invention of the linotype was to end the trade of printing as a career. There are more printers today than there ever were; they are better paid—and there are far more books, magazines and newspapers available to the public than ever before.

Introduction of mechanical music-over the radio, in juke boxes, over pri-vate wires—has brought more and better music to the American public. That is what will count in the long run. And it may be that having fewer musicians, better paid, better known, working steadily, will immensely improve the lot of musicians—as progress has im-proved the condition of other workers.

We should not, of course, neglect the future of music. Perhaps record companies and radio companies should maintain orchestras to develop future musicians as major league teams main-tain minor league "farms". Perhaps tain minor league "farms". Perhaps the NYA and WPA music programs should be revived and enlarged.

New York Post-

PETRILLO VS. THOMAS EDISON

Midsummer madness, in our opinion. reaches a height of some kind in the edict by Boss Petrillo of the Musicians' Union against the recording of music. The Boss says that phonograph records, The Boss says that phonograph records, used by radio and in cafes, or joints, reduce the employment of musicians. We would like to bet The Boss that there are five times as many working musicians today as there were in the year in which Thomas Alva Edison discovered that sound could be recorded (1877).

(1877).

The Boss is probably wrong if he thinks that the kids and their parents who now listen to first-rate recorded swing and classical music would listen just as avidly to the corny stuff they would he likely to get if a couple of yould be likely to get if a couple of thousand new orchestras had to be formed in this country over night. Music has never been so sensationally popular as it is today. Phonograph records take much of the credit. We think The Boss is trying to kill the best salesman for the commodity it is his business to peddle. And so we his business to peddle. And so we think The Boss's position is funda-

think The Boss's position is fundamentally anti-music.

Since we're liberals, we adore facts. We say this: Can Petrillo prove, statistically, that recordings cut employment? If so, how much? Will he'balance that against the amount of employment created by recordings? What is the net? Is it serious enough to justify a war against Thomas Edison? tify a war against Thomas Edison?

Lynchburg (Va.) News-

FUEHRER, WE REPORT

The president of Lynchburg's Musicians' Union says he is required to report to the National Musicians' Union in New York that a Camp Pickett orchestra is playing in Lynchburg for a dance given for Camp Pickett soldiers. This union official says further that he understands that War Department orders forbid service orchestras from playing away from their post.

"We're not trying to stop the orchestra from playing and it's none of our business if it does play here", the official said, "but I do have to report it to

New York.

Then what? Perhaps the National Musicians' Union will order Camp Pickett blacklisted, or order the War De-partment to forbid camp orchestras. Perhaps Czar Petrillo will take a hand, and continue to prove that he is more powerful than the United States Government, including the War Depart-

We are waiting now, to see the National Musicians' Union decide that airraid sirens are musical instruments and must be operated only by union musicians, who of course would be the only ones capable of producing that elusive

warbling" sound.
There are some pretty good percussion instruments in the armed forces, called guns. Perhaps the union musicians would like to take over control of some of them in the coming great war symphony of Europe. Nothing like carrying things to their logical conclusion.

Miami News-

PROGRESS AND PREJUDICE

Emperor Petrillo's ban on "canned" music has been put into effect. In the effort to compel the people to hire an orchestra, instead of buying a phonograph record, the edict is that no subject of the emperor shall be allowed to play or sing for the phonograph.

It is precisely as if the copyists' union had seen to it in Gutenberg's day that the new art of printing was suppressed. Did it not take the bread from the mouths of the children of the copyists? No matter that it opened the door of knowledge to all the world. The copy-

ists must be served.

Men in their blindness have ever stood in the path of technological progress, like the harvest hands who burned the first harvesters. It would make work for more soldiers, by the way, if we fought this war with bows and arrows instead of hombs.

Whoever has stood in the way of this advance has been crushed by this advance. When you hear a light explosion, like the popping of a rubber balloon, that will be Petrillo, stopping the phonograph.

El Paso (Texas) Times-

. Petrillo has explained that his order was designed to put more musi-cians to work. It is obviously an at-tempt to stop the wheels of mechanical tempt to stop the wheels of mechanical progress, and is reminiscent of the futile effort of farmhands many years ago to halt the use of the McCormick reaper. With many musicians being drafted into military service nowadays, it is not concelvable that much unemployment exists in that field now.

New York Times-

PETRILLO AS A CASE STUDY

The overwhelming majority of citizens rightly consider it an outrage that a private individual can and does order a school band off the air, and that he can and has ordered the country's musicians not to make records to be played over the radio or in public places. So strong is this opinion that the Department of Justice has proceeded to prosecute Mr. Petrillo for violation of the Sherman anti-trust act. But there is still a great deal of confusion of thought about the matter. The Administration and Congress seem to be angry at Mr. Petrillo for making use of the extraordinary powers that their own policy has put into his hands. A few persons even now seem to think that his policy is justified economically. Most of the anger that has been aroused is directed against Mr. Petrillo personally. But we cannot see this case clearly unless we see it as the perfectly logical out-come of some of the economic and labor notions and policies that have dominated the Administration in recent years. Mr. Petrillo's edicts can be most profitably considered as a single but particularly illuminating illustration of a much wider situation.

of a much wider situation.

It should hardly be necessary to point out that Mr. Petrillo's highhanded actions are indefensible from the economic standpoint. He is grossly mistaken, for example, when he assumes that if he forbids radio stations and restaurants to use records they will have to use orchestras and bands. The net result will be simply that the public will hear less music. The small radio will hear less music. The small radio stations and restaurants will not be able to afford it. To the extent that the public is forced to spend money to make such arbitrarily created jobs for musicians, moreover, it will have just that much less to spend in ways that create other kinds of jobs.

The Department of Justice has corrected.

The Department of Justice has correctly described certain effects of Mr. Petrillo's policy as follows: "(1) in times of unemployment it forces em-ployers and the consuming public to pay for a private system of unemploy-ment relief, and (2) in times of rising employment it relieves members of the union from the competitive necessity of learning how to do a different kind of job." The department might have gone further, and pointed out that it reduces the income of the ablest and most talented musicians (by preventing them from making or getting the full use of recordings) in the hope of forcing the employment of less talented or inferior musicians. It would also lower the average quality as well as quantity of music heard by the American public.

Cleveland Plain Dealer-

ENTERTAINMENT DICTATOR

The high-handed conduct of James Caesar Petrillo, president of the American Federation of Musicians (A. F. of L.) in forbidding the National High School Orchestra to broadcast from Installable. Federation members not to make records or transcriptions after August 1 is finally going to be investigated by the Federal Communications Commission and the Department of Justice.

This man Petrillo annoys us. It's This man Petrillo annoys us. It's about time somebody did something to curb the despotic power he exercises over the broadcasting of musical entertainment. Any talk about the danger of dictatorship from Washington is mere hypothetical speculation compared with the actual dictatorial power has wided in telling radio exteriors what he wields in telling radio stations what they can and what they cannot broad-

In his efforts to prohibit amateur and transcription broadcasting, Petrillo is trying to create artificial jobs for members of his union, many of whom, he says, are unemployed. Somehow, we cannot sympathize with this attitude in times when any able-bodied man can get work in war industries.

St. Louis Globe-Democrat-

PETRILLO'S DEAF EAR

In the lexicon of Czar Petrillo of the American Federation of Musicians, patriotism is just a word which comes after union labor and selfish interest. The one-man ruler of the A. F. of L. union, whose middle name is appropriately Caesar, has turned a deaf ear to the plea of Elmer Davis, director of War Information, just as he has ignored the appeals of Attorney General Biddle and Chairman James L. Fly of the Federal Communications Commission.

The Office of War Information aptriotism, pointing out that the union's ban on musical recordings for public use would have a harmful effect on morale and might force many small radio stations to shut down, thereby

AM

PA

Castle
Detro
Midway
Falls,
Rainboy
Bryan
Sni-A-B
Sunset
Willi

This

AUBUI Fraz

PHOE

HOT Sky M

BEN1 Ros

COVI

hindering the dissemination of war in-

If Petrillo had deliberately set out to bring his union and the cause of labor into disrepute, he could not have succeeded better in accomplishing just that. There are indications the government will take legal action to prevent enforcement of the inion's ban on musical recordings. This should be done entorcement of the anion's ban on musi-cal recordings. This should be done, but Czar Petrillo already stands con-victed in the mind of the public as a shortsighted and selfish labor dictator who is working against the interests of the union he represents.

Omaha World-Herald-

. . . The important fact is that this Little Caesar is setting himself up as a dictator of the manners and habits of the people and a regulator of scientific progress. He is saying that great in-dustries must not use processes that have been perfected and the people must not listen to the things they enjoy. He does not contend that musicians who make recordings are poorly paid, for they are not. He simply wants to wipe out the institution of recorded music, so that every melody heard in the land will come from the lyre or flute of a live-and dues paying!-musician.

Collier's Magazine-

LITTLE CAESAR PETRILLO

We grow wearier and wearier of Mr. James Caesar Petrillo, president of the American Federation of Musicians. That a musicians' union is a necessity, we agree. That Petrillo's union has kept many a musician from being cheated, robbed and starved, we have no doubt.

Petrillo of late, however, has in our estimation been getting too big for his estimation been getting too big for his hat. He and some of his minions have taken to keeping Army band programs off the air, and to crusading against radio presentation of amateur musical programs of any kind. Petrillo when last heard from was determined somehow to halt manufacture in this country of phonograph records for use in juke

These Petrillo cut-ups can do Petrillo's musicians no good that we can detect, and they can do them a great deal of harm. It is axiomatic in all the arts that if you alienate your public's affections you personally get hungrier and hungrier.

Music is a semi-necessity to most of us. But we do not need it so desperately that we have to submit to every whim and impulse of a union dictator who inhabits a luxurious hotel suite in the

most luxurious city in the world.

Chairman James M. Fly of the Federal Communications Commission is talking about holding an investigation to find out what makes Petrillo tick and let the people in on the mystery. We are in favor of such an investigation; we believe most American music lovers also are in favor of it; and we have a hunch that the majority of the 130,000 musicians in Petrillo's union are in favor of it, too, though it is of course too much to expect them to speak their minds in any great numbers or volume about the man who controls their liveli-hoods.

The Nation Magazine-

Juke boxes and recorded broadcasts have created some real problems for American musicians, but no solution is likely to be found until the players are Inkely to be found until the players are represented by someone other than James Caesar Petrillo. It is unquestionably true that canned music in its several forms has cut down the number of jobs open to professional musiciana and has lowered individual earnings. Some way should be found to distribute royalties so that orchestra members get more for records which make money for which merely entertain a household.
But this will not be done by ukases
from Mr. Petrillo barring members of
the musicians union from making new recordings. The most immediate effect, as Elmer Davis has pointed out, will be to cripple hundreds of small radio stations throughout the country which are invaluable to the nation as disseminators of news, but which survive eco-nomically through the use of recorded music on sustaining programs. We could probably get along without juke boxes, but the fact is that they do afford amusement to a great many people who have few other ways of getting it, and in only a few places where they now perform could the management afford to replace them with even one tinny piano. What the musicians face is a difficult technological problem similar to those that have been faced by workers in many other industries. It will be solved partly by intelligent collective bargaining, partly by painful readjust-ment. Mr. Petrillo understands neither of these processes and until the musi-cians shelve this frock-coated symbol

of labor racketeering, the public will not be lavish with its sympathy.

Forbes Magazine-

TROMBONE-DOGGLING

Since 1935, WPA music projects have been providing subsistence income for thousands of unemployed. From the outset, the labor unions forbade broadcasting of WPA concerts, on the ground that they deprived employed union members of equivalent pay-time. Recently, the United Service Organizations suggested that the WPA orchestras give series of entertainment programs at ilitary camps. Washington WPA military camps. headquarters canceled the schedule, insisting that the Federal music projects could not even give free concerts for soldiers and sailors. WPA music projects have cost the taxpayers approximately \$125,000,000.

Chicago News-

JIMMY'S LOSING FIGHT

is unfortunate that the phenomenon known as James C. Petrilio cannot be considered objectively, and the cause which he represents divorced from the man and his methods. For the inflated little nonentity who strong-armed him-self into dictatorial power, through the exercise of the technique of the gangster and the machine politician, has become the center of one of the most dramatic episodes in one of the modern world's most dramatic struggles. The battle of the professional musician for survival, in which Little Jimmy plays a leading role, is merely another chapter in the prolonged battle of vested interests against technological progress. The musicians cannot be expected to view the battle objectively, because their bread and butter is involved. The general public cannot be expected view it objectively, hecause Little Jimmy, in his role of protector of the special interests of his union musicians, is in the position of denying, through force and through anti-social devices, social benefits to which the public justly feels it is entitled.

No American would be happy over the unemployment among professional musicians that has been produced by the widespread development of "canned music". But also there are few Amerfleans who would agree that the playing of mechanical recordings in juke boxes or over radio stations, or the broadcasting of famous bands, orchestras or soloists by radio should be suppressed. soloists by radio should be suppressed.
Nor can they agree that their sons and daughters who may be members of amateur musical organizations should be prevented from exercising their talents, or that Army and Navy bands should be barred from public performance unless tribute in the form of "stand-by" fees is paid to Little Jimmy's organization. organization.

Those of the general public who know of Little Jimmy's \$46,000-a-year salary, his palatial Lake Geneva estate, his his palatial Lake Geneva estate, his \$25.000 bullet-proof limousine and his seven bodyguards can hardly be expected to consider Little Jimmy solely in the light of a friend of and a battler for the professional musician. Rather they may be excused if they think of Little Jimmy as a smart operator who has found and exploited an extremely lucrative racket.

Reduced to his historical perspective, Little Jimmy is the reincarnation of the short-sighted men who battled the in-troduction of the spinning jenny that made possible the production of good fabrics faster and cheaper, but threw thousands of hand weavers out of employment. The spinning jenny meant that thousands of weavers suffered temporarily, and had to find other jobs. Eventually, they found them. It was hard on the special interests of the weavers; but the net result was a tre-mendous gain for the greatest interests of the greater number. So it has been with every technological advance that the world has known.

it seems extremely unlikely that the masses are going to permit Mr. Petrillo to deny them the musical benefits that modern technology has made possible. They will sympathize with those thrown out of employment; and they will support any properly organized movement to aid those so affected in the necessary transition to other lines of work. unless all past experience is worthless, "canned" music is going to play an increasing role in our life, regardless of what Little Jimmy may do or say. unless all signs fail, the public is pretty well fed up with Little Jimmy.

St. Louis Star-Times-

. . . If James C. Petrillo, president of the American Federation of Musicians, had as much power in politics as he does in professional music, he would be a dictator, with power to suspend elec-tions and the judicial process. So far he has gone his triumphant way with-out effective challenge. His manifesto

to prevent members of the union from making recordings or transcriptions for adio or other public use was too much lenient Department of even the Justice to swallow.

Battle Creek (Mich.) Enquirer News-

... The procedure of the Department of Justice in the matter of Mr. James Petrillo's blochade of music broadcast-ing and record making represents a rediscovery of a man who has been deeply forgotten in much that has been going on along the lines of Mr. Petrillo's operations. The man's name is legion and there are millions of him and the women members of his family, and he is generally described as the public. This is not a new theory—this one about the rights of the public—but its application to everyday use in matters of this kind is new.

New York Editor and Publisher-

. The American Federation of Musicians has for several years, under the leadership of James C. Petrillo, laid a heavy hand on the public performance of music. The situation, it seems to us, calls for action in two directions. One is adamant resistance by the broad-casters to any further domination by this union. Another is investigation by the Department of Justice of the union's right to interfere with legitimate entertainment activities.

UNQUOTE

Following is the article from the New York Times to which I have referred. This article appeared on the morning of the signing of the Decca-World contract and since that time over fifty companies have signed the same contract. Note the difference between this article and the editorials which preceded it predicting our downfall in the canned music fight.

QUOTE

September 30, 1943 DECCA PACT GIVES UNION BIG VICTORY

Fees to Go Direct to National Office and Right to Strike at Any Time Is Recognized

Signing Is Set For Today

Petrillo Invites Other Concerns to Get Copies of Contract—Two Enter WLB Hearing

The American Federation of Musicians, headed by James C. Petrillo, has won a major victory against "canned music" under the detailed provisions of its contract with Decca Records, Inc., it became known last night.

The contract provides not only that the employer shall pay directly to the union's national headquarters a fee on each record sold, but also protects the right of the Federation to call a strike at any time in the future.

One provision further insures that

One provision further insures that the principle of payment of fees to the union to alleviate "technological unemployment" shall continue after the expiration of the pact on December 31,

Announcement that the pact was initialed last night and would be formally signed this morning was made by Mr. Petrillo at the end of an all-day hearing on the controversy by a special War Labor Board panel at 250 West Fifty-seventh Street.

Others Join Proceedings

immediately after the announcement, attorneys for Decca's two chief com-petitors, RCA Victor and Columbia Re-cording Corporation, formally joined in the proceedings before the panel, a move regarded as a prelude to the gen-eral settlement of the fourteen-mouth-old row over records and transcriptions. The WLB hearings were subsequently adjourned until Monday morning.

Petrillo invited representatives Mr. Petrillo invited representatives of all transcription and record companies to appear at 11 A. M. today at his office, 570 Lexington Avenue, to receive copies of the pact.

At the hearing Mr. Petrillo acknowledged that the union would not receive for the war's duration any large amount for a projected union unemployment fund, but estimated that in peacetime it might receive as high as \$4,000,000. Industry estimates had placed the fig-ure, assuming the contract is accepted

by all companies, at \$500,000 annually.

After his announcement Mr. Petrillo held out the olive branch to industry representatives at the hearing, asserting that he "never held a grudge" and that he favored "letting bygones be by-

Other Provisions of Pact

Other new provisions of the Decca pact to be made known to the industry today follow in substance

1. Decca shall file with the union the serial number of each record together with additional information that the union "may reasonably require". A catalogue of the concern's output also shall be filed shall be filed.

2. No "dub" or re-recording of a disk

may be made without notice to the union and payment of wages applicable

to such duplications,

3. No recording may be used as an accompaniment for a "live" performer,

4. The union will not change its constitution or by-laws to contravene terms

of the pact.

5. All laws, rules and regulations of the A. F. of M. are formally made a part of the pact, a provision which protects the union's right to call a strike when

it deems it necessary.
6. As previously announced, fees on records shall range from one-quarter of a cent on discs selling for 35 cents to 5 cents on a \$2.00 record. There is a 3 per cent fee on transcriptions used more than once and none on such recordings used only once.

7. Payment of fees shall be made within forty-five days after each calen-dar six months and the union shall have the right to examine an employ-er's financial records at reasonable periods.

periods.

8. No transcriptions of radio programs taken "off the air" without notice to the union, which agrees not to be unreasonable in granting such permis-

sion.
It was learned that one of the lastminute problems in connection with the contract was the question of tax payments. Union officials conferred payments. Union officials conferred with Internal Revenue Department officials and, it was reported, the final understanding was that Decca could deduct the fees as a business expense.

UNQUOTE

The fifth installment of the President's Report will appear in the next issue of the International Musician.

Local 802 Opens \$2,000,000 Bond Campaign at Rally

More than 2,000 persons witnessed the parade and rally which officially launched Local 802's Fourth War Loan campaign for \$2,000,000 in War Bonds January 31st. The funds will be allocated by the United States Treasury to finance the purchase of a liberty ship which will bear the name of the musicians' union.

Before the end of the rally, which was held in the union's quarters at 1267 Sixth Avenue, New York, William Feinberg, secretary, reported that \$70,000 had already been subscribed. Local 802 made an ini-tial purchase of \$50,000 which stretched their War Bond holdings to \$200,000. The remainder came from union members.

Characterizing bond purchases as message of defiance to the beasts in Tokyo and Berlin", Ben Grauer, NBC announcer and a Treasury Department speaker, said,
"You can show your unflinching determination to bring back that 'guy named
Joe' who's laying his life on the line for

The rally was preceded by a parade, led by the John Philip Sousa American Legion Post Band and Color Guard, that marched from Sixth Avenue up 51st Street, across Seventh Avenue, down 50th Street and into the Union's quarters on Sixth Avenue. Some twenty-five marchers carried signs urging the purchase of Bonds "to beat the enemy".

Music at the rally was provided by Jan

Music at the rally was provided by Jan Garber and bis band who played before the "toughest audience in the world" all musicians.

In a letter to Mr. Feinberg, Nevil Ford, executive manager of the War Finance Committee for New York, praised the Union for "the very great help Local 802 has consistently given in the past two years." Through the Union's "Win-the-War-Council" the musicians volunteer their services to perform at bond railies and meetings without cost. It is estiand meetings without cost. It is estimated that Union members have contributed time and talent worth about \$1,500,000, which covers approximately 50,000 individual services.

Do Your Share For Victory Help Defect the AXISI . . . Buy . . .

> U. S. WAR BONDS and SAVINGS STAMPS

KIAMESHA LAKE:

DEFAULTERS LIST of the

AMERICAN FEDERATION OF MUSICIANS

PARKS, BEACHES AND GARDENS

Castle Gardens, Youth, Inc., Props., Detroit, Mich. Midway Park, Joseph Paneas, Niagara Falls, N. Rainbow Gardens, A. J. Voss, Mgr., Bryant, Iowa. Smi-A-Bar Gardens, Kansas City, Mo. Sunset Park, Baumgart Sisters, Williamsport, Pa. Terrace Gardens, E. M. Carpenter, Mgr., Plint, Mich. Woodchiff Park, Poughkeepsie, N. Y.

INDIVIDUALS. CLUBS. HOTELS, Etc.

This List is alphabetically arranged in States, Canada and Miscellaneous

ALABAMA

AUBURN: Frazier, Whack BIRMINGHAM:

TUSCALOOSA:
Masonic Hall (Colored), Joe Baker, Manager.

ARIZONA

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

Taggart, Jack, Manager, Oriental
Cafe and Night Club.

ARKANSAS

ELDORADO Shivers, Bob
HOT SPRINGS:
Sky Harbor Casino, Frank McCann,
Manager.
LITTLE ROCK:
Bass, May Clark
Bryant, James B.
DuVal, Herbert
Oliver, Gene

MOUNTAIN HOME:
Robertson, T. E., Robertson Rodeo,

TEXARBANAL

CALIFORNIA

BAKERSFIELD: Charlton, Ned Con, Richard BENICIA: Rodgers, Edw. T. COVINA: Broadwell Studios, Inc. Sparks, James B., Operator, Spanish HOLLYWOOD:

ODLYWOOD:
Cohen, M. J.
Dempster, Ann
Hanson, Fred
Maggard, Jack
Morton, J. H.
Patterson, Trent
Robitschek, Kurt
Wright, Andy, Attraction Company
(OR AMERIES. Wright, Andy, Attraction Company
LOS ANGELES:
Anderson, John Murray, and Silver
Screen, Inc.
Bonded Management, Inc.
Brumbaugh, C. E., Prop.,
Lake Shore Cafe:
-Hanson, Fred
Maggard, Jack
Newcorn, Cecil, Promoter.
Sharje, Helen
Williams, Earl
Wilshire Bowl
MANTECA:

MANTECA: Kaiser, Fred. OARLAND: De Azevedo, Sunres Fauset, George

OROVILLE:
Rodgers, Edw. T.,
Palm Grove Ballroom. PALM SPRINGS: Hall, Donald H. SACRAMENTO Cole, Joe Lee, Bert Leingang, George

SAN FRANCISCO

Bramy, Al. Kahn, Ralph nann, Ralph
Rogers & Chase Co.
Tenner, Joe (Hennery)
The Civic Light Opera Comm
of San Francisco, Francis
Moore, chairman.

SAN JOSE:
Parker, Charlie
San Jose State College STOCKTON:

FOCETORS
Sharon, C.
Sparks, James B., Operator, Spanish
Ballroom, residing in Stockton. VALLEJO: Bendezvous Cluh, Adeline Cota, Owner, and James O'Neil, Mgr.

YREKA:

COLORADO

DENVER: MANITOU: Hellborn, Louis

CONNECTICUT

HARTPORD:
Kastrovitz, Clarence (Kay)
Kaplan, Yale
Kay, Charence (Kantrovitz)
Russo, Joseph
Shayne, Tony Shayne, Your,
NEW BRITAIN:
Station WNBC NEW HAVEN: Nixon, E. C., Dance Promoter. NEW LONDON: Johnson, Heary WATERBURY: Derwin, Wm. J. Fitzgerald, Jack

DELAWARE

LEWES: Rikey, J. Carson
NEW CASTLE:
Lamon, Ed., manager,
Deemer Beach.

REHOBOTH BEACH:
Rapkin, Harry, Prop.,
Wason Wheel Tavers
WILMINGTON:
Chippey, Edward B,
Crawford, Frank
Johnson, Thos. "Kid"
Kaye, Al

FLORIDA CORAL GABLES:

Hirliman, George A., Hirliman Florida Productions, Inc. HALLANDALE: Singapore Sadie's JACKSONVILLE: MIAMI: Alexander, Chester Evans, Dorothy, Inc. Evans, Dorothy, Inc.
MIAMI BEACH:
Amron, Jack, Terrace Restaurant
Davie, Willie, Owner,
Rockland Palace
Hume, Jack
Galatis, Pete, Mgr.,
International Restaurant
Wit's End Club, R. R. Reid, Mgr.;
Charles Leveson, Owner.

ORLANDO: Club. Wells, Dr.

ST. PETERSBURG: STARKE: Camp Blanding Recreation Center Goldman, Henry

TAMPA: Junior Woman's Club Pegram, Sandra WEST PALM BEACH North, James Smith, Carl Walker, Clarence, Principal, Industrial High School.

GEORGIA

ATLANTA:
Herren, Charles, Herren's Evergreen
Farms Supper Club.
Marcus, A. B., Owner,
Marcus Shows. Marcus Shows,
AUGUSTA:
Garden City Promoters
Kirkland, Fred
Minnick, Joe., Jr.,
Minnick Attractions,
Neely, J. W., Jr.
SAVANNAH:
Hotel DeSoto Bellmen's Club VALDOSTA: Wilkes, Lamar VIDALIA:
Pal Amusements Co.

DAHO

LEWISTON:
Rosenberg, Mrs. R. M.
POCATELLO:
McNichols, James
Reynolds, Bud

CHICAGO:

ILLINOIS

CHICAGO:
Birk's Superb Beer Co.
Club Plantation, Ernest Bradley,
Mgr., Lawr. Wakefield, Owner.
Davis, Wayne
Eden Building Corporation
411 Club, The, Iley Kelly, Owner
Fine, Jack, Owner,
"Play Girls of 1938".
Fine, Jack, Owner,
"Victory Follies".
Fitzgerald, P. M., Mgr.,
Grand Terrace Cafe.
Fog., Albert Grand Terrace Cale.
Fox, Albert
Fox, Edward
Gentry, James J.
Glucksman, E. M.,
Broadway on Parade.
Hale, Walter, Promotes
Markee, Vince
Mays, Chester
Novask, Sarge Novask, Sarge
Rose, Sam
Sipchen, B. J., Amusement Co.
Sistare, Horace
Stanton, Iames B.
Stoner, Hisrlan T.
Taffan, Mathew,
Platinum Blood Revue
Taffan, Mathew,
"Temptations of 1941".
EAST ST. LOUIS:
Davis, C. M. EFFINGHAM: FOX LAKE: Meyer, Harold, Owner, Cedar Crest Pavilion.

PREEPORT: Hille, Kenneth & Fred March, Art GALESBURG: Clark, Horace G. Clark, Horace G.

RANKARE:
Havener, Mrs. Theress, Prop.,
Dreamland.
LA GRANGE:
Hasger, Robert
Klan Club, LaGrange High School
Viner, Joseph W.

PEORIA;
Betar, Alfred
The Humane Animal Assoc., Inc.

QUINCY: Hemmond, W. Vincent, Charles E. SPRINGFIELD: Stewart, Leon H., Mgr., Club Congo

EVANSVILLE:

FORT WAYNE:

Fisher, Ralph L. Mitten, Harold R., Mgr., Uptown Ballroom. Reeder, Jack Uptown Ballroom.
Recder, Jack
GARY:
Dunbar Ciub, Richard Bryant
Geatry, James J.
INDIANAPOLIS:
Dickerson, Matthew
Dickerson, Matthew
Dickerson Artists' Bureau
Harding, Howard
Richardson, Vaughn,
Pine Ridge Follies.
MARION:
Horine, W. S.
Idle Hour Recreation Club
MISHAWARA:
McLonough, Jack
Rose Ballroom
Welty, Elwood
RICHMOND:
Newcomer, Charles, Owner,
Westott Bar he, Grill

ROME CITY: Kintzel, Stanley SOUTH BEND: DeLeury-Reeder Advertising Agency VINCENNES: Vachet, Edward M.

IOWA

AUDUBON:
American Legion Auxiliary
Hollenbeck, Mrs. Mary
BRYANT:
Voss, A. J., Mgr., Rainbow Gardena
CEDAR RAPIDS:
Alberts, Joe., Mgr.,
Thornwood Park Ballroom.
Jurgensen, F. H.
Watson, N. C.
DES MOINES:
Hughes, R. E., Publisher,
"lowa Unionist".
LeMan, Art
Young, Eugene R.
EAGLE GROVE:
Orr, Jesse Fowler, Sieve
MARION:
Jurgenson, F. H.
OTTUMWA:
Baker, C. G.
WHEATLAND:
Griebel, Ray, Mgr., Alen Park

McClarin, William
GRAND RAPIDS:
Huban, Jack
ISHPEMING:
Andriacchi, Peter, Owner,
Venice Cafe.
LANSING:
Hagen, Lester, Mgr.,
Laning Armory.
Metro Amusement Co.
Norris, Elmer, Jr.,
Palomar Ballroom.
Tholen, Garry
Wilson, L. E. EANSAS KANSAS CITY: White, J. Corde Phillips, Leonard

MANHATTAN:
Sandell, E. F., Dance Promoter Bodetto, Clarence, Mgr., Jeff's MENOMINEE: Doran, Francis, Jordan College API, Johnny
TOPERA:
Breezy Terrace, Pete Grego, Mgr.
Grego, Pete, Mgr., Breezy Terrace
Mid-West Sportsmen Association
WICHITA:
Bedinger, John
Over Flow Club, Fred Clemons a
H. E. "Whitey" Clinton, Mg MONTAGUE: Rochdale Inn NORWAY: Valencia Ballroom, Louis Zadra, Mgr. ROUND LAKE: ordon, Don S., Mgr., Round Lake Casino. RENTUCKY

HOPKINSVILLE:
Steele, Lesier
LEXINGTON:
Hine, Geo. H., Oper., Haleyon Hall
Montgomery, Garnett
Wilson, Sylvesier A.
LOUISVILLE:
Greenwell, Allen V., Prop.,
Greenwell's Nite Club.
Greyhound Club
Norman, Toom
Offutt, L. A., Jr.
Shelton, Fred
Walker, Norval
Wilson, James H.
MIDDLESBORO. HOPKINSVILLE: MIDDLESBORO Green, Jimmie PADIJCAR: Vickers, Jimmie, Booker's License 2611. LOUISIANA

ALEXANDRIA: Green, Al., Operator, Club Almack Green, Al., Weil, R. L. Weil, R. L.
LAKE CHARLES:
Veltin, Tony, Mgr., Palms Club
NEW ORLEANS:
Hyland, Chauncey A.
Mitchell, A. T.
SHREVEPORT: Adams, E. A. Farrell, Holland Hosier, J. W. Reeves, Harry A. Williams, Claude

MAINE

PORTLAND:

h, John P. SANFORD: Parent Hall, E. L. Legere, Mgr. MARYLAND BALTIMORE:

ALTIMORE:
Alber, John J.
Continental Arms,
Old Philadelphia Road.
Delta Sigma Fraternity
Demkey, Emil E.
Earl Chub, Earl Kahn, Prop.
Erod Holding Corporation
Green, Jerry
Lipsey, J. C.
Mason, Harold, Prop., Club Astoria
New Broadway Hotel
Stage Door Casino

Hodges, Edwin A.

FREDERICK:
Rev. Ht B. Rittenho NORTH KANSAS CITY: Cook, Bert, Mgr., Ballroon. Winnwood Beach.

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

MASSACHUSETTS

ATTLEBORO: .
St. Moritz Cafe BOSTON: Grace, Mas L. Lossez, William Mouzon, George Paldino, Rocky Sullivan, J. Arnold, Booker's License 150, Younger Ctitzens Coordinating Committee. CAMBRIDGE: Montgomery, A. Frank, Ir. DANVERS:

5: ii, Eugene FITCHBURG:
Fitchburg Sports Arena,
Henry Bolduc, President, HOLYOKE: Levy, Bernard W., Holyoke Theater Porter, R. W.
NANTASKET:
Sheppard, J. K.
NEW BEDFORD: NORTH WEYMOUTH Pearl, Morey
3A Manor, formerly known as
"Popeye's", Morey Pearl.

SOUTH WEYMOUTH: Colonial Inn, Thomas Smith, Mgr. MICHIGAN

SATH: Terrace, The, Park Lake BATTLE CREEK: Magel, Milton BAY CITY: Alpha Omega Praternity Niedzielski, Harry Walther, Dr. Howard ATLANTIC CITY: Walther, Dr. Howard
DETROTT:
Adler, Caesar, and Hoffman, Sam,
Opers., Frontier Ranch.
Advance Theatrical Operation Corp.,
Jack Broder, President.
Ammor Record Company
Berman, S. R.
Bologna, Sam, Imperial Club
Bommarito, Joe
Cavanaugh, J. J., Receiver,
Downtown Theatre.
Downtown Caimo, The
Kosman, Hyman
Malloy, Jamea
O'Malley, Jack BLOOMPIELD: CLIPTON:
Silberstein, Joseph L., and
Ettelson, Samuel.

Malloy, James
O'Malley, Jack
Paradise Cave Cafe
San Diego Club, Nono Minando
Schreiber, Raymond, Owner and
Oper., Colonial Theatre.
FLINT:
Carpenter, E. M., Mgr.,
Terrace Gardens,
McClarin, William cheri, Anthony, Owner, Dubonnette Room. LAKEWOOD: Patt, Arthur, Mgr., Hotel Plaza. Seldin, S. H. NEWARK: Clark, Fred R. Clark, Fred R.
Kruvant, Norman
N. A. A. C. P.
Robinson, Oliver, Mummies Club
Santoro, V.
Simmons, Charles
Skyway Restaurant,
Newark Airport Highway.
Smith, Frank
Stewart, Mrs. Rossmond
Tucker, Frank

MINNESOTA

MINNESOTA
ALEXANDRIA:
Crest Club, Frank Gaumer
BEMIDJI:
Foster, Floyd, Owner,
Merry Mizers' Tavern.
CALEDONIA:
Floon Budw Elton, Rudy FAIRMOUNT: CONLING, Harold C. GAYLORD: Green, O. M. Green, O. M.
HIBBING:
Pitmon, Earl
LUVERNE:
Bennett, J. W. OWATONNAL Bendorf, Clarence R., Box 452. Smith, Ora T. SPRINGFIELD: ST. CLOUD: Genz, Mike ST. PAUL: MISSISSIPPI

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

MISSOITRI CAPE GIRARDRAU: Gilkison, Lorene

CEDAR CITY RANSAS CITY: Cox, Mrs. Evelyn Fox, S. M. Fon, S. M.
Holm, Maynard G.
Thudium, H. C., Asst. Mgr.,
Orpheum Theatre.
Watson, Chae. C. MEXICO: Gilbert, William

ROLLA: Shubert, J.
ST. JOSEPH:
Thomas, Clarence H. Thomas, Clarence H.

ST. LOUIS:
Brown Bomber Ber, James, Caruth
& Fred Guinyard, Co-ownets.

Caruth, James, Cafe Society SIRESTON: Boyer, Hubert

MONTANA FORSYTH:

NEBRASKA COLUMBUS: GRAND ISLAND REARNEY: Field, H. E., Mgr., 1733 Club Field, 2... LINCOLN: Lohnson, Max Davis, Clyde E.

Omaha Credit Women's Breaklast
Club.

NEVADA

ELY: Folsom, Mrs. Ruby, Chicken Shack

NEW HAMPSHIRE WHITEFIELD: Newell, H. A., Newell's Casino

NEW IERSEY ARCOLA: ASBURY PARK: Richardson, Harry White, William Atlantic City Art League Jones, J. Paul Lockman, Harvey ATLANTIC HIGHLANDS:

CAMDEN:
Towers Ballroom, Pearson Lessy and
Victor Potamkin, Mgrs.

EATONTOWN: Scheri, Anthor

MOUNTAINSIDE:
The Chatterbox, Inc., Ray DiCarlo

Tucker, Frank
ORANGE:
Schlesinger, M. S.
PATERSON:
Marsh, James
Piedmont Social Club
Pyatt, Joseph
Riverview Casino PRINCETON:

SOMERS POINT: Dean, Mrs. Jean Leigh, Stockton TRENTON: Laramore, J. Dory
UNION CITY:
Head, John E., Owner and Mr.
Scott, Mgr., Back Stage Club.
WANAMASSA:
Maurice, Ralph, Oper.,
Ross-Fenion Farms.

WEST COLLINGSWOOD HEIGHTS: Conway, Frank, Owner, Frankie Conway's Tavern, Black Horse Pike.

NEW MEXICO

ALBUQUERQUE: Macrtz, Otia

NEW YORK

ALBANY: LBANY:
Bradt, John
Flood, Gordon A.
Keesler, Sam
Lang, Arthur
New Abbey Hotel
New Goblet, The
O'Meara, Jack, Booker's License 2816 ARMONK: Embassy Associates BINGHAMTON: BONAVENTURE: Carlson, D. L. St. Bonasses BROOKLYN: are College Graymont A. Hared Produc Puma, James BUFFALO Christiano, Frank
Erickson, J. M.
Kaplan, Ken, Mgr.,
Kaplan, Ken, Mgr.,
Buffalo Swing Club
King, Geo., Production
McKay, Louis
Michaels, Max
Rush, Chas. E.
Shults, E. H.,
Watts, Charles J.

EASTCHESTER: Starlight Terrace, Carlo Del Tufo and Vincent Formicella, Props. Cohen, Mrs. A. Condwin, Madalya

Goodwin, Madalya GLENS PALLS: Tiffany, Harry, Mgr., Twia Tree Inn JAMESTOWN: Lindstrom & Meyer

Mayfair, The
LACKAWANNA1
Chic's Tavern, Louis Cicarelli, Prop
LRECHMONT: ERRECHMONT:
Morris, Donald
Theta Kappa Omega Praternity
LOCH SHELDRAKE:
Club Rivera, Felm Amstel, Prop.
MT. VERNON: Rapkin, Harry, Prop., Wagon Wheel Tavern. NEWBURGH: Matthews, Bernard H. Matthews, Bern NEW LEBANON: Joulon, Eleang
NEW YORK CITY:
Raldwin, C. Paul
Booker, H. E., and All-American
Entertainment Bureau.
Broadway Swing Publications,
L. Frankel, Owner.
Callicchio, Domnick
Campbell, Norman
Carctin, A.
Chianarini a Co.
Cotton Club
Lutte, Robert W. Cannock b.
Lutter Robert W. Cannock b. Chiasarini & Co.
Cotton Club
Currie, Robert W., formerly held
Booker's License 2595,
Davison, Jules
Jenton Boys
Diener & Dorskind, Inc.
Lodge, Wendell P.
Dyruff, Nicholas
Embree, Mrs. Mabel K.
Evans & Lee
Fine Plays, Inc.
Fooreman, Jean
Foroshop, Inc.
Fur Dressing & Dyeing Salesmen's
Union.
Cityde Oil Products
Grani & Wadsworth and Casmir, Inc.
Grisman, Sam Koren, Aaron Leigh, Stockto Leonard, John S.
Levy, Al and Nat, former owners,
Merry-Go-Round (Brooklyn).
Lyon, Allen (also known as Arthur Merry-Go-Round (Brooklym), Lyon, Allen (also known as Arthur Lee). Makler, Harry, Mgr., Folley Thea-tre (Brooklyn). Masconi, Charles Matlaw, I. Masconi, Charles
Matlaw, I.
Maybohm, Col. Fedor
Miller, Janies
Montello, R.
Moody, Philip, and Youth Monument to the Puture Organization.
Murray, David
Pearl, Harry
Phi Rho Pi Fratenity
Regan, Jack
"Right This Way", Carl Reed, Mgr.
Rogers, Harry, Owner,
"Frisco Follies".
Rosenoer, Adolph and Sykes, Oprs.,
Royal Tours of Mexico Agency.
Russell, Alfred
Shayne, Tony, Promoter
Solomonoff, Henry
South Seas, Inc., Abner J. Rubien
"SO" Shampoo Company
Spencer, Lou
Stein, Ben Spencer, Lou Stein, Ben Stein, Norman Straus, Walter Superior 25 Club, Inc. Wade, Frank NIAGARA FALLS: way Park. PORT KENT: Klages, Henry C., Owner, Mount View House. ROCHESTER:

Electric Products Co.

SARATOGA: Sullivan, Peter, Owner, Piping Rock

SCHENECT ADY Cibbons, John P. Magill, Andrew SOUTH FALLSBURG; Seldin, S. H., operator, Grand View SUFFERNI Armitage, Walter, President, County Theatre.

SYRACUSE: Feinglos, Norman Horton, Don Syracuse Musical Club

TUCKAHOE: Birnbaum, Murray Roden, Waher UTICA: Munique, Alex VALHALLA: Twin Palms Restaurant, John Mesi, WHITE PLAINS

Corporation, Reis, Les WHITESBORO: YONKERS: Colonial Manor Restaurant, William Babner, Prop.

LONG ISLAND, NEW YORK

Mgr., Hicksville Theatre LINDENHURST: Fox, Frank W. NORTH CAROLINA

ASHEVILLE:
Pitmon, Earl
CAROLINA BEACH:
Palas Royal Restaurant,
Chris Economides, Or DURHAM:
Alston, L. W.
Ferrell, George
Mills, J. N.
Pract, Fred

Bethune, C. B. The Town Pump, Inc.

MIGH POINT: Trumpeters' Club, The, J. W. Bennett, President. RALEIGHI Charles T. Norwood Post, American WILLIAMSTON:

WINSTON-SALEMI Payne, Miss L.

NORTH DAKOTA

DISMARCK: Coman, L. R., toman's Court

OHIO

ARRON: JRRON: Brady Lak: Unite Pavilion Pullman Cafe, George Subrin, Owner and Manager. Millard, Jack, Manager and Lessee, Merry-Go-Round.

CANTON: Bender, Harvey Holt, Jack CHILLICOTHR:
Rutherford, C. E., Manager,
Club Bavarian.
Scott, Richard

CLIO BAYATIAN.
Scott, Richard
CINCINNATI:
Anderson, Albert,
Booher's License 2956.
Black, Floyd
Carpenser, Richard
Einhorn, Harry
Jones, John
Kolb, Matt
Lantz, Myer (Blackie)
Lee, Eugene
Overton, Harold
Hainey, Lee
Reider, Sam
Williamson, Horace G., Manager,
Williamson, Horace G., Manager,
Williamson Entertainment Bureau.
CLEVELAND:

CLEVELAND:
Amata, Carl and Mary, Green Derby
Cafe.
Barker, William R.
Tutstone, Velma
Weisenberg, Nate, Manager, Mayfear or Euclid Casino.

COLUMBUS:
Askins, Lane
Askins, Mary
Bell, Edward, Club Lincoln
Bellinger, C. Robert DAYTON: Stapp, Philip B. Victor Hugo Restaurant DELAWARE: Bellinger, C. Robert

ELYRIA: Cornish, D. H. Elyria Hotel JINDLAY: Bellinger, C. Robert Wilson, Mr. and Mrs. Karl, operators, Paradise Club

MARIETTA: Morris, H. W. MEDINA: Brandow, Paul OXPORD: Dayton-Miami Association, William F. Drees, President. PORTSMOUTH:

SANDUSKY:
Boulevard Sidewalk Cade, The
Burnett, John
Wonderhar Cate SPRINGFIELD:

Prince Hunley Lodge No. 469. TOLEDO:

Cavender, E. S.
Prank, Steve and Mike, Owners and
Dutch Village, A. J. Hand, Oper.
Managers, Frank Bros. Cafe.
Huntley, Lucius WARREN: Windom, Chester Young, Lin.

FOUNGSTOWN: Einhorn, Harry Lombard, Edward Reider, Sam ZANESVILLE: Venner, Pierre

OKLAHOMA

ADA: Hamilton, Herr OKLAHOMA CITY: Holiday Inn, Louis Strauch, Owner Louis' Tap Room, Louis Strauch, Owner. The 29 Club, Louis Strauch, Owner us Strauch, Owner THE 29 Club, Louis Strauch, C TULBAt: Angel, Alfred Goltry, Charle: Horn, O. B. Mayfair Club, John Old, Mgr. McHunt, Arthur Monan Company, The Randazzo, Jach

OREGON

ASILLAND: Halass, Kermit, Oper., The Chate HEIMISTON: Resemberg, Mrs. R. M.

PENNSYLVANIA

AEIQUIPPA: Cannon, Robert Young Republican Club Guinn, Otis ALLENTOWN: Campors, Earl

BRADFORD: Pennel, Francis A. BROWNSVILLE:
Hill, Clifford, President, Triangle

Poord, Mrs. H. J. M. CANOMEBURG: Vinches, Tom

CLARION: Birecco, J. E. Smith, Richard Rending, Albert A. COLUMNIA: Hardy, Ed. McOulee, P., Manager, Oakland Beach Hotel. Yarm. Man DRUMS: Green Gables

EASTON: Calicchio, E. J., and Matino, Michael, Mars., Victory Ballroom. Calicchio, E. J., and Matton, Petranet,
Mgrs., Victory Ballroom.
Green, Morris
Jacobson, Benjamin
ELMHURST:
Watru, John, Mgr., Shuwboat Grill

EMPORIUM: McNarney, W. S.

ERIE: Oliver, Edward Oliver, Edward
FAIRMOUNT PARK:
Riverside Inn,
Samuel Ottenberg, President.

HARRISBURG: Reeves, William T. Waters, B. N. Waters, E.
RELAYRES: LANCASTER: Parker, A. R. Weinbrom, Joe

LATROBE: Yingling, Charles M. LEBANON: Fuhman, Harry K. MARSHALLTOWN: Willard, Weldon D. MIDLAND: Mason, Bill

MT. CARMEL: Mayfair Club, John Pogesky and John Ballent, Mgrs. NEW CASTLE: Bondurant, Harry

PHILADELPHIA: #HLADELPHIA:
Arcadia, The, International Rest.
Bryani, G. Hodges
Bubeck, Carl.
Fabiani, Ray
Garcia, Lou, formerly held Booker's License 2620.
Glan, Davey
Hirst, 122y
McShain, John
Philadelphia Federation of Blind
Philadelphia Gardens, Inc.
Rothe, Otto.

Nothe, Otto Street, Benny Wilner, Mr. and Mrs. Max

PITTSBURGH:
Anapia, Florea
Blandis Night Club
Ficklin, Thomas
Matesic, Frank
Matthews, Lee A.
Sala, Juseph M., Owner, El Chico
Cafe.

POTTSTOWN: Schmoyer, Mrs. Irma

READING: Nally, Bernard RIDGEWAY: Benigni, Silvio SHARON

darino & Cohn, former operatoro, Clover Club. STRAPFORD: Poinsetta, Walter

WASHINGTON: Athens, Peter, Mgr., Washington Cocktail Lounge. WEST ELIZABETH:

WILKES-BARRE: Cohen, Harry Kozley, William McKane, James

WILLIAMSPORT: Young Men's Bureau of the Wil-liamsport Community Trade Asso-

WYOMISSING: WYOMISSING: YATESVILLE:
Bianco, Joseph, Oper., Club Mayfair
YORK:
Weinbrom, Joe

RHODE BLAND

NORWOOD: D'Antuono, Joe D'Antuono, Mike PROVIDENCE: Allen, George Belanger, Lucian Goldsmith, John, Promoter Kronson, Charles, Promoter WARWICK:
D'Antuono, Jue
D'Antuono, Mike

SOUTH CAROLINA

CHARLESTON: GREENVILLE Allen, E. W.
Bryant, G. Hodges
Fields, Charles B.
Goodman, H. E., Mgr., The Pines
Jackson, Rufus
National Home Show ROCK HILLS: Rolan, Kid Wright, Wilford SPARTANBURG: Holcome, H. C.

SOUTH DAKOTA

BERESPORD: Muhlenkort, Mike LEBANON: Schneider, Joseph M. BIOUX FALLS: Magee, Floyd TRIPP: Maxwell, J. E. YANKTON: Kosta, Oscar, Mgr., Red Rooster Club

TENNERSEE

BRISTOL J. C. Rates, Manager. CHATTANOOGAL Doddy, Nathan Reeves, Harry A. JACKSON: Clark, Dave HOHINSON CTTY:
Watkins, W. M., Manager,
The Lark Club. MEMPHISI Atkinson, Elmer Hirbert, Maurice

NACHVILLE: Carter, Robert T. Eakle, I C.

TETAR

ABILENE: AMARILLO: Cox. Milto AUSTIN: Pranks, Tony Rowlett, Henry CLARKSVILLE Dickson, Robert G. Dickson, Robert G.

DALLASI
Carnahan, R. H.
Goldberg, Bernard
Johnson, Clarence M.
Rivsera Club, Oscar P. May and
Harry E. May, Mgrs.
FORT WORTH. Harry E. May, Mgrs.
FORT WORTH:
Bauer, Bill (also known as Joe
Bowers).
Bowers, J. W.
Carushaa, E. bert
Coo Coo Cliti
Merritt, Morris John
Smith, J. F.
GALVESTON:
Evans, Bob WAUSAU: Vogl, Charles WALTOMA: Passarelli, Arthur Evans, Bob Page, Alex Purple Circle Social Club

HENDERSON: Wright, Robert Grigdby, J. B.
Jetson, Oscar
Merritt, Morris John
Orchestra Service of America
Revis, Bouldin
Richards, O. K.
Robinowitz, Pan.
World Amusements, Inc.,
Thomas A. Wood, President. EILGORE:

LONGVIEW: Ryan, A. L. PALESTINE: Earl, J. W PORT ARTHUR:
Lighthouse, The,
Jack Meyers, Manager,
Silver Slipper Night Club,
V. B. Berwick, Manager.
TEKARKANA;
Gent Abber.

Gant, Arthur TYLER: Gilfillan, Man Tyler Entertainment Co. WACO: Williams, J. R. WICHITA FALLS:

Dibbles, C. Malone, Eddie, Mgr., The Barn UTAH

SALT LAKE CITY:

VERMONT

VIRGINIA NEWPORT NEWS: Kay, Bert, Owner, "The Barn" NEWPORT NEWS:
Kay, Bert, Owner, "The Barn"
NORFOLK:
DeWitt Music Corporation, U. H.
Maxey, President; C. Coates, VicePresident.

NORTON: Pegram, Mrs. Erma
ROANORE:
Harris, Stanley
Harris, Rubert F., Mgr., Radio
Artista' Service.
Wilson, Sol, Mgr., Royal Casino SUFFOLK: Clark, W. H.

WASHINGTON

TACOMA: Dittbeaner, Charles King, Jan WOODLAND: Martin, Mrs. Edith

WEST VIRGINIA

BLUEFIELD: Brooks, Lawson Florence, C. A. Thompson, Charles G. Thompson, Charles G.
CHARLESTON:
Brandon, William
Corey, Lablabe
Hargreave, Paul
White, R. L...
Capitol Booking Agency.
White, Ernest B.
FAIRMONT:
Carpenter, Samuel H.

WISCONSIN

ALMA CENTER: Dvorak, Joseph, Oper., Ruth's Hall ALMOND: Bernatos, Geo., Two Lakes Pavilion APPLETON: Konzelman, E. Miller, Earl ARCADIA: Schade, Cyril Schage, C.,... BARABOO: Chunham, Paul L. EAGLE RIVER: Denoyer, A. J.

HEAFPORD JUNCTION:

Kilinski, Phil., Prop., Phil's Lake
Nakomis Resort. JUMP RIVER: Erickson, John, Mgr., Community

EESHENA American Legion Auxiliary Long, Matilda LA CROSSE: Mueller, Otto MADISON MALONE: Kramer, Gale MERRILL:
Battery "F", 120th Field Artillery
Goetsch's Nite Club, Ben Goetsch.
Owner. MILWAUKEE

Cubie, Iva Thomas, James Weinberger, A. J. MT. CALVARY: Sijack, Seeve NEOPIT: American Legion, Sam Dickenson, Vice-Commander. RHINELANDER: (
Kendall, Mr., Mgr., Holly Wood
Lodge.
Khoury, Tony ROTHSCHILD:

Rhyner, Lawrence SHEBOYGAN: Bahr, August W. Sicilia, N., Prop., Club Flamingo SLINGER: Buc, Andy, alias Andy Bucge

sPLIT BOCK:
Rabitz, Joe, Mgr.,
Split Rock Ballroom Split Rock Ballroom STURGEON BAY: DeFeo, F. G. TIGERTON: Larsheid, Mrs. George Miechiske, Ed., Mgr. Tigerton Della Rexort

Tiges. TOMAH:

WYOMING

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

DISTRICT OF COLUMBIA

WASHINGTON: Alvis, Ray C. Archer, Pat Archer, Pai Berenguer, A. C. Burroughs, H. F., Jr. Dykes, John (Jim), Prop., Dykes' Stockade. Flagship, Inc. Frattone, James Frattone, James Furedy, E. S. Mgr., Trans Lux Hour Glass. Hayden, Phil Hodges, Edwin A. Hoffman, Ed. F., Hoffman's 3-Ring Circus. Circus.

Huie, Lim, Mgr., Casino Royal, formerly known as La Parce. merly known as La Pai Lynch, Buford McDonald, Earl H. McDonald, Earl H. McIody Club O'Brien, John T. Reich, Eddie Rosa, Thomas N. Smith, J. A. Trans Luc Hour Glass, E. S. Furedy, Manager. CANADA

ALBERTA

CALGARY

ONTARIO

CORUNNA:
Pier; William Richardson, Prop.
HAMILTON:
Dumbells Amusement Co. NEW TORONTO: NEW TORONTO: Leslie, George Chin Up Producers, Ltd., Roly Young, Manager. Clarke, David Cockerill, W. H. Liten, Leonard Henderson, W. J. LaSalle, Fred, Fred, LaSalle Attractions. Urban, Mrs. Marie

QUEBEC

MONTREAL: Auger, Henry DeSautels, C. B Sourkes, Irving

QUEBEC CITY:

STE MARGUERITE: VERDUN: Senecal, Leo

MISCELLANEOUS

American Negro Ballet
Aulger, J. H., Aulger Bros. Stock Co.
Bert Smith Revue
Bigley, Mel. O.
Baugh, Mrs. Mary
Blanke and Tom Kent).
Blanke and Tom Kent).
Blanke and Tom Kent).
Blaufox, Paul, Mgr., Pee Bee Gee
Production Co., Inc.
Brau, Dr. Max, Wagnerian Opera Co.
Braunstein, B. Frank
Bruce, Howard, Mgr., "Crazy Hollywood Co." wood Co."
Bruce, Howard,
Hollywood Star Doubles.
Brugler, Harold
Burns, L. L., and Partners
Carr, June, and
Her Parisienne Creations. Carroll, Sam
Currie, Mr. and Mrs. R. C.,
Promoters, Fashion Shows.
Curry, R. C.
Czapiewski, Harry J.

Czapiewski, Harry J.
Darragh, Don
DeShon, Mr.
E., and His Enterprises
Farrance, B. F.
Ferris, Mickey, Owner and Mgr.,
"American Beauties on Parade".
Fitzkee, Dariel
Foley, V. R.
Fox, Sam M.
Fox, Sam M.
Feenan, Jack, Mgr., Follies Gay Parce
Gardiner, Ed., Owner, Uncle Ezra
Smith's Barn Dance Folics.
Hanover, M. L., Promoter
Hendershott, G. B., Fair Promoter
Hoffman, Ed. F., Hoffman's 3-Ring
Gircus.

Hennesson, Ed. F., Fronton.
Circus.
Hyman, S.
International Magicians, Producers of "Magic in the Air".
Johnson, Sandy
Katz, George
Kauneonga Operating Corp.,
F. A. Scheffel, Secretary.
Kane, Lew, Theatrical Promoter
Kent, Tom (also known as Minuel Blanke and Mitton Blake).
Kesslar, Sam, Promoter
Keyes, Ray
Kosman, Hyman
Lasky, Andre, Owner and Manager
Lasky, Andre, Owner and Manager
Lasky, Andre, Owner and Manager

Reyes, way
Kosman, Hyman
Lasky, Andre, Owner and Manager,
Andre Lasky's French Revue.
Lawton, Miss Judith
Lester, Ann
London Intimate Opera Co.
Marcus, A. B., Owner, Marcus Shows
McFryer, William, Promoter,
McKay, Gail B., Promoter,
McKinley, N. M.
Monmouth County Firemen's Asso.
Monnell, Yonne Monmouth County Fireings Monoff, Yvonne Mosher, Woody (Paul Woody)

Mosher, Woody (Paul Nash, L. J. Platinum Blond Revue Plumley, L. D. Richardson, Vaughn, Pi Plumley, L. D.
Richardson, Vaughn, Pine Ridge Follies
Robertson, T. E., Robertson Rodeo, Inc.
Robinson, Paul
Rogers, Harry, Owner, "Frisco Follies"
Rosa, Hal J., Enterprises

Russell, Ross, Mgr., "Shanghai Nights Revue".

Shavitch, Vladimir
Singer, Leo, Singer's Midgets
Snyder, Sam, Owner, International
Water Follies.
Sponsler, Les
Stone, Louis, Promoter
Taflan, Mathew
Temptations of 1941
Thompson, J. Nelson, Promoter
Todd, Jack, Promoter

Waltner, Marie, Promote Welesh Finn and Jack Schenck, The-atrical Promoters.

White, Jack, Promoter of Style Shows Wiley, Walter C., Promoter of the "Jitterbug Jamborce".

Williams, Frederick Wolfe, Dr. J. A. Woody, Paul (Woody Mosher) Yokel, Alex, Theatrical Promoter, "Zorine and Her Nudists"

THEATRES AND PICTURE HOUSES

Arranged alphabetically as to States and Canada

CALIFORNIA

LOS ANGELES:

MASSA CHUSETTS

HOLYOKE: Holyoke Theatre, Bernard W. Levy

MICHIGAN MICHIGAN
DETROIT:
Colonial Theatre, Raymond Schreiber, Owner and Operator,
Downtown Theatre

GRAND RAPIDS:

MISSOURI

KANSAS CITY: Main Street Theatre

NEW YORK

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

LONG ISLAND, NEW YORK

HICKSVILLE:

NORTH CAROLINA

LUMBERTON:

PENNSYLVANIA HAZLETON:
_Capitol Theatre, Bud Irwin, Mgt.
PHILADELPHIA:

VIRGINIA

BUENA VISTA: Rockbridge Theatre

DISTRICT OF COLUMBIA

WASHINGTON: Universal Chain Theatrical Enter prices.

UNFAIR LIST of the AMERICAN FEDERATION OF MUSICIANS

BANDS ON THE UNFAIR LIST

UNFAIR LIST

American Legion Band, Beaver Darn,
Wis., formerly listed as "Legion
Band".
Barringtoo Band, Camden, N. J.
Gincinnati Gas and Electric Band,
Cincinnati, Ohio.
Convention City Band, Kingston, N. Y.
Crowell Publishing Co. Band, Springfield, Ohio.
East Syracuse Boys' Band, Syracuse,
N. Y.
Firemen's and Policemen's Band.

N. Y.
Firemen's and Policemen's Band,
Niagara Falls, N. Y.
German-American Musicians' Association Band, Buffalo, N. Y.
Kryl, Buhumir, and his Band,
Chicago, Ill.
Mackert, Frank, and his Lorain City
Band, Lorain, Ohio.
Southern Pacific American Legion Post
Band, San Francisco, Calif.
Southern Pacific Club Band, San Francisco, Calif.

cisco, Calif.
Varel, Joseph, and His Juvenile
Band, Breese, III.
Watertown City Band,
Watertown, Wis.

PARES. BEACHES AND GARDENS

Edgewood Park, Manager Howald, Bloomington, Ill. Forest Amusement Park, Memphis, Tenn. Grant Town Hall and Park, George Kuperanik, Grant Town, W. Va. Greystone Roof Garden, R. Fergus, Mgr., Wilmington, N. C.

Jefferson Gardens, The, Ind. Kerwin's Beach, Jim Kerwin, Owner, Modesto, Calif. Maryland Club Gardens, E. C. Stamm. Owner and Prop., Washington, D. C.

Midway Gardens, Tony Rollo, Mgr., Mishawaka, Ind. Mozahala Fark, Tim Nolan, Mgr., Zanesville, Ohio.

Palm Gardens, Five Corners, Totowa Boro, N. J. Rite O Wa Gardens, Mr. and Mrs. R. L. Fresh, Props., Ottumwa, Iowa. Western Catholic Union Roof Garden and Ballrdom, Quincy, III. Woodland Amusement Park, Mrs. Edith Martin, Mgr., Woodland,

ORCHESTRAS

Amick Orchestra, Bill, Stockton, Calif.
Army & Navy Veterans' Dance Orchestra, Stratford, Ont., Canada.
Baer, Stephen S., Orchestra, Reading.
Pa.
Banks, Toug, and His Evening Stars
Orchestra, Plainfield, N. J.
Berkes, Bela, and His Royal Hungarian Gypsy Orchestra, New York,
N. Y.

garian Gypsy Orchestra, New York, N. Y.
Canadian Cowboys' Dance Orchestra, London, Ont., Canada.
Carone, Ty (Thomas Caramadre), and His Orchestra, Utca, N. Y.
Clark's, Juanita, Mountaineers Orchestra, Stockane, Wash.
Corcello, Edward, and His Rhode Islanders' Orchestra, Syracuse, N. Y.
Cowboy Copas Orchestra, Lloyd Copas, Leader, Konoxille, Tenn, Orchestra, Calwein, Iowa.
Dunhar, Wayne, Orchestra, Poughheepsie, N. Y.
Fitzgerald, Jack, and His Orchestra, Madison, N. J.
Gibbon, Don, Orchestra, Springfield, N. J.
Givens, Jimmie, Orchestra, Red Bluff, Calif.
Gogdon, Chuck, Orchestra, Cleveland,

n, Chuck, Orchestra, Cleveland

Gordon, Chuck, Orchestra, Cleveland, Onio. Grafia, Karl, Orchestra, Fairfield, Conn. Green, Michael, Orchestra, Bill Beery, Jr., and Ad. Muller, Mgra., Balti-more, Md. Hoffman, Monh, Orchestra, Quincy, Hoffman, Monk, Orchestra, Quincy, Ill.
Hopkins Old-Time Orchestra, Calgary, Alta, Canada.
Howard, Ernie, and the Farmer Fiddlers' Orchestra, Saskatoon, Sask. Canada.
Howard, James H. (Jimmy), Orchestra, Port Arthur, Teass.
Hughes, Wm., "String Pickers" Orchestra, Stratford, Wis.
KFH Ark Valley Boys Orchestra.
Wichita, Kanasa.
Kneeland, Jack, Orchestra
Leone, Bud, and Orchestra Akron.
Ohio.
Miloslavich, Charles, and Orchestra, Stockton, Calif.
Oliver, Al., and His Hawaiians, Edmonton, Alta., Canada.
Pisani, Fred, Orchestra, New Rochelle, N. Y.
Perdycord, John, Orchestra Leader,

N. Y.
Peddycord, John, Orchestra Leader,
Winston-Salem, N. C.
Reynolds, Henry (Hi Henry), Orchestra, Saugertics, N. Y. Sterbenz, Stan, Orchestra, Valparaiso,

St. Onge Orchestra, West Davenport, Leo N., Orchestra, Hartford,

Stone, Leo N., Orchestra, Hartford, Conn.
Strubel, Wm. "Bill", and His Orchestra, Berkeley, Calid.
Swift Jewel Cowboys Orchestra, Little Rock, Ark.
Tremlett, Burnie, and His Orchestra, Morris, N. Y.
Troubadours Orchestra, Frankfort, Ky.
Two Jacks and a Queen Orchestra (composed of Neil Greenleaf fleader), Evelyn Greenleaf, Paul Austin, Gerard Deegan), Marquette, Mich.
Warren, Shorty (Michael Warisanka), and His Orchestra, Rahway, N. J.
Wienniakow Orchestra, John Tuchaeski, Leader, Woonsocket, R. I.
Williams' Orchestra, Mt. Pleasant, Iowa. lowa.
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: TEXARKANA

Marshall, Eugene Municipal Auditorium CALIFORNIA

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

Rendezvous Club, Ed. Davis, Owner ORLAND: Veterans' Memorial Hall

SAN BERNARDINO: Serria Park Ballroom, Clark Rogers, manager. SAN JOSE: Triena, Philip

COLORADO

GRAND JUNCTION:
Airport Inn. Hap Harris, Oper.

CONNECTICUT

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

NEW LONDON: Latham School of the Dance POMFRET: SOUTH NORWALK: Evans, Greek

FLORIDA

MIAMI: Fenias, Oito PALM BEACH: Boyle, Louglas ST. PETERSBURG: Brass Rail Bar & Grille Webb Patio

WEDD TAMPA!

TAMPA!

Rainbow Tavern.

Nick Brown, Prop..

WEST PALM BEACH:

Palm Tavern, The, Al-Van De,

ILLINOIS

CHARLESTON: Coles County Fair CHICAGO: Amusement Service Co.
Associated Radio Artists' Bureau.
Al. A. Travera, Prop.

Bernet, Sunny
Frear Show, Century of Progress Exposition, Duke Mills, Prop.
Kryl, Bohumir Opera Club Sherman, E. G.

ELGIN: Abbott School and Auditorium and Gymnasium, Elgin High School and Auditorium and Gymnasium,

RANKAKEE: Devlyn, Frank, Booking Agent Devlyn, Frank, Booking LaSALLE: Bill's Roller Rink, Bill Carlson, Manager.

MATTOON:
U. S. Grant Hotel

NORTH CHICAGO:
Dewey, James, Promoter of Emposi-

PATTON: Green Lantern QUINCY: Korvis, William Three Pigs, M. Powers, Mgr. Western Catholic Union Roof Gar-den and Ballroom. WOODSIN: Tri-Angle Club

INDIANA

BICKNELL: nty Fair Association EVANSVILLE: FOR, Ben
INDIANAPOLIS: Marott Hotel Riviera Club Turf Bar KOKOMO: Crystal Ballroom SOUTH BEND: Green Lantern, The TERRE HAUTE:
1. O. O. F. Ballroom

IOWA

CEDAR RAPIDS: Jurgensen, F. H. CHELSEA: Z. C. B. J. Hall Z. C. B. J. DES MOINES: Reed, Hartley, Mgr., Avon Lake Young, Eugene R. DUBUQUE: Julien Dubuque Hotel GLIDDEN: Town Hall OELWEIN: Moonlite Pavilion ROCHESTER: Casey, Eugene Casey, Wm. E.

KANSAS

SALINA:
Dreamland Dance Pavilion
Eagles' Hall
TOPERA: Egyptian Ballroom, Claude Busey, Mgr.

KENTUCKY

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

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

LOUISIANA

NEW ORLEANS: Happy Landing Club

MAINE

NORTH RENNEBUNKPORT: Log Cabin Ballroom Roy Tibbetts, Prop. OLD ORCHARD:

Palace Ballroom, Charles Usen, Prop.

MARTLAND

BALTIMORE: Huber, Prederick R. Radio Station WITH PROSTBURG Shields, Jim, Promoter

H

MASSACHUSETTS

LAWRENCE: WALTHAM: on, Frank, Booking Agent

MICHIGAN

BAY CITY: Nædzielski, Harry DETROIT: Collins, Charles T. ESCANABA:
The Dells, Jules Flath, Prop.

IRON MOUNTAIN: IRON RIVER: Jack O'Lantern Club, James Silver-thorn, Owner.

ISHPEMING: Casino Bar & Night Club, Ralpin Doto, Prop. Thomas, W Raymond

Thomas, W. Naymond
JACKSON:
Grotto Club,
Wm. Preston, Pres.
LANSING:
Lansing Ceptral High School Auditorium

Wilson, L. E. MARQUETTE: Johnston, Martin W. Palestra and the Women's Club Presque Isle Band Shell

MIDLAND: Midland Country Club Midland Elks' Club NEGAUNEE: Hotel Bar, Napoleaon Vizna, Prop.

NILES:
Four Flaggs Hotel, The
Powell's Cafe SAGINAW:
Phi Sigma Phi Fraternity
WAMPLERS LAKE:

MINNESOTA

CLAREMONT: Zorn, Peter Zorn, Peter FARIBAULT: Kelley Inn, Kelley Davis, Owner Kelley Inn, Rein, LONSDALE: Hermann Hall MINNEAPOLIS: Norchardt, Charles

NEW ULM: Becker, less, Prop., Nightingale Night Club. WITOKA: Witoka Hall

MISSISSIPPI

MERIDIAN: D. D. D. Sorority Trio Sorority

MISSOURI

ST. JOSEPH: . Fiesta Bar, Fred Mettlymeyer, Mgr. ST. LOUIS: Radio Station WIL

MONTANA

ARLEE: Arlee High School Gymnasium BILLINGS: Tavern Beer Hall, Ray Hamilton, MISSOULA: Post Creek Pavilion, John and Chas, Dihman, Props.

NEBRASKA

EMERALD: Sunset Party House, H. E. Nourse and J. L. Stroud, Mgrs. FAIRBURY: LINCOLN: Dance Hall, Lyle Jewett OMAHA: ed Orchestras Booking Agency

NEW IERSEY

ATLANTIC CITY

Dude Ranch Heilig's Restaurant Knickerbocker Hotel, Morris Beidy, Prop. The Wigwam, John Plotck, Mgr. FLORHAM PARK: Canary Cottage, Jack Bloom, Mgr. JERSEY CITY: Duffy, Ray, and his Music Box NEWARK: Bohemian Hall Liberty Hall. Ukranian Center, Inc. PATERSON: Martin's Hawaiian Paradise UNION CITY: WILDWOOD: Bernard's Hofbrau Club Avon, Jos. Totarella, Mgr.

NEW YORK

AVERILL PARK: Crooked Lake Hotel Crooked Lake Frote:

BEACON:
The Mt. Beacon, L. D. Lodge,
Prop., The Casino.
The Mt. Beacon, L. B. Lodge, BUFFALO American Musicians' Asso. German-Ameri Miller, Robert Nelson, Art

CANTON: St. Lawrence University, Dr. Willard H. Jencks, President. GREENFIELD PARK:
Grand Mountain Hotel and Camp
Abe and M. Steinhorn, Mgrs. LARCHMONT: Larchmont Yacht Glub, N. Shea, Mgr.

MAMARONECK: Lawrences' Inn Quaker Ridge Country Club MOUNT VERNON: Emil Hubsch Post No. 596, NEW ROCHELLE: New Rochelle Shore Club, Board of Directors. Ship Ahoy Tavern, Steve Kcefer, Mgr.

Steve Krefer, Mgr.

NEW YORK CITY:
Albin, Jack
Blythe, Arthur, Booking Agent
Harris, Bud
Jermon, John J., Theatrical Promoter.

New York Colineum
Palais Royale Cabaret
Royal Tours of Mexico Agency
Sonkin, James
ONEAN: OLEAN: Cabin Restaurant

ONEONTA: Goodyeer Lake Pavilion, Earl Walsh, Prop.

PINE HILL: Funcrest, Fune
POTSDAM:
Chilkion College of Technology
Chilkion State Normal School
Puisdam State Normal School ROCHESTER: RYE: Coveleigh Club SODUS POINT: Joe's Place, Lillian C. Blumenthal, Mgr.

TUCKAHOE: Bordewicks Bordewicks on the Parkway Leewood Golf Club Vernor Hills Country Club, Board of Directors. WINDSOR BEACH:

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

NORTH CAROLINA

CAROLINA BEACH:
Carolina Club and Management CHARLOTTE:
Associated Orchestra Corporation,
Al. A. Travers, Prop. GREENSBORO: Greensboro Casino, J. F. (Iri Horen and J. E. Baxter, Mgrs. Greensboro Country Club

HIGH POINT: Emerywood Country Club WILMINGTON: Grevstone Inn. A. W. Pate, Mgr.

WINSTON-SALEM:
Park Association Fair

NORTH DAKOTA

GRAND FORKS:

OHIO

ALLIANCE: Warren AKRON: AVON: VON: North Ridge Tavern Paster, Bill, Mgr., North Ridge

CAMBRIDGE: Lash, Frankie (Frank Lashinsky) CANTON:
Beck, L. O., Booking Agent

CINCINNATI:
Cincinnati Club, Milnor, Mgr.
Cincinnati Country Club,
Miller, Mgr.
Hartwell Club
Kenwood Country Club, Thompson,

Mgr. Lawndale Country Club, Hutch Ross, Maketewah Country Club, Worbur-

ton, Mgr.

Queen City Club, Clemen, Mgr.

Spat and Slipper Club
Western Hills Country Club, Waxman, Mgr.

DOVER: Eli Studer and his Rink and Dance IRONTON:
Ritzy Ray Club, Duitin E. Corn,

Mgr.
LEAVITTSBURG:
City Dance Hall

MA: Masonic Lodge Hall and Masonic bodies affiliated therewith. LOGAN: Eagle Hall

Eagle room.

NILES:
Mullen, James, Mgr., Canoe City
Dance Hall in Leavittsburg, Ohio.

STEUBENVILLE:
St. Stanislaus New Polish Hall

St. Stanulaus New Polish Hall SUMMIT COUNTY: Ellue Willow Night Club, H. W. McCleary, Mgr.

OKLAHOMA

OKLAHOMA CITY: Buttrick, L. E. Foot Lite Club Jake's Cow Shed

TULSA: PENNSYLVANIA

BANGOR:
American Legion Home (Emlyn H.
Evans Post No. 378). RICHWOOD: Smith, Stuart Andy BROWNSVILLE: Hill, Clifford, President, Triangle WISCONSIN CHESTER: GLEASON: Reading, FRACKVILLE: GIRARDVILLE: KENOSHA: Emerald Tavefn Spitzmun's Cale GREENSBURG:

Opera House GREENTOWN:
Island View Inn, Joe Benci
Ralph Iori, Props., Lake Wa
paupack LANCASTER: Roller RIBE LOGANVILLE: Colswedel's Hall, Paul Soltwedel, HANOVER: Cross Keys Hotel, Mr. Shutz, Mgt. Prop.

LUXEMBURG:
Wiery's Hall, Chas. Wiery, Oper. HAZLETON: Smith, Stuart Andy

Jacktown Hotel, The MANAWA: KULPMONT: Liberty Hall LEHIGHTON:

Mgr. D. Drew; Mgr. Petsen, Arthur H., Tessen Dance Hall. Henry MT. CARMEL:
Mother of Consulation Hall, Rev.
Skibinskie, Pastor. Dirahas

NEW BRIGHTON: Clearview Inn OIL CITY:
Belles Lettres Club NICHOLS: Belles Lettres Club
PHILADELPHIA:
Benny the Burn's, Benj. Fogelman,
Quener.
Deauville Casino
Nixon Ballroom NORTH FREEDOM: Ouiggle's Hal'

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

READING: Park Cafe, The, George Stophens, Park Cafe, The, George Stop Mgr Spartaco Society, The SURING: TILLEDA

SHAMOKIN: Boback, John St. Stanislaus Hall St. Stephen's Ballro SHENANDOAR HEIGHTS
SHENANDOAR TOwnship High School

SHARON: ms' Place, George

POTTSVILLE:

SIMPSON: Albert Bocianski Post, The SUNBURY: Suber, Melvin A.

YORK: Bill Martin's Cafe, Bill Martin, Prop. Smith, Stuart Andy

PHODE ISLAND BRISTOL: Bristol Casino, Wm. Viens, Mgr. PROVIDENCE:

WOONSOCKET: Tuchapski, John, Leader, Wiesnia-kow Orchestra.

SOUTH CAROLINA SPARTANBURG: DeMolay Club Spartanburg County Fair Association

SOUTH DAKOTA BLACK HILLS: Josef Meier's Passion Play of the Black Hills.

SIOUX PALLS: Central Hall Norse Glee Club

TENNESSEE MEMPHIS: Simon & Gwynn, Inc Advertising Agency. Station WMC

TEXAS EL PASO: Tropics Cocktail Lounge, Joe Ren-nedy, Prop. and Mgr.

FORT WORTH:
Plantation Club
HOUSTON:
Merritt, Morris John Merritt, More WICHITA FALLS:

UTAH

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

VIRGINIA

HOPEWELL: Hopewell Cotillion Club RICHMOND: Capitol City Elks' Social and Bene-ficial Club Ballroom. Julian's Ballroom VIRGINIA BEACH: Gardner Hotel Links Club

WASHINGTON

LONGVIEW: L. O. O. M. Lodge WOODLAND: Martin, Mrs. Edith, Woodland Amuse

WEST VIRGINIA

CHARLESTON: Cotton Club DUNBAR: Virginia Free Fair GRANT TOWN:
Grant Town Park & Hall, George
Kuperanik. **HUNTINGTON:** Promoters of Marathon Dances.

Gleason Pavilion, Henry R. Ratz-burg, Oper. HORTONVILLE: nmunity Hall or

MADISON: Club Jolly Roger, Vic Boyd Mgr. nunity Hall, Mrs. D. Drew;

MILWAUKEE:
Caldwell, James
NEW LONDON:
Veterans of Foreign Wars Nichols Auditorium.

RANDOM LAKE:
Random Lake Auditorium SHIOCTON:

Hazen's Pavilion,

Henry Hazen, Prop.

SPREAD EAGLE: Spread Eagle Club, Dominic Spera,

SUPERIOR: Willett, John

ayes Dance Hall, Sig. Fischer, Prop. nity Hall

WAUKESHA: WAUTOMA: Passarelli, Arthur

WYOMING

CASPER! Whinnery, C. I., Booking Agent DISTRICT OF COLUMBIA WASHINGTON ASHINGTON:
Ambassador Hotel
Columbian Musicians' Guild, W. M.
Lynch, Mgr.
Hi-Hat Club
Kavakos Cafe, Wm. Kavakos, Mgr.
Kipnis, Benjamin, Booker

CANADA ONTARIO

LONDON: MARKDALE: Mercer, Hugh W.
PETERBOROUGH:
Peterborough Exhibition PORT STANLEY: Casino-on-the-Lake Dance Hall. TORONTO:
Broder, B.
Holden, Waldo
O'Byrne, Margaret

QUEBEC

SHERBROORE: Eastern Township Agriculture Asso

SASKATCHEWAN SASKATOON: Cuthbert, H. G.

MISCELLANEOUS Ellis, Robert W., Dance Promoter Fiesta Company, Geo. H. Boles, Mgr. Ginsburg, Max, Theatrical Promoter Godfrey Brothers, including Eldon A. Godfrey, W. (Bill)
Hot Cha Revue (known as Moonlight
Revue), Prather & Maley, Owners.
Hone Circus, Jack
Jazzmania Co., 1934
Kinsey Players Co. (Kinsey Komed)
Co.). Co.).
Kirby Memorial, The
Kryl, Bohumir
Madge Kinsey Players, Harry Graf,
Manager.

Manager.

Miller's Rodeo

National speedathon Co., N. K.

Antrim, Mgr.

Operaon-Tour, Inc.

Scottish Musical Players (traveling)

Smith, Stuart Andy, also known as

Andy Smith, S. A. Smith, S. Andy

Smith, Situart Andy, also known as

Andy Smith, S. A. Smith, S. Andy

Smith, Al Swartz, Al Schwartze,

Steamship Lines:

American Export Line

Savannah Line

Walkathon, "Moon" Mullins, Prop.

Watson's Hill-Billies

THEATRES AND PICTURE HOUSES

Arranged alphabetically as to

States and Canada

CALIFORNIA GRIDLEY:
Butte Theatre
LOS ANGELES: LOVELAND: Rialto Theatre

CONNECTICUT

BRIDGEPORT: Fark Theatre HARTFORD: State Theatre Capitol Theatre
NEW HAVEN:
White Way Theatre NEW LONDON:

INDIANA

TERRE HAUTE:

IOWA DES MOINES: Casino Theatre LOUISIANA

NEW ORLEANS:

MARYLAND

BALTIMORE:
Regent Theatre
State Theatre
Temple Amusement Co.

MASSACHUSETTS

BOSTON: Park Theatre BROCKTON: Majestic Theatre Modern Theatre HOLYOKE: Inca Theatre

LOWELL: ROXBURY:

MICHIGAN

NILES: Riviera Theatre

MISSOURI

ST. LOUIS: Ambassador Theatre Locw's State Theatre Musion Theatre St. Louis Theatre

NEW IERSEY

BOGOTA: Queen Ann Theatre JERSEY CITY: LYNDHURST: NETCONG:

PATERSON: Capitol Theatre Plaza Theatre State Theatre

NEW YORK

BEACON: Beacon Theatre BRONX:

BROOKLYN: Brooklyn Little Theatre Star Theatre Werba's Brooklyn Theatre

NEW YORK CITY: PAWLING: Starlight Theatre

LONG ISLAND, NEW YORK

FREEPORT: HUNTINGTON: LOCUST VALLEY:

MINEOLA: Mineola Theatre

NORTH CAROLINA

DURHAM: New Duke Auditorium Old Duke Auditorium NEWTON: Catawba Theatre

OHIO

AERON: DeLuze Theatres OKLAHOMA Bays Theatre Midwest Theatre Palace Theatre Rivoli Theatre

NORMAN: Sooner Theatre University Theatre Varsity Theatre

PICHER: Winter Garden Theatre

OREGON PORTLAND: Studio Theatre

PENNSYLVANIA Berman, Lew, United Chain Theatres, Inc. READING YORK: York Theatre

RHODE ISLAND

PROVIDENCE: Bomes Liberty Theatre

TENNESSEE MEMPHIS: Suzore Theatre, 869 Jackson Ave. Suzore Theatre, 279 North Mann

TEXAS BROWNSVILLE: Capitol Theatre
Dittman Theatre
Dreamland Theatre
Queen Theatre

EDINBURGH: Valley Theatre MISSION:
Theatre

PHARR: Texas Theatre RAYMONDVILLE: SAN BENITO:

CANADA

ONTARIO !

ST. THOMAS: Granada Theatre

SASKATCHEWAN ...

REGINA: Grand Theatre SASKATOON: Capitol Theatre Daylight Theatre

FIFE AND DRUM CORPS

Perth Amboy Post 45, American Lo-gion File, Drum and Bugle Corps, Perth Amboy, N. J.

Treasurer's Report

FINES PAID DURING JANUARY, 1844 Anger, Maurice
Amea, Mary
Alexander, Mike
Briscoe, James D.
Barton, Lee
Mittel, Sam (Bittle)
Brown, Rudolph A
Barber, Percy Oliver
Barron, Lee (Elroy Lee)
Cardini, George
Causey, Hayden
Denmead, Walter
Deoms, Barrett
Deoms, Barrett
Deotherge, Henry
Eby, Jack
Evans, Roland
Fitchard, Maurice
Ford, Herman A
Goldsmith, Aaron
Glampa, Peter
Gonsher, Allen J.
Henry, Erlc
Hollander, Arthur
Hutton, Ina Ray
Jackson, Allen
Johnson, Robert W. (Red)
Kapp, Bert (Kaplan)
Llebmann, Oscar
Luggar, Harold W.
Leonard, J. E.
Lipoff, Raoul
Medcalf, Virgil T. Jr.
Marlowe, Tone (Piccolo)
Massie, Alan R.
Mackey, Charles E.
Maglione, Emilio
McDonnell, L. T.
Parente, Michael
Pitts, J. P. (Buddy)
Polikoff, Herman
Riseman, Josseph
Russen, Victor
Stuts, Herman
Rout, Roy L., Jr.
Saltmarsh, Frank
Tack, Robert D.
Terry, John F.
Tompkins, Thomas Jack
Venuti, Joe
Van Valkenberg, Richard
Williams, Weldon
Wastell, Stewart J.
Withelm, Kenneth
Williams, Paul Lesile
Wharton, James Step 300.00
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CLAIMS PAID DURING JANUARY. 1844

TOTAL

\$1,848.77

Curing Part Doubled Justonia.	
mstel, Felix lestor, Don	15.0
estor, Don	40.0
errafato. Benny	5.0
rewer, Teddy	25.0
ritt, Elton	100.0
onnor, Harry	
ontreras Manuel	10.0
ontreras, Manuel hilds, Reggie	30.0
avallaro Carmen	157.2
availaro, Carmen olumbia Concerts	225.5
arlyle, Russ and Zucker	250.0
allender, George S.	
bottom Tone	
ortes, Jose	
arroll, Earl	
onahue, Al	
lintail, Herman	
liashnick, Sam B	20.0
rimi, Rudoit, Jr.	10.0
ordon, Gray	14.0
riggs Bobby	15.0
leatherton, Ray loff, Sol (Buddy)	75.0
loff, Sol (Buddy)	26.8
larden, Harry	33.4
physon. Buddy	30.0
Ubbler, Gordon	49.0
ing Henry	85.
avelin, Al ankford, Harvey	25.0
ankford Harvey	123.0
aughlin Frances	13.
aughlin, Frances furphy, William J.	15.
fortion Toni	20.
forrison, Toni feyers, Al, and Al Gans	19.
forales, Noro	424.
dillinder, Lucky	
forkert Charter	
faCuna Pill	51.
darkert, Chester	50.
ewberry, Earl phononcommunity	17.
lisen, George Quodbach, Al	50.
Quodbach, Al	15.
othschild, Irving	
Raymond, Dick lylvester, Robertson	5.
lylvester, Robertson	40.
para. Walt	. 90.
amarino, Joe	6.
Rerney, George	160.
Peagarden, Jack	011.
Provers. Vincent	25.
Travers, Vincent Vaux, Vern (Wellington)	25.

TOTAL

Respectfully submitted, THOMAS F. GAMBLE Financial Secretary-Treasurer

FOR SALE OR EXCHANGE

Tourse Aine, Voirin, Vuillaume, Fetique, Vigneron, Dausch, Tubba, Sartory, Morzot, Adam, Laffeur; also modern Italian Violins and Cavalli Viola; Hill certificate. Berger, 906 Huguelet Place, Chicago, III.

POR SALE—By retired musical director, \$1,200 Orchestra Music Library; overtures, selections, suites, and music for all occasions; good condition; will sell separate num bers or complete for \$500; pit and some full orchestra tions. Emile Raspillaire, 105 North McKenzie St., Mt

POR BALE-Fine old Violin, cost \$100 50 years ago, secrifice, \$50; alightly used Silver D-flat Flute, Guy Rense make, \$25. D. Bolduc, 30 Cabes St., Lowell, Mass.

FOR SALE—One slightly used Gemeinhardt Flute, sterling silver throughous, French model, \$200 cash; one slightly ailver throughout, French model, 5200 and survey starting ailver fat-med Generichardt Flute, closed cups, sterling ailver fat-tures, nicket ailver, silver-plated body, \$125 cash. Arthur Generichardt, 306 Willis Ave., Broax, New York, N. Y.

Polt SALE—Cellos, Basses, Bown by various famous makers, now at lowest possible prices while they last: hugge-size, double neck Italian Concert Guitar; for particulars address Sol Pfeisler, 2102 Regent Place, Brooklyn. N. Y.

POR BALE—Xylophose, 3½ octores, Deagan outfit, with wheels, cases and two dosen millets; like new; bar-gale. Irving Purow, 1005 Lincoln Place, Brooklyn 15, N. Y.

PDR RALE—Acres Common Built According, nine, esti-nante treble switches, one turn switch, 140 basses (minor common basses), special Carena hand-made reedle new Chance Guiter with IPArmond clearity pick-tup. Philip R Figlis, 100 Bushwick Ave., Brooklyn 21, N. Y.



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2 Do you know how to wrap a trombone cleaning rod properly?

3 Should cornet valve swab be used with cloth threaded through the

4 How can you oil a French horn rotary valve without taking it apart?

apart?

5 What extra precaution should valve instrument players take with their valves after a parade or outdoor concert?

6 Should piston be used to lap out a dent in the casing? Why?

7 What happens to valves when mu-sicians chew gum while playing?

8 Can all kinds of lacquer be re-moved with alcohol?

9 What is a quick and easy way to keep a loose post in a wood in-atrument from turning?

10 that is a quick, easy way to tighten a clarinet tenon or bell ring?

11 Should a clarinet or other key in-arrument be laid on its side dur-ing a playing engagement? Why?

12 What are two precautions every clarinet and oboe player should take to avoid broken tenons?

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FOR SALE—Ludwig Tympani Scret Set, \$145; German Pond Machine Set, \$185; String Bass, \$125; imported Trombone, \$40. Jeremias, % Binzer, 202 East 83rd St., New York, N. Y.

FOR SALE—Wm. S. Haynes Wood Flute, closed G. C pitch, in brand new condition, new case, reasonable, M. Rapfogel, 1351 Fieley Ave., Brunx 60, New York, N. Y.

FOR SALE—One B. Mollenhauer & Sohne Bassoon, Heckel System, in A-1 condition, a real buy. Eugene M. Lightell, 510 Fast Front St., Dover, Ohio.

POR SALE—Schmer, Alto Sax, balanced action, latest model, alligator skin case, owner long in service, used five weeks, trial, \$275, C.O.D. M. Weidenhamer, Penning-ton, N. J.

POR SALE—Conn. 4-valve flavirone, silver, gold bell, almost perfect, top action, case, \$85. Olds modern Cornet, two-tone lacquer, practically new, Gladstone case, \$85; C.O.D.; three days' trial. Dane Read, Box 379. Newport News, Va.

POR SALE—Buffet "A" Clarinet, Grendella wood, one piece, Bechm, 19 keys and seven rings, perfect condition, no case, \$100; Barbier "A" Clarinet, word, Alberta, two-piece, good condition, no case, \$25; will ship either C.O.D. for three days' trials. Fred C. Fast wood, 1000 Tennessee St., Michigan City, Ind.

FOR SALE—Genuine Kruspe and Conn French Horns King double Horn, French Selmer Trumpeti, Olds Ham-mered Bell Trombone, set of Albert "Belgium" Bochm word Clarinets, all like new, perfect condition, will give trial. L. F. Gaetz, 53 West Long St., Columbus 15, Ohio

FOR SALE—Double Rell, 5-valve, Rell Front Martin Euphonium; as lacquer this instrument is as good as new offers George Kenfield, Band, Craig Field, Schma, Alabama.

POR SALE—One Gibson Guitar, Model 400, good condi-tion, casy action (regular finish), cont complete with case \$455, will sell for \$200 cash, for guitar and case Pet. Edwin McMullen, 32983318, Ward 204, Station Hos-pital, Camp Edwards, Mans.

FOR SALE—Maggini Model Viola, small-sized Cello, good toned instruments; Lange Concertina; Martin Mandolin toned instruments; Lange Concertina; Martin Mandolin and Tenor Banjo: Concert Orchestra Music Library. Leigh Wittell, Fifth and South West End, Lancaster, Pa.

FOR SALE—One set of Desgan Aluminum Orchestra Belli-with resonators, 25, octaves, F to C, carry case, \$85. One Ludwig Snare Drum, chromium-plated, aire 65,314, with heater, theater model Stand, and case, \$85. One Ludwig clony painted Bass Drum with Tympain style rodes, size 16x30, with heater, \$35; one heavy tone 16-inch k. Zidijan Cymbal, \$16; all instruments in fine condi-tion, Bernard Probaska, 185 Grant St., Perth Amboy, N. J.

FOR SALE—Two Selmer wood Clarinet Barrell Joints, mend lined, R. I. model; one standard length and one slightly aborter; will sell for \$4.50 each. Dick Hele, 309 Winne Bldg., Wichita, Kan.

FOR SALE—Scimer E-flat Alto Sax, cigar cutter model perfect condition, new type guards, used only by professional, \$300. K. Wynkoop, 46 Concord 51. New fessional, \$300. burgh, N. Y.

WANTED

WANTED—Books about music composers instruments, etc.; quartets, trius, scores; modern or old editions; mall collections or complete libraries; no theatre music; describe and state lowest price. Rubin Surasky, 2349 Euraw Place, Baltimore 17, Ad.

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AT LIDEATY—Drummer, 18 years old; draft classifica-tion, 4F: Union; experienced; seeking reliable position with large band; will play location or travel; good equip-ment. Henry De Angelis, 62 Browne St., Crassian, 2.

AT LIBERTY—Harpist, member, Local 89; good reader, fair faker: experienced with swang harp quartet, also classical training and experience: free to travel; aire 22 harp. Ellen May Grossman, Bus 48, Mansfield, III.

AT LIBERTY—Ohoe-English Horn Player: draft exempt; experience, Army Band: three Pealwdy Conservatory Scholarships: 1941, Baltimore Symphony, English Horn: 1942, Park Band: 1943, Municipal Band: 1943-44, Baltimure Symphony, Oboe: desires municipal and industrial organizations: go anywhere. Charles B. Burk, Jr., 332 Stinsob St., Baltimore 23, Md.