

# INTERNATIONAL MUSICIAN

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NO. 3

## FOR THE FIRST TIME THE FEDERATION SUCCEEDS IN PROCURING A WRITTEN CONTRACT WITH FILM INDUSTRY

In the May, 1944, issue of the INTERNATIONAL MUSICIAN, I told the members that I was negotiating with the film industry and progress was being made.

On page 9 of this issue, the members will find printed the new contract entered into between the American Federation of Musicians and the film industry. Heretofore there has never been any written agreement between the film industry and the Federation. This contract contains new terms and working conditions, and it applies to all members of the American Federation of Musicians regardless of the place where motion pictures are made.

At the meeting of the International Executive Board held in Chicago in February, 1944, the Executive Board met with Mr. J. W. Gillette, who represents the Federation in the Hollywood studios, and Mr. J. K. (Spike) Wallace, president of Local No. 47, Los Angeles, California, for the purpose of discussing terms and conditions to be included in a written contract to be made with the film industry.

After many hours of discussion, ideas were formulated and agreed upon by the International Executive Board, Messrs. Gillette and Wallace, and these were put into concrete, written form, after which a motion was made and adopted that the President of the Federation stand instructed by the International Executive Board to negotiate new wage scales and conditions for the members of the Federation employed in the moving picture studios.

On March 13, 1944, a meeting was held in New York City between the President of the Federation and the following representatives of the film industry:

### REPRESENTING THE INDUSTRY

Nicholas Schenck,  
Metro-Goldwyn-Mayer  
Joe Vogel, Metro-Goldwyn-Mayer  
William Walsh,  
Metro-Goldwyn-Mayer  
Fred Gabori, Metro-Goldwyn-Mayer  
Peter Rathven,  
Radio-Keith-Orpheum  
Major Thompson,  
Radio-Keith-Orpheum  
Wilson Stone, Radio-Keith-Orpheum  
Bart Guild, Columbia  
Barney Balaban, Paramount  
Charles Boren, Paramount  
W. C. Michel,  
Twentieth Century-Fox  
Fred S. Meyer,  
Twentieth Century-Fox  
Frank Phelps, Warner Brothers  
Carrol Sax, Warner Brothers  
Kate Blumberg, Universal  
A. H. McCausland, Universal

By JAMES C. PETRILLO

President, American Federation of Musicians

Howard A. McDonnell, Republic  
David Shattuck, Technicolor  
Pat Casey,  
Chairman, Producers' Committee  
Victor H. Clarke, Secretary  
Fred Pelton,  
Los Angeles Producers' Assn.  
Homer Mitchell, Attorney

### REPRESENTING THE FEDERATION

James C. Petrillo

Several meetings followed and it was then suggested by the industry representatives due to the complexity of the music business and the film industry, that I meet with them in Hollywood. Because of the importance of negotiating this contract, I did not hesitate to go to Hollywood, even though I could barely spare the time to make such a trip.

In Hollywood we met again on May 12, 1944. The presidents of all the large companies were represented, and representing the Federation were J. W. Gillette, our Studio Representative; J. K. (Spike) Wallace, president of Local No. 47; Charles Bagley, Vice-President of the American Federation of Musicians, and myself.

Several meetings followed the May 12th meeting and on May 17th the salaries, working conditions and minimum number of men were finally agreed upon. At the Convention in Chicago in June, 1944, the International Executive Board approved the contract with a few minor changes in the wording of same.

Because some of the terms and conditions included in the new contract represent substantial changes from former standards and working conditions and are a distinct advancement for our members, a brief explanation is in order.

We were able to procure for our members a guarantee of a minimum number of men in each studio, in addition to musicians "casually" employed, or accompanists employed in the preparation of vocal or dance ensembles. Previously, both the number of men as well as their length of employment was determined exclusively by the studios. This agreement for the first time prescribes the minimum number of men each studio is to employ on a yearly guaranteed minimum wage of Fifty-two Hundred (\$5,200.00) Dollars. The wages of these men are computed on the "casual" basis of \$30.00 for a three-hour session. In no event, however,

may the men earn less than \$100.00 per week.

In connection with the "casual" session wage, we succeeded in increasing the double session rate from \$50.00 to \$60.00, an increase of \$10.00 on every double session.

The minimum numbers of men that the studios agreed to employ are as follows:

	Musicians
Metro-Goldwyn-Mayer	35
Twentieth Century-Fox	35
Warner Brothers	35
Paramount	30
RKO	25
Columbia	25
Universal	25
Republic	25

A most important provision in the new agreement is the one that relates to "dubbing" of music in the making of moving pictures. Those of our members who are employed in this phase of the industry know that dubbing has always been a curse to the music profession. Dubbing is the re-recording of film music. This film music is commonly known in the profession as "sound track". After the utilization of the sound tracks in the picture for which they were originally made, the studios accumulated over a period of years a tremendously large and comprehensive sound track library on their shelves. It was a common practice for the studios to take these sound tracks from their shelves and dub them on to newly made moving pictures, thereby saving the expense of employing live musicians. This, of course, curtailed tremendously the amount of employment our members were rightfully entitled to. The present agreement outlaws this practice. Dubbing of music is now a thing of the past. This agreement specifically provides that sound tracks can only be used for the films for which the musicians originally recorded same. Any exceptions to this rule may be made only by the permission of the International Executive Board.

Another provision in this contract relates to musicians "doubling instruments". The new agreement has eliminated a practice which has existed for years, namely, permitting musicians to double instruments without extra compensation. This contract makes clear that musicians may double on two instruments only and must in that event receive 50 per cent extra pay over and above the basic scale.

The contract further provides that there shall be no distinction between work performed in rehearsing and work performed in the actual playing of a performance, that is, from the time a musician starts to work, whether he is rehearsing or actually playing a performance, he receives the basic scale. In other words, the rehearsal scale has been eliminated. The musicians now will receive \$10.00 per hour in lieu of the \$5.00 per hour which previously was the basic scale for rehearsals.

In the past, a leader received 50 per cent extra for his services over and above the basic scale. In the new agreement, he will receive double pay.

Before this contract was entered into, musicians engaged between 12 midnight and 8 A. M. received regular pay. The new agreement provides for time and one-half between those hours.

There are a number of other changes in the former working conditions provided for in the contract printed on page 9, and although my brief comments relate only to the major points in the contract, the other provisions are also beneficial to our membership.

I am satisfied that this contract will lead to more work for our people.

Upon instructions of the International Executive Board, I am now about to start negotiations with that part of the picture industry which manufactures news reels.

### NOTICE!

In the August issue of the International Musician I called the locals' attention to the fact that musical shows and dramatic shows, as well as various types of presentation, vaudeville and burlesque shows, were utilizing turntables and records in conjunction with the performance of these shows and I instructed the locals that they should immediately take jurisdiction over these turntable operations and see to it that Federation members were employed to do this work.

Upon further investigation we find that many acts as well as unit shows playing in cafes, hotels and cabarets are also using recorded music as an accompaniment to their singing or as an accompaniment to their act.

Locals are herein directed that they should immediately take jurisdiction over these turntables and demand employment of Federation members in the operation of them. This jurisdiction should be taken by the locals whether an orchestra is employed in the establishment wherein the recordings are utilized or not. No person other than a member of the American Federation of Musicians is permitted to operate these turntables.

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

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Vol. XLIII No. 3

**Official Business**

COMPILED TO DATE

**CHARTERS REVOKED**

359—Nashua, New Hampshire.  
449—Coffeyville, Kansas.  
552—Kalspell, Montana.

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**CHANGE IN STATE OFFICER**

For the State of Montana  
James Gregg, Missoula, Mont.

**DEFAULTERS**

James Caruth, operator, Club Rhythm-boogie, Cafe Society and Brown Bomber Bar, St. Louis, Missouri, is in default of payment in the sum of \$300.00 balance due members of the A. F. of M.

Joseph Cuccinello, operator, Joe's Tavern, Perth Amboy, N. J., is in default of payment in the sum of \$90.63 due members of the A. F. of M.

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Blakey, Arthur	45.00
Bonner, Theodore	17.00
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Duerr, Dolph	15.00
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Doherty, William	50.00
Davis, Coleridge	42.50
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Turland, Nora	15.00
Webb, John W.	10.00
Walters, Sheldon	50.00
Yeats, Margaret	15.00
<b>Total</b>	<b>\$ 973.50</b>

**CLAIMS PAID DURING AUGUST, 1944**

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Amstel, Felix	15.00
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Blakey, Art	70.00
Barron, Lee	20.00
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"The Carver"	149.81
Cortez, Don	25.00
Carmody, Tomie	25.00
Childs, Reggie	45.00
Chicago Artists Bureau	5.00
Colebourn, Don	22.00
Donahue, Al	100.00
Day, Oscar	20.00
Dunsmoor, Jack	50.00
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Flo Rito, Ted	15.50
Goodman, Barney, etc.	175.00
Golizo, Matty	25.00
Gray, Lew	50.00
Harper (Harpa), Daryl	110.00
Harden, Harry	15.00
Kelkel, Freddy	72.00
Kiely, Lorin	100.00
Kuttner, David	56.36
Lopez, Sergio (Teddy)	4.25
Magel, Milton and Don	248.00
Meredith, Buddy	60.00
Murphy, William J.	10.00
McIntyre, Marquita	12.65
McElroy's Ballroom	300.00
Oberman, Jack	150.00
Pearl, Harry	20.00
Quodbach, Al	30.00
Ross, Betty and Eileen	10.00
Sciblor, Seydell	21.80
Sambrook, Mr. and Mrs. George	5.00
Tegarden, Jack	200.00
Taloff, Andre	10.00
Torres, Julio	4.03
Valencia, Eddie	8.01
Wagner, Sol	10.00
Wagner, Charles L.	230.00
<b>Total</b>	<b>\$2,630.64</b>

Respectfully submitted,  
**THOMAS F. GAMBLE,**  
Financial Secretary-Treasurer.

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**ILLINOIS CONFERENCE**

The Illinois Conference of Musicians will hold its 25th Semi-Annual Conference at Waukegan, Illinois, on Sunday, September 24th, 1944.

Meeting will convene at 10:00 A. M. at the Royal Order of Moose Home at 616 Washington Street.

A special invitation is extended to the ladies to attend.

PERCY G. SNOW, President.  
GEORGE W. PRITCHARD, Secretary.

**NOTICE!**

To All Licensed Agents and Personal Managers of the American Federation of Musicians:

All licensed agents and personal managers are hereby advised to file for approval all exclusive management and agency contracts with the President's Office of the American Federation of Musicians at 570 Lexington Avenue, New York 22, N. Y.

This requirement is part of the laws of the American Federation of Musicians and part of the license agreement that you have with the American Federation of Musicians.

Any agencies or personal managers failing to comply with this requirement will place themselves in jeopardy with the Federation.

In any case, the Federation reserves the right to rule null and void any and all contracts executed between members of the Federation and any agency or personal manager, whether a licensee of the Federation or not, where such contract or any part thereof has not been submitted to the President's Office of the Federation for approval.

Yours very truly,  
**JAMES C. PETRILLO,**  
President, A. F. of M.

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# Symphony Orchestra

**M**ORE than one symphony orchestra conductor has these days been pondering the items on the "victory program", that concert which is to celebrate the announcement of Germany's capitulation. We have been turning our own thoughts in that direction and submit herewith a few suggestions:

1. The Beethoven "Fifth": For the part its initial *motif* has played in making the victory possible; for its sense of inevitability and final justice.

2. Ernest Schelling's "A Victory Ball": To remind us of the dead who await our resolve that their sacrifices shall not have been in vain; to recall us to our grave responsibilities.

3. Cpl. Samuel Barber's Second Symphony: As a tribute to the magnificent achievements of our Army Air Forces (it is dedicated to them); as a symbol of America's flowering in the field of art.

4. Shostakovich's Eighth Symphony: In recognition of Russia's contribution to the final overthrow of the enemy; as a picture of a country turned to the pursuits of peace.

5. Antonin Dvorak's Symphony "From the New World": To epitomize the promise of a better world to come.



**JOSEPH BARONE**  
Director of New York Little Symphony

### SUMMER'S SUMMARY

**T**HE Lewisohn Stadium (New York) reports that its twenty-seventh season has been one of the most successful thus far, with a total attendance of 350,000—an increase of nearly 50,000 over last summer. Thirteen conductors occupied the podium and some of the country's best-known soloists were presented. The largest crowd of the season—over 22,000—turned out to hear Jascha Heifetz, Marjan Anderson and Grace Moore. During the season's final concert, August 13th, premiere performance was given Robert C. Schenk's "Stadium March", dedicated to Mrs. Charles Guggenheimer, the stadium's impresario.

Guest soloist with the Chautauqua (New York) Symphony Orchestra at its concert on August 12th was Eudice Shapiro playing Sibelius' Violin Concerto.

One hundred and ninety thousand persons attended twenty-eight concerts by the Robin Hood Dell Orchestra (Philadelphia) in this, its 15th summer season. Six conductors occupied the podium, and guest artists numbered seven pianists, four violinists, one cellist, nine singers, one ballet group and one choral ensemble.

The Chicago Symphony Orchestra at Ravinia Park reports a prosperous season with 86,000 persons attending its twenty-five concerts—an all-time high. The largest crowd of the season—7,686—was that which came to hear Désiré Defauw as conductor and Alexander Erskowky as soloist on August 5th. In all, five conductors and six soloists appeared.

After concluding its season at Ravinia, the orchestra moved downtown to the Grant Park bandshell for nine concerts under three well-known conductors, Désiré Defauw, Fablen Sevitzy and Erno Rapee. Rose Bampton, Carroll Glenn, Josephine Taminia and Josephine Antoine were soloists.

High-spot in the season in Hollywood now was the program of August 25th

when a two-hundred voice War Workers Chorus took part in the War Industries Concert and Franz Waxman led the Los Angeles Philharmonic Orchestra in the first concert performance of Earl Robinson's Lincoln cantata, "The Lonesome Trail". Raymond Massey spoke the words of Lincoln, and John Garfield was the narrator. This program included also the first American performance of the Fourth Symphony by the Soviet composer, Leo Knipper.

The Tacoma (Washington) Philharmonic Orchestra, under the direction of Eugene Linden, gave three pairs of concerts the past season in that city, repeating each the following evening at Fort Lewis for the soldiers stationed there. These repeat concerts were made possible through the collaboration of business firms, women's clubs and the locals of various labor unions of that city.

Wilfred Pelletier appeared as guest conductor at the Promenade Concert, August 24th, in Toronto, Canada. Rose Bampton, soprano, was soloist.

After the closing concert in Mexico City, on September 17th, Carlos Chavez, conductor of the Symphony Orchestra there, will take it on the customary tour of the principal Mexican cities.

### N. B. C.

**E**UDICE SHAPIRO'S performance of the Mozart A Major Violin Concerto at the NBC Symphony concert August 20th was characterized by breadth and richness of tone and by unfailing accuracy of pitch. Dr. Frank Black and the orchestra provided a grateful background.

Arturo Toscanini interrupted his summer vacation to return to the NBC Symphony podium, dedicating two special concerts to the Allied forces overseas, those of August 27th and September 3rd. The two programs aimed first of all to please G.I. Joe and his fighting Allies abroad, and included many concert favorites.

### Philharmonic Broadcast

**T**HE final concert on October 1st of the New York Philharmonic Symphony in its summer series under the sponsorship of the United States Rubber Company is to be broadcast from Madison Square Garden so that New Yorkers who previously have been unable to attend may avail themselves of this opportunity simply by applying for tickets at United States Rubber Company, Radio Department, 1230 Sixth Avenue, New York 20, New York.

### SEASON TO COME

**L**EOPOLD STOKOWSKI will return to the City Center in October as Music Director of the New York City Symphony, and will conduct another series of six pairs of concerts at special subscription prices, opening with a concert October 9th. Dr. Stokowski began auditioning musicians to fill some vacancies in the orchestra on his return to New York late in August.

The New York Little Symphony, Joseph Barone, director, is to give a series of six concerts the coming season at the Carnegie Chamber Music Hall, New York. Made up of some thirty members of the New York Philharmonic and the NBC Symphony, the orchestra presents outstanding young American soloists, conductors and composers in formal debuts. Mary Michna, pianist; Emily Ortner, contralto; Donaldina Lew, soprano; William Bodkin, baritone; Albert Brusiloff, violinist, and Harry Hewitt, composer, are artists already scheduled to appear.

### Reading, Pennsylvania

**S**AUL CASTON, conductor of the Reading Symphony Orchestra, will present at the concert of December 10th the Romantic Symphony by Chester Wittell, composer of that city. Mr. Wittell, who already has an imposing list of works to his credit, has this to say of the present composition: "Romantic Symphony is a synthesis of both the classical and the

romantic. Of the classical because it has the formal architectural design of a classical symphony; of the romantic because its melodies and their harmonic accoutrements bear the color, tone and texture of romanticism. It is cyclic in form, that is, some of its main themes are heard in various guises throughout the entire composition."

### Pittsburgh

**T**HE Pittsburgh Symphony Orchestra, Fritz Reiner, conductor, will again during its 1944-45 season give sixteen pairs of concerts, beginning November 10th and 12th. The excellent list of soloists includes Vladimir Horowitz, Robert Casadesu and Beveridge Webster, pianists, and Jascha Heifetz, Yehudi Menuhin, Nathan Milstein and Samuel Thaviu, violinists. Mr. Thaviu is the orchestra's concertmeister.

Vladimir Bakaleinikoff will conduct two of the sixteen pairs of concerts, those of December 29th and 31st, and those of January 5th and 7th.

### Cleveland

**T**HE Cleveland Symphony Orchestra will resume its broadcasts October 15th.

### Indianapolis

**T**HE Indianapolis Symphony Orchestra will include in its itinerary for the 1944-45 season first visits to New York, Lima, Ohio; Springfield, Massachusetts; Hanover, New Hampshire; Bridgeport, Connecticut; Springfield, Ohio; Bloomington, Illinois; Danville, Illinois; Appleton, Wisconsin; Muskegon, Michigan, and Paducah, Kentucky. The orchestra will give in all 29 out-of-town concerts.

### Detroit

**T**HE Detroit Symphony Orchestra's new assistant conductor for 1944-45 is Valter Poole, former member of the viola section of that organization.

### Salt Lake City

**"R**HAPSODY FOR PIANO AND ORCHESTRA", by Leroy Robertson, will receive its first performance during the coming season in Salt Lake City under the baton of the composer.

### Los Angeles

**T**HE concerts of November 23rd and 24th, given by the Los Angeles Symphony Orchestra, under the direction of the orchestra's regular conductor, Alfred Wallenstein, will have as soloist Jascha Heifetz, who is planning a tour of twenty orchestral appearances in the coming season.

### San Francisco

**T**HE San Francisco Symphony Orchestra, under Pierre Monteux, plans to give eight Friday afternoon concerts and twelve Saturday night concerts during its forthcoming season in its home city. A Brahms festival and the presentation of Wagner's "Parsifal" in concert form will be special features of the series.

### Seattle

**T**HE Seattle Symphony Orchestra, it is reported, will present two programs during the coming season on the Standard Symphony Hour for Standard Oil. Carl Bricken is the orchestra's conductor.

### News Nuggets

Erich Leinsdorf, conductor of the Cleveland Symphony Orchestra before his induction into the Army, became both a father and a corporal during the first week of August.

Dr. Serge Koussevitzky has announced that the annual grants to composers awarded by the Koussevitzky Music Foundation, Inc., will go to Aaron Copland for a symphony, Darius Milhaud for a symphony, Nikolai Lopatnikoff for a concerto, and Burrill Phillips for an overture.

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**Manhattan Medley**

**VAUGHN MONROE** will play at Hotel Commodore, September 28th.

**SAMMY KAYE** wound up a month at Hotel Astor September 9th.

**BILL McCUNE** played a one-nighter at the Edison Hotel August 25th.

**CAB CALLOWAY'S** four weeks at the Zanzibar ended September 6th.

**COOTIE WILLIAMS** was maestro at the Savoy Ballroom August 24th.

**WOODY HERMAN** swung out at Pennsylvania Hotel August 21st through September 30th.

**LES BROWN** finished off August with a date at the Mall, Central Park.

**AL POSTAL** returned after Labor Day to the Rialto Ballroom at Broadway and 42nd Street for his third season.

**TOMMY TUCKER** held forth at the Strand Theatre August 4th.

**East Coasters**

**SONNY JAMES** late in August started work with his new orchestra at Old Orchard, Maine.

**HORACE HEIDT** swung out at RKO, Boston, August 10th-16th.

**JACK TEAGARDEN** will go into the new Coral Gables, Weymouth, Massachusetts, September 24th for a week.

**CLYDE LUCAS** was maestro at Hershey Park, Hershey, Pennsylvania, August 26th.

**JIMMIE LUNCEFORD** swung out at Town Hall, Philadelphia, September 7th.

**TONY PASTOR** played at the Roosevelt Hotel, Washington, September 6th. He set a record for attendance at the Central Park Mall, New York, by the by, when on August 10th he played for the Consolidated Edison free dance, drawing 35,000 fans.



**TOMMY TUCKER**

**Jersey Five**

**TED FIO RITO** will finish his date at Steel Pier, Atlantic City, September 16th.

**HARRY JAMES** is scheduled for Ocean City September 15th through 17th, and for Frank Dalley's Meadowbrook, Cedar Grove, October 31st through November 13th.

**DARLINGS OF RHYTHM ORCHESTRA** played at Newark, New Jersey, August 30th.

**BUDDY JOHNSON** swung out at Asbury Park August 30th.

**Southward Swing**

**JIMMIE PALMER** was maestro at Chanticleer, Baltimore, August 8th.

**JOY CAYLOR** wound up ten days at Virginia Beach, Virginia, August 28th.

**DON REID** finished his four weeks at the Claridge Hotel, Memphis, September 14th.

**EDDIE STONE** on September 11th swung out of Peabody Hotel, Memphis, after a four-week date there.

**LOUIS PRIMA** finished three weeks, at the Frolics, Miami, September 4th.

**KING KOLAX** and his orchestra had a September 7th date at Orlando, Florida.

**Chicago Chit-Chat**

**FRANKIE CARLE** played at the Oriental Theatre September 1st.

**JERRY WALD** wound up his four-week date at the Sherman Hotel September 7th.

**JOHNNY LONG'S** date at the Sherman Hotel will end September 16th.

**GENE KRUPA**, with his newly-organized 31-piece band, is playing at Hotel Sherman's College Inn; he will finish his eight weeks there some time in October.

**Mid-West Maelstrom**

**ABE LYMAN'S** week at the Circle Theatre, Indianapolis, ended August 24th.

**ADA LEONARD** was booked at the Circle August 25th through 31st.

**BOB CHESTER** had an August 10-17 date at the Grand Theatre, Evansville, Indiana.

**BENNY CARTER** held forth at the Ezzard Charles Coliseum, Cincinnati, August 27th.

**CHARLIE SPIVAK** will take in the Palace Theatre, Youngstown, Ohio, September 22nd through 25th.

**STAN KENTON** played August 25th and 26th at Cedar Point, Ohio.

**DUKE ELLINGTON** has the Paradise Theatre, Detroit, September 15th through 21st, and the Palace Theatre, Cleveland, September 22nd through 28th.

**BLUE BARRON'S** two-weeker at Lake Club, Springfield, Illinois, came to an end August 24th.

**ERSKINE HAWKINS** finished August with a date at Little Rock, Arkansas.

**INTERNATIONAL SWEETHEARTS** played at Salt Lake City, September 14th.

**GEORGE TOWNE** began an indefinite date at Hotel Jefferson, St. Louis, September 9th.

**Far-West Fanfare**

**RAY HERBECK'S** four weeks at the R Muehlebach Hotel, Kansas City, ended September 7th.



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**CAROLINA COTTON PICKERS' ORCHESTRA** played at Alexandria, Louisiana, September 7th.

**BILLIE BISHOP** began an eight-week stint at the Rainbow Ballroom, Denver, September 8th.

**ART KASSEL** finished his week in Denver September 10th.

**GLEN GRAY** played August 18th through September 10th at Lakeside Park, Denver.

**CARLOS MOLINA** was maestro at Billings, Montana, September 4th.

**INA RAY HUTTON** finished her week at the Majestic Theatre, San Antonio, August 16th.

**BILL BARDO** is taking an August 18th-September 14th date at the Plantation Club, Houston.

**Pacific Pastime**

**JOE REICHMAN** played at Jantzen Beach, Portland, Oregon, August 22nd through September 10th.

**COUNT BASIE** swung out at the Golden Gate Theatre, San Francisco, August 16th.

**MILT BRITTON** finished three weeks at the Golden Gate September 12th.

**XAVIER CUGAT** had a September 13th date at the Golden Gate.

**JAN SAVITT'S** two-month date at the Palace Hotel, San Francisco, will end October 18th.

**SONNY DUNHAM** will finish a string of dates in California with one at the Auditorium, San Jose.

**JIMMY DORSEY** has just wound up two weeks at Casino Gardens, Ocean Park, California.

**TOMMY DORSEY** will finish his three-week date at Casino Gardens, October 5th.

**JOE SAUNDERS'** four weeks at the Trianon Ballroom, South Gate, California, will end September 24th.

**LIONEL HAMPTON** will take a one-nighter at the Trianon September 26th.

**HENRY KING** began an indefinite date at the Biltmore Hotel, Los Angeles, August 10th.

**BOB WILLS** finished his week at the Orpheum, Los Angeles, September 4th.

**Spate o' Dates**

**PHIL SPITALNY**, with his all-girl orchestra, began a concert tour September 15th with stop-offs in Canada; Easton, Pennsylvania; Grand Rapids, Michigan; Pittsburgh and Cleveland.

**LOUIS JORDAN**, between September 15th and the end of the month, has dates at Baton Rouge, Lake Charles (Louisiana), New Orleans, Jackson (Mississippi), Jackson (Tennessee), Birmingham, Chattanooga, Nashville, Louisville, St. Louis, Milwaukee and Chicago.

**LUCKY MILLINDER** had four Florida dates the last week in August, in St. Petersburg, Bartow, Tampa and Orlando.

**Service Notes**

**MAJOR GLENN MILLER** in England is conducting the American Band of the Supreme Allied Command in BBC programs broadcast in the Allied Expeditionary Forces Program. His promotion from Captain, by the by, became effective August 17th.



**MAJOR GLENN MILLER**

Pfc. **BILL BALDRIDGE**, former drummer in Herbie Kay's band, was hospitalized in England after being wounded in Normandy.

**MORTON WARNOW**, eighteen, son of orchestra leader Mark Warnow, has been reported missing in action after a flight over Germany July 20th. He was a gunner on a bomber.

**THE MEL-O-DEARS**, singing-playing trio, have been signed for an extensive tour of the United States to make appearances in Army and Navy hospitals, under the sponsorship of the U. S. O.

**Don't Let the Military News Make You Overconfident**

The military news is more dangerous than most Americans realize.

It is true that Admiral Nimitz predicted there is a good chance of Japan surrendering without the necessity of an invasion by the United Nations forces and that military experts in Europe believe that Germany may crack this fall.

It is likewise true that the Allied forces appear to have hit their stride in France, Poland and Italy. The planes of the United Nations dominate practically every war theatre and the Allied fleets dominate most of the oceans and seas of the world.

News of all this has been published in the newspapers and broadcast over the radio stations. It reads well and listens well—and therein lies the danger.

Many a baseball game has been lost in the ninth inning. In nearly every such case, the loss has been due to over-confidence on the part of the team that was winning but let down when it thought the game was in the bag.

That is just the danger of the present situation. We are winning the war. We can win it. The quicker we win it the less the victory will cost in precious lives.

Remember that the men in the fighting services have passed rigid tests. They are the best of their generation, from the standpoint of mentality as well as from physical standards. When one of them is killed, the nation loses one of its finest citizens.

These men will be needed at home after the war as much as they are needed now on the fighting fronts.

Right now our team has the Axis team on the run. We are away out in front and victory apparently is in sight.

That means we ought to throw everything we have at them—the more we pour it on now the quicker we will win and the sooner we will stop that casualty list. Any let-down now in the war effort will cost more lives.

So, all together, let's step it up a little here at home to match the fast pace the fighters are setting overseas. We can work a little harder, produce a little more, buy another war bond, and the cumulative effect of millions of Americans doing that little bit more will shorten the war materially.

We also can contribute on the home front by refraining from loose talking—and we do not mean about military secrets. We speak of the loose talking that causes friction here at home. If we can keep our lips buttoned until we have

something constructive and helpful to say, we can come closer to achieving perfect unity in this country. And unity will speed the victory and smooth the way for solution of post-war problems.

Again—over-confidence never won a ball game and it won't win a war.

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## Opera and Operetta

IT is a safe guess that the operettas which have been so successfully spotlighted by the wide-eyed stars during the past summer season will not go black as winter looms but rather will pass with hardly a moment's interruption into the boards of the metropolitan theatres. For this is the era of the lilting song and the gossamer romance. Folks come to the theatre to be eased of a burden grown all but intolerable. The careless, the gay, the inconsequent melodies of the operetta are best adapted to this purpose.

### Starlit Finale

DALLAS' "Opera Under the Stars" ended an unusually popular season August 27th after a week's run of Sigmund Romberg's exotic musical, "The Desert Song". Walter Cassel and Andzia Kuzak, both favorites of the 1943 season, sang the leading roles. Other August presentations were "Sally", "Bohemian Girl" and "Hit the Deck".

"The Chocolate Soldier", in the colorful presentation which comprised the final offering of the Memphis Open Air Theatre season, had a splendid cast including Marthe Errolle, Frances Thomas, Evelyn Fineberg, Charles Yearsley, Sherman Vernon, James Montgomery, Rolfe Sedan, Alfred Royer and Mary Lee Sneed. This summer season, Secretary R. L. "Spike" Lesem reports, has been Memphis's most successful to date.

The "Paper Mill Playhouse" of Millburn, New Jersey, gave a competent performance of "The Desert Song" the first week in September. "The Count of Luxembourg" followed it. The operetta season of this enterprising company continues well into December.

A week of "The Waltz King" at the Philharmonic Auditorium brought out Los Angeles residents, even in the hottest August weather.

Friml's "Firefly", although it was rained out the opening night in Louisville, was most successful the remainder of its week (in August). The final operetta of the summer season in Louisville was "Chocolate Soldier".

"Naughty Marietta" was the success of the summer season in Seattle.

### Opera East and West

THE Texas Company will sponsor the Saturday performances of the Metropolitan Opera Association during 1944-45

for the fifth consecutive season. The "Victory Rallies", as well as the "Opera Forum Quiz", will again be a part of the intermission periods.

The Chicago Opera Company's 1944 season will open October 16th and run for five weeks with five performances each week. The tentative schedule includes eleven operas, three of them revivals: "Carmen", "La Traviata", "La Boheme", "Aida", "Il Trovatore", "Otello", "Faust", "Rigoletto", "Die Walkure", "Pelleas and Melisande" and "Romeo and Juliet". Fausto Cleva is the company's general artistic director.

The Philadelphia Opera Company has suspended its plans for the 1944-45 season, citing as its reason the difficulty of obtaining young men singers. The directors hope, however, that more favorable conditions may develop later in the season, in which event some Philadelphia performances might be arranged. Dedicated to opera in English by casts of young American singers, the Philadelphia Opera Company was founded in 1938.

### Curtain Calls

IN addition to appearances with the Metropolitan Opera and the Chicago Opera companies, Bidu Sayao, Brazilian soprano, will make more than fifty con-



BIDU SAYAO

cert appearances this coming season, from Maine to California and from the State of Washington to Tennessee.

Metropolitan Opera soprano, Nadine Conner, is grooming herself for the role of Violetta in "La Traviata", as well as for the leading parts of Mime in "La Boheme", Marguerite in "Faust" and Sophie in "Der Rosenkavalier".

Jeanette MacDonald has been engaged by the Chicago Civic Opera to sing three performances during the coming season, two as Juliette in Gounod's "Roméo et Juliette" and one as Marguerite in the same composer's "Faust".

Dimitri Shostakovich, according to a recent dispatch, is completing the orchestration of an opera by Benjamin Fleischman, a young Soviet composer who died fighting near Leningrad. The one-act opera entitled "Rothschild's Violin" and based on the story by Anton Chekhov, was sent to Shostakovich last December by a friend of the composer. Shostakovich, having examined the work, wrote the parents, "Your son, Benjamin, was a man of warm heart and vast musical talent... my profoundest respect to you as the parents who raised such a remarkable son."

### Grieg Glamor

"THE SONG OF NORWAY", an operetta based on the life of the Norwegian composer, Eduard Grieg, opened August 21st at the Imperial Theatre, New York. It had previously completed successful engagements in Los Angeles and San Francisco. This is all an operetta should be: the music is beautiful and the cast can sing it; the dancing is good; the costumes and scenery are attractive, and the chorus knows its business.

The cast of seventy-five includes Irra Petina, Helena Bliss, Lawrence Brooks (Grieg), Robert Shafer, Sig Arno, Walter Kingsford and Ivy Scott. Irra Petina has the most important of the singing roles and contributes not only a beautiful voice but exceptional qualities as a comedienne. Robert Wright and George Forrest are responsible for the musical adaptation. Arthur Kay, who did the orchestral and choral arrangements, occupies the podium. The best-loved melodies of Grieg—"Ich Liebe Dich", "Peer Gynt" excerpts—are there, and there is an excellent orchestra to do them justice. Truly "Song of Norway" gives a much-needed lift to theatre doings on Broadway.

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### FIRST WAR CASUALTY OF LOCAL 4, CLEVELAND

Ensign Sidney Applegate, a member of Local 4, Cleveland, Ohio, was killed in a plane crash while engaged in dive-bombing practice from the U. S. Naval Air Base at Fort Lauderdale, Florida, on August 6, 1944.

The accident was caused when one wing of the plane fell off over the ocean near Sunnyside Beach. By a strange coincidence his untimely end came on the twenty-eighth anniversary of his birth, and only a short time after he had received his commission as an Ensign. He enlisted in the Naval Air Forces before the United States had entered the war and his preliminary training took place at Pensacola, Florida.

Ensign Applegate was born in Belleville, Ohio, and at an early age took up the study of the saxophone upon which instrument he became an expert. After graduating from high school he went to Cleveland and became a member of Local 4, eventually joining Sammy Watkins' Orchestra, then playing at the Hotel Hollenden, with which orchestra he continued for four years.

He was an only child, having lost his father years ago. He is survived by his mother to whom the American Federa-

tion of Musicians extends its sincere sympathy.

Memorial services were held from the Naval Base Chapel at Fort Lauderdale on August 9th.

The Federation apparently has been fortunate in the small number of casualties so far reported. This list undoubtedly is not complete, and the Editor would appreciate being advised of any casualties among our members that might be reported to local secretaries.

### NEWS FROM NORMANDY

It was heartening news that our labor envoys, Frank Fenton, director of organization in the A. F. of L.; A. L. Weigner, International Brotherhood of Electrical Workers, and Eric Peterson, International Association of Machinists, brought back on their return from a three-week tour of Normandy, where they chatted with soldiers about America, gave them the true picture of the home front and gained first-hand the soldiers' viewpoint on matters pertaining to labor.

These man-to-man discussions proved that while American soldiers over there oppose strikes in wartime, they are not anti-union and are grateful to organized labor for its magnificent contribution to the war effort. The hope was voiced that "someone would write a song in praise of the men engaged in supply service".

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and many others.

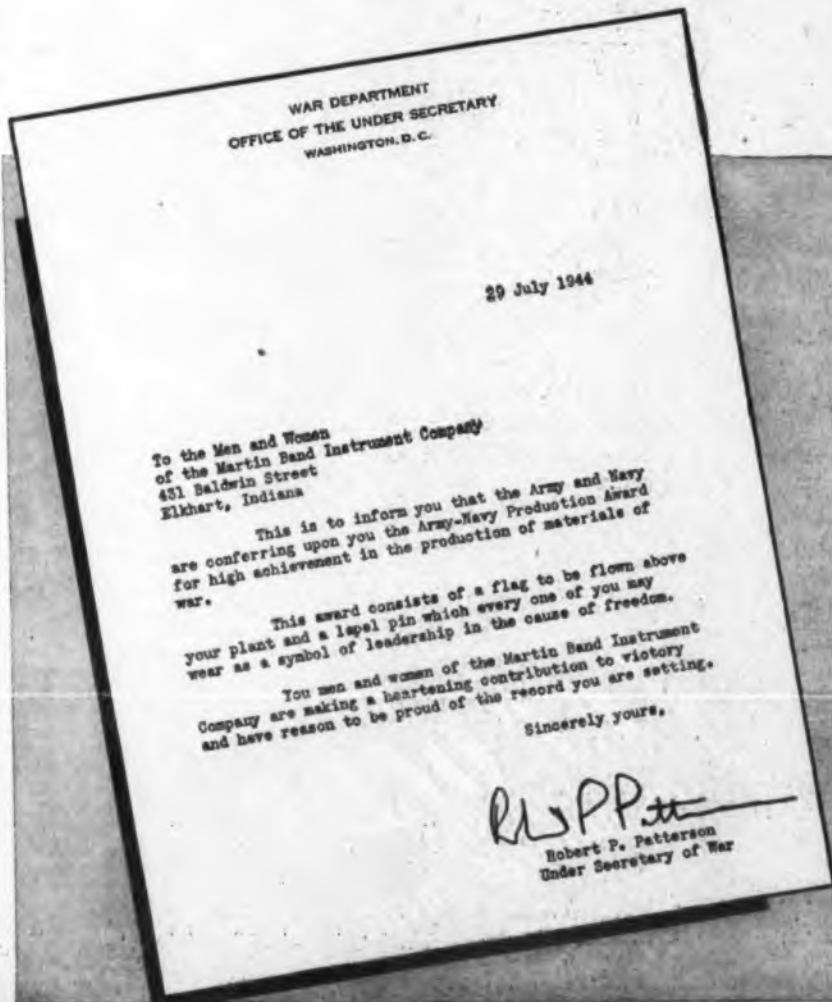
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At the same time we recognize this  
distinction as a challenge to continue  
our efforts. We hereby pledge our  
united and continued service,  
through the specific tasks appointed  
to us, to the cause of quick and com-  
plete Victory.

EMPLOYEES AND MANAGEMENT OF  
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ELKHART, INDIANA

## HERE, THERE AND EVERYWHERE

### Band Boosts Morale

**B**ROTHER O. C. BERGNER, Secretary of Local 51, Utica, New York, has sent us an interesting report concerning the performances of the Utica Civic Band this summer, under the direction of William Schueler. This band has played to larger audiences than all the rest of Utica's entertainment units combined, indeed has been one of the principal means of strengthening morale in that city. The audiences have averaged five thousand persons per concert.

The band presents well-balanced programs and many of its members—George Abeel (oboe), Henry Hembrecht (flute), Eustachio Pinti (clarinet), Henry Schueler and Lincoln Holroyd (trumpet), Claude Hubley (French horn), Pedro Logano (baritone), John Schueler, Arthur Harrie and Matt Gleason (trombones), George Claesgens (percussions)—have achieved fame previously through membership in such well-known bands as Arthur Pryor's, John Philip Sousa's and Patrick Conway's.

### Chamber Series

**C**HARLES D. SAFFORD, Secretary of Local 325, San Diego, California, sends us word of an interesting series of concerts held in La Jolla during the past summer, under the direction of the Musical Arts Society of that city. On June 25th the London String Quartet gave an excellent program; on July 9th, the String Orchestra and Women's Chorus; on July 23rd, a chamber orchestra, Alexander Schneider, violinist, and Ralph Kirkpatrick, harpsichordist; on August 6th, the London String Quartet with pianist, and on August 20th, a chamber orchestra, with Judith Poska, violinist, Lyell Barbour and Warren Henry, pianists.

All concerts were attended by capacity audiences.

### FRANK PASCARELLA

For twenty-five years vice-president of Local 86, Youngstown, Ohio, Frank Pas-

carella passed away on July 11th at the age of 70, following a year's illness from a stomach ailment. Brother Pascarella was a figure among the artists and musicians of Youngstown for forty years, and his "Royal Concert Band" was a feature of every parade. It was the consensus of opinion that he was one of the best baritone horn players and band directors the city had ever produced.

Many members of Brother Pascarella's band were musicians from his home town, Naples, comrades with whom as a young man he had studied at the Naples Museum of Fine Arts. Since they played not only standard band music, but Pascarella's own arrangements of famous pieces as well, their concerts made local history.

As well as being a musician of parts, Pascarella was a decorator and painter of no mean ability. His work was known among architects everywhere and he was constantly in demand.

Brother Pascarella leaves a brother, Adolph, and two sisters, the Misses Grace and Mary Pascarella of Naples, and a brother, Eugene Pascarella of Youngstown.

### FREDERICK C. DOMMEYER

Frederick C. Dommeyer, Honorary Member of Local 85, Schenectady, New York, and its one-time treasurer, passed

away on July 3rd, 1944. Born on November 11, 1873, in Germany, Brother Dommeyer received his early musical training in that country. In 1890 he immigrated to the United States, where he shortly thereafter enlisted in the Army as a musician, continuing his services as Assistant Leader of the United States Military Academy Band until his release in 1925. In his long military career Brother Dommeyer served throughout the Spanish-American War and the World War, as well as on the Mexican border. On his retirement special notice was given his perfect record as a soldier and musician.

After 1925 Brother Dommeyer engaged in the musical profession as teacher and instrumentalist. He belonged for some years to Local 291, Newburgh, New York, and from 1927 until his death to Local 85, in Schenectady he played clarinet with the city's several bands and, for a time, with the radio station WGY orchestra. From 1932 until 1939 he was treasurer of Local 85 and attended several meetings of the New York State Conference as a delegate from that local.

He is survived by his son, Frederick C. Dommeyer, Jr., a professor of philosophy at Syracuse University.

### ERNEST EDWARD WAGNER

Ernest Edward Wagner, charter member of Local 333, Eureka, California, its business agent and its president for several years, passed away on Sunday morning, July 23rd, having suffered a stroke the previous evening.

Born in Greenwood, Nebraska, Brother Wagner at an early age went to Eureka, where he received his schooling and, as a young man, worked with his father, a shoemaker. He studied trumpet and began playing in local bands while still in his teens; later he directed the Elks', the Municipal and the Scots' bands and taught trumpet. For the past several years he has conducted an instrument repair shop in his home, thus taking care of all of the band instruments for local orchestras and bands. Brother Wagner was a delegate to many National Conventions, including the recent one in Chicago.

Surviving are his wife, Mrs. Maude E. Wagner; a daughter, Mrs. Orman Oak of Eureka; three brothers, Carl A. Wagner of Eureka and Dale E. Wagner and Ray R. Wagner, both of San Francisco; a sister, Mrs. Irma Weigle of Eureka; two grandchildren, Phillip and Jacklyn Oak of Eureka; and two nieces and two nephews.

### ALFRED GEORGE RACKETT

We were saddened to hear of the death, on August 14th, of Brother Alfred George Rackett, who was assistant to the President in Local 10, Chicago. Born in Peterborough, Ontario, Canada, December 18th, 1867, Brother Rackett attended the grade and grammar schools of Kingston, Ontario, Canada, and high school in Port Hope, Ontario, Canada. He matriculated as a student in law at the University of Minnesota in 1889. Brother Rackett's musical career was long and distinguished. He became a member of the original Minneapolis-St. Paul Symphony Orchestra and a member of the Theodore Thomas Symphony Orchestra (1889-1890). From 1894 to 1922 he conducted theatre orchestras, in 1921 becoming relief conductor of the Ralph Ginsburg Partheon Theatre orchestra.

Brother Rackett was editor of "The Intermezzo", the Official Journal of Local 10, from its founding in 1923. He was appointed assistant to President James C. Petrillo in Local 10 in 1925. He first served as a delegate to the American Federation of Musicians' Convention in 1923, and attended every Convention since, including the 48th Convention at the Stevens Hotel in June, 1944. As a delegate he was always a member of an important committee, and his wise counsel and able advice were always appreciated. In his passing the Federation loses one of its valuable members.

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**F. E. OLDS**  
AND SON  
LOS ANGELES, CALIF.



# FILM INDUSTRY CONTRACT

THIS AGREEMENT executed at Los Angeles, California, as of this 1st day of April, 1944, by and between.....

(hereinafter referred to as the "Producer" or "Studio"), and the "AMERICAN FEDERATION OF MUSICIANS" (hereinafter referred to as the "Union"),

### WITNESSETH:

#### 1. SCOPE OF AGREEMENT

This agreement shall be applicable to the classifications of employees listed in the "Wage Scales, Hours of Employment and Working Conditions" attached hereto, employed by the Producer in the State of California or elsewhere and whose services are rendered in connection with the production of motion pictures (excluding news-reels), under the supervision of the Producer's executives managing its studios in Los Angeles County, California, all of whom will herein be collectively referred to as "Musicians".

#### 2. RECOGNITION

The Producer recognizes the Union as the exclusive collective bargaining repre-

sentative of all Musicians employed by the Producer. The Union makes this agreement on behalf of the Musicians employed by the Producer, all of whom are members of the Union in good standing.

#### 3. SHOP REQUIREMENTS

The Producer will employ only Musicians who are members in good standing or have work permits from the Union.

The Union promises and agrees to make available competent persons to perform the work and render services required by the Producer under the provisions of this agreement.

#### 4. WAGE SCALES, HOURS OF EMPLOYMENT AND WORKING CONDITIONS

Wage Scales, Hours of Employment and Working Conditions for Musicians shall be as set forth in the "Wage Scales, Hours of Employment and Working Conditions" attached hereto, and shall be effective as of April 1, 1944, subject to the approval of the National War Labor Board, or other governmental agency having jurisdiction in the premises.

#### 5. BETTER CONDITIONS

The rates of pay now being received by any Musician subject to the terms of this agreement shall not be decreased by reason of the execution of this agreement. Nothing in this agreement shall prevent any individual Musician from negotiating

and obtaining from the Producer better conditions and terms of employment than those herein provided.

#### 6. UNION REPRESENTATIVE

The duly authorized business representative of the Union shall be furnished a pass to the studio. He shall be permitted to visit during working hours any portion of the studio necessary for the proper conduct of the business of the Union.

#### 7. AGREEMENT TO REMAIN UNCHANGED

The basic Wage Scales, Hours of Employment and Working Conditions hereto attached shall not be changed during the life of this agreement.

It is agreed that all the laws, rules and regulations of the American Federation of Musicians now extant are a part of this agreement. As the Musicians engaged under the terms of this agreement are members of the American Federation of Musicians nothing in this agreement shall ever be construed as to interfere with any obligation which such Musicians owe to the American Federation of Musicians as members thereof under such existing laws, rules and regulations of the American Federation of Musicians.

#### 8. CONTRACT ORCHESTRA

The Producer agrees to enter into exclusive personal service contracts with not less than..... recording Musicians

on or before July 1, 1944, on terms not less favorable than those provided in the attached "Wage Scales, Hours of Employment and Working Conditions".

Each recording Musician so employed shall receive a yearly guarantee of not less than \$5,200.00.

Recording Musicians employed as per minimum guarantees above may be utilized only on productions in which the Producer has a substantial financial interest. If the Producer furnishes 25% or more of the financing of a production, it shall be deemed to have a substantial interest therein.

#### 9. EMPLOYEES IN ARMED SERVICES

Recognizing the moral and legal responsibility to the men and women who have entered the armed services, the Producer and the Union agree that they have a joint responsibility (subject to the then existing statutes) in the reinstatement of Union members to the positions such members held prior to their entry into the Armed Services.

The Producer and the Union agree that Employees temporarily holding such jobs, will be displaced by returning Union members.

#### 10. "PROFESSIONAL" CAPACITY

The Union and the Producer have agreed that all Musicians are employed by the Producer in a "professional" capacity.  
(Continued on Page Sixteen)

# BUESCHER'S WAR STORY IS WRITTEN IN THE SKIES



The C-12 altimeter made by Buescher is accurate to within 20 feet from sea level to 50,000 feet, yet it must be rugged enough to take the gun shock of cannon firing, dive strains, and rough take-offs and landings. It must operate perfectly at 150° F above zero and at 70° F below zero. Buescher altimeters are used in every type of Army and Navy plane from the tough, speedy fighters, to the huge precision bombers.



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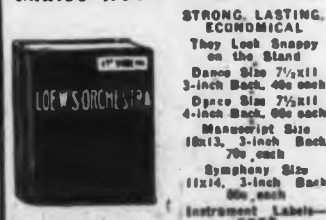
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NEWS FROM THE FIELD

The American Federation of Musicians now has 35,838 of its members in the Armed Forces.

We are gratified at the letters that keep coming in from points overseas telling us how THE INTERNATIONAL MUSICIAN has been appreciated. One, for instance, from Sgt. Paul Neighbors of Local 47, Los Angeles, who is now with the "Hey, Rookie" show touring India, concludes with the remark that our periodical is "really grand to read... a swell publication." Danke, Paul!

Just as our magazine is finding its way into fox-holes and front lines all over the globe, so are our members dispensing harmonies in every nook and corner where shells burst and fighting men crave relaxation. New Guinea is one such area. At the Chicago Convention numerous inquiries were put to William ("Bill") J. Harris, president of Local 147, Dallas, regarding the whereabouts of his brother Lester's band, which had given such a good account of itself at the 1942 Dallas

"STRINGS WITH WINGS"

A group of sixty musicians, designated "the American Band of the Supreme Allied Command", under the direction of Major Glenn Miller, is playing special programs in hospitals in Britain and broadcasting music to the American troops in France. The string section of the band in addition broadcasts concert music under the title, "Strings with Wings", with Sgt. George Ockner as conductor. Among the featured players are Sgt. Ray McKinley, Sgt. Mel Powell, formerly pianist with Benny Goodman, and Sgt. Carmen Mastren, who played guitar with Tommy Dorsey.

THE BANDSMAN TRAINS

In order to give the excellent results that performing units abroad must, band members in our training camps receive battle conditioning training no less rugged than Quartermaster troops who drive trucks, work in laundry units, or take on duties in any of the other specialized Quartermaster fields. At the Army Service Forces Training Center, Camp



C. W. O. BAND, 112th CAVALRY—Front row (left to right): Conductor Lester Harris, Cpl. Jack Hammond, Cpl. Hal Baker, Pvt. Bob Swift, Sgt. Bill Suter, Sgt. Ernest Schafer, Cpl. Haskell Payne, Sgt. McLeod Stinnett, Cpl. Larry Morrill, Pvt. Paul DuBrock, Pvt. Ray Kussawski. Second row: Pvt. Bill Werner, Sgt. James Eastland, S/Sgt. Jay Main, T/Sgt. Jim Cruce, Sgt. Jim Welsh, Pvt. Jack Wallace, Pvt. Stanley Wallace, Cpl. Fred Williams and Cpl. Sam Jones. Third row: Pvt. John Suggs, Sgt. Lloyd Krietzer, Cpl. Frankie Ambrose, Cpl. Leonard Ohlsen, Cpl. Herbert Lambert, Sgt. George Sebastian, Cpl. Bob Darby, Pvt. Lou Lewis and Pvt. Howard Williamson.

Convention. Now we are in receipt of a letter from Brother Lester Harris post-marked W2000803, C. W. O. Band, 112th Cav., A. P. O. 705, c/o P. M., San Francisco, California, and find it a treasury of interesting data. In the past two years, he tells us, the band has played 360 shows or "musical reviews" and for about 100 Service dances on islands in the South and Southwest Pacific. It has been in the actual combat zone and malaria area for seventeen months—closer to the front lines than perhaps any other band unit. As the letter puts it, "We have played shows within a mile or so of nobody's land, shows which had to be played in the daytime because, in the evening, bombings made it dangerous to use lights."

The band had some difficulty, Brother Harris goes on to say, in replacing their instruments, but managed to carry on by patching and repairing them, using material sent by friends back home. "We are lucky", says Harris, "in having a Colonel and General who know the value of entertaining music." Though most of the duties of the band overseas have been musical, in a few emergencies its members have seen service in other fields, too, most of them having "quite a few Japs to their credit."

The players keep up fairly well with the latest popular music, thanks to friends in the States, who send sheet music or piano copies and to the service of the excellent arranging staff, Sgts. Bill Suter, George Sebastian, Jim Welsh, McLean Stinnett and Lou Lewis. Originally made up entirely of Dallas men, at least one-third of its twenty-nine members has now been replaced, through promotions and retirements, by new bandmen from locals all over the United States.

The accompanying photograph shows the band playing at one of its many concerts "somewhere in New Guinea". Recent replacements, not included in the photograph, are Stanley Conley, Eugene Piotrowski, Richard Doherty and Jack Nashem.

Lee, Virginia, for instance, the 326th and 328th ASF bands hike, train in rifle marksmanship and drill arduously, and in addition play for parades and other Army functions and maintain a regular schedule of concerts. Recently the bands spent two weeks at A. P. Hill Military Reservation, near Fredericksburg, Virginia, where they learned to operate on the field under simulated battle conditions. Their regular schedule was supplemented by two open-air Sunday evening concerts for the trainees and two concerts for soldiers confined at the Reservation's Station Hospital.

The band units were organized in 1941. Lt. Farnham, camp music director, and sixteen bandmen have been members of the organization since that time. Leader of the 326th Unit is Warrant Officer J. G. Walter H. Simson; Chief Warrant Officer Edward K. West heads the 328th unit. When the 326th and 328th American Service Forces bands go overseas they will entertain other branches of the service in addition to Quartermaster troops. Each 28-piece band probably will be broken into smaller units, so that members of one unit may entertain men near the front lines, while others are giving a concert to troops in rest areas behind the lines.

CONSTELLATION OF THE FIVE HUNS

Probably as novel a bargain as ever was struck between members of the military and the musical worlds has been entered into by Conductor Artur Rodzinski and RAF Wing Commander John Wooldridge, a 33-year-old pilot and composer. Having examined Commander Wooldridge's work, "Constellations" (just the title for an air pilot to choose!), Dr. Rodzinski promised him "one performance of the work for each five Germans shot down."

In August the young pilot wrote Dr. Rodzinski: "I promised you five Huns for each public performance and I reached that score last week. I must now see if



I can earn a second performance. I am looking forward to coming back to New York. The British Air Ministry has promised me leave if you perform the 'Constellations' next season . . ."

Dr. Rodzinski cabled back: "Have scheduled three performances 'Constellations' November 30th, December 1st and 2nd. As I want you to be present am herewith freeing you from further five-to-one obligations."

**BARNSTORMING AMID BOMBS**

A letter from T/Sgt. Charles Alan, writing on "how Broadway seems from Corsica at war", has this to say about the "little vaudeville units" as compared with stars of the first magnitude: "Everyone has heard about Bob Hope's fabulous tours, and Carole Landis, and other stars. But no one hears much about the little shows. These troupes consist of five or six vaudevillians, not headliners—strictly small-timers. Or perhaps they work the small night clubs of mid-western cities. They are none of them great artists or performers. Most of them are well past their prime. The noon Italian sun can be very cruel to them. But they bring with them a warmth and honesty, and a quality of being home-folks performing on the spur of the moment. All of this gives their work a real stature, and brings from their audiences really heartfelt applause. "They play in all kinds of weather, under all sorts of conditions. They never pretend to be great. They never pretend that the jokes aren't pretty corny, or that the soprano has the fullest voice in the world. All that gives the whole affair its naturalness. They are honest troupers, in the best sense of that word. On a bare platform, from the back of a truck, they bring all the sleazy warmth and glamor of the Main Street Opera House or a burlesque show." Here is the true entertainer—the actor or the musician who performs in the midst of bombings and shellings even though he knows his name will not be neon-lighted nor even headlined therefor. He is to be numbered among the war's unsung heroes.

**MUSIC HEALS THE HURT**

Robert Kiss, young New York pianist now with overseas forces in Sardinia, recently gave a recital of works of Mozart, Beethoven, Debussy and Chopin in the Provincial Hall of Cagliari. But more newsworthy even than the enthusiastic reception he was given is a bit of information regarding Mr. Kiss's disposal of his fee. "I insisted", he says, "that the entire proceeds go to the conservatory (Palestrina-Royal Conservatory of Music of that city). I wanted above anything else to prove to these war-torn souls that 'these Americans' are capable of other things beside bombing the hell out of their beloved city. I have reason to believe that I did not fail in this little mission."

**HEIFETZ GETS A HAND**

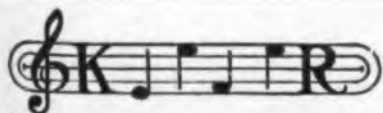
In a tour of the Italian war theatre that lasted eight weeks and included forty-five performances, Jascha Heifetz and his accompanist, Milton Kaye, played in theatres, opera houses, airplane hangars, battleships, barns and right up at the front lines, the latter concerts given from an open truck which carried a small, olive-drab piano. Works by Tchaikovsky, Dvorak, Mozart and Mendelssohn were among those regularly scheduled, and the musicians played as many as ten encores at almost every concert.

**TEN MILLIONS FOR RELIEF**

Irving Berlin has reported that his "This is the Army" has earned \$10,000,000 for the Army Emergency Relief Fund and probably will bring in \$2,000,000 more before it is finished.

**LOCAL LAUNCHES LIBERTY II**

The S.S. Henry Hadley, the second Liberty Ship purchased by bond sales of Local 802, New York, was launched on August 8th at Jacksonville, Florida. In all, the local will purchase two Liberty Ships and two Flying Fortresses.



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**BOOKS OF THE DAY**

By HOPE STODDARD

**THE CONDUCTOR RAISES HIS BATON,**  
by William J. Finn. 302 pages.  
Harper and Brothers. \$3.75.

That highly complex instrument, the baton, painting great masterworks for posterity in tones as the artist's brush paints them in colors, has probably never before had so knowing and so sensitive a protagonist as Father Finn, founder of the Paulist Choristers, a director who understands conducting as the art that has made possible the modern symphony orchestra and chorus and who is able to show exactly how such has been achieved. It is no simple knack! In fact, so deeply does the author delve into the complexities of the art that the mere time-beater will be inclined to cover his ignorance by labelling the work purely academic. Conductors who appraise their calling adequately, however, will not have done wrestling with the volume's swift-winged logic until they have proved themselves its master.

Finding the melody and bringing it out are by and large the whole aim of the conductor. But how to bring it out—harnessing for this purpose rhythm, tempo, dynamics, acoustics, even such seemingly negligible qualities as potted palms and hall temperatures—this is the

point to ponder. To show how this can be done the author not only discovers the rhythm within the rhythm, the melody within the melody, but points out a whole fantasmagoria of practices known to the skilled conductor by which the two interweave. He substantiates his remarks with a wealth of historical data and present-day usages.

A book for serious conductors, both of the podium and the armchair varieties.

**PSYCHOLOGY FOR MUSICIANS,** by Percy G. Buck; 115 pages; Oxford University Press. \$2.50.

One sure cure for boredom is to engage in some creative or constructive activity—and no activity is more fruitful for the individual than shaping, out of the mass of whims and impulses that is himself, an oriented and coordinated personality. While anyone starting anywhere—as long as he is sincere of purpose—can to some degree train himself, the one with a working knowledge of psychology can travel faster and straighter.

Percy C. Buck has happily blended his skills in music, pedagogy and psychology to point a surer path toward improvement. Learning is a matter of habit (other elements being equal); therefore habit's elements are analyzed, its nature set forth. The same with "attention" and "technique" and "will". It is not a matter of giving them Latin names and connecting them with thought processes bearing

even longer Latin names. Rather are they reduced to their simplest components, revealed as so many distinct acts, given handles to fit the grasp of even the most inexpert.

Moreover, since the individual, however purposeful, is beset by a million reactionary impulses which seek to deter him from every forward-moving effort, the author clarifies such impulses to the end that the trainee may be on guard, may turn his very weaknesses to account. Thus, speaking of discouragement and lassitude that is apt to creep over the music teacher pursuing a monotonous routine, he says, "Your one and only chance of survival, the one condition on which you can come out of it all still sane and inspiring, is that at some time or other you have learnt that, once a job has been taken on, for your soul's sake you must put in your best work at it. I am not emphasizing the moral side, though the moral side is obviously there; but rather the psychological fact that if once you condone slipshod work in yourself you have become, to everyone who falls within your sphere of influence, not an educator but a contagious disease."

In such utterances there is a spirit to arouse more than enthusiasm—devotion indeed of the rescued for the rescuer. The pages flower with just such searching remarks, each a sure path out of the morass of misconceptions and irrelevances into which daily living leads the musician. The book's value, far from being academic, is as simple as that.

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July, 1944

Dear Joe:

We know you have been wondering what Holton has been doing in the way of War Work. One of our larger jobs has been making fuses for the explosive shells which are used in the high velocity 75 m.m. and three inch cannon used against tanks, particularly on the sensational new tank destroyers.

Firing impact on this shell and fuse is terrific as is the smashing contact with protective armor of the target tank. Yet the fuse housing must withstand both so the mechanism will function properly. To meet this need, body and booster sections are made of hard, tough, chrome molybdenum steel further hardened after machining by heat treating.

Machining of this hard material to the close tolerances required presented heart-breaking production problems. Many companies tried it and failed completely; others never fully met their schedule. Yet Holton with perseverance and ability to solve difficult production problems has met its schedule for the past eleven months without interruption and has been asked for the second time in three months to increase its deliveries—a fine tribute to Holton's success in meeting difficult problems in execution and production.

After the war, the knowledge we have gained in machining harder, corrosion resistant alloys will pay dividends in "better than ever" Holton band instruments. Plan now—save now with War Bonds—for one of the new, finer, longer-lasting Holtons which we will be building then!

Sincerely yours,  
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—FRANKLIN DELANO ROOSEVELT

## The Saving Faith

A GREAT philosopher, one who makes it his life work to study man and man's progress in fashioning his world, enjoys, as professor in one of our great American universities, putting a certain problem before his classes. First he asks the students to decide each for himself whether he considers the world good or bad, on the downward or upward grade, destined for doom or development. The answers usually find the members with a 50-50 vote cast, half for the case of failure, half for success. Then the professor makes an illuminating statement, one which each of those college students, be he wise, carries with him throughout life. "The greatest philosophers", the professor says, "are of the opinion that the evidence is just about equal on both sides. One case is as sound as the other. There is, however, an added item that, however feather-light it be, yet tilts the balance to make the world preponderately good or bad. That item is *your own individual conviction.*"

As the individual, in thus deciding for himself, actually sets the tone of his world, so governments, through the beliefs they profess, head toward chaos or achievement. The opinion of the dictatorships is confessedly that man is individually incapable of noble or forward-looking effort. It follows that, since man "on his own" degenerates, he must be policed, driven like a slave, fitted into a system which has been devised by a group tyrannizing over him.

The opinion of democracies, on the other hand, is that man is essentially constructive, creative, good. As an individual he may at times err, bungle, meander from the path, but in the long run he goes in a direction onward and forward. By the very act of believing this, a nation actually tips the scale toward a fuller, finer future.

It would be a happy state indeed were each citizen of a democracy to believe in and act on this principle. But there are Fascists in democracies, too, Fascists, by whatever name they choose to call themselves, who try quite overtly to press their pernicious views on their fellow citizens. Labor-baiters are a case in point.

Now Labor, to a fuller extent than any other organization, is no more nor less than *people*, not people who believe in this or that "ism", who have this or that iron in the fire, but just plain ordinary people working—as all plain people must—for a living. Yet some Americans actually want to label this run-of-humanity, this average person, "bad". According to such Nazi-minded critics, individuals making up the mass simply cannot be good nor do good. The individual, the average working individual, just because he is not regimented, not held quivering at the whip-end of a lash, must of necessity be failing in his duties, be propelling the world toward destruction. Most of these negativists are not even sincere in their views. The great preponderance of labor-baiters—in the way of all who lay the ills of the world on others' shoulders—are tools of some faction bribing or threatening them into taking this stand, the press particularly finding it the course of least resistance to follow the lead of moneyed interests. Thus, in the face of official statistics which show that "the record of labor has been better in this war than that of any other group or

class", we have about 98 per cent of the city dailies spreading the wholly erroneous report that "widespread strikes are leaving our soldiers without munitions to fight the enemy".

In the face of such criticism it is time indeed that those of us who do believe in democracy testify to the innate integrity of the individual, his will to work and produce. Soldiers in the front line just before battle are not told they cannot fight, that they are cowards, that they are disloyal. On the contrary, they are reminded of their courage and faith and loyalty. But the worker, pursuing his unending struggle for all-out production against odds of fatigue, anonymity, tedium and discomfort—what is he told? That he is inept, negligent and lazy. That he is unpatriotic and unproductive. A wonder it is that he can keep on at all. A miracle indeed that his production has never fallen below 99 per cent. When will we learn that the honor of an individual—be he soldier or welder, sailor or riveter—lies in his being treated honorably, that his accomplishments lie in direct line with the encouragement he receives?

## When War-Hindrance Makes No Headlines

NERO fiddled while Rome burned. However, his occupation—which, while it did not check the conflagration, did not augment it either—bears no comparison for downright knavishness with the activities of certain industrial moguls who, to follow out the simile, are thrumming self-seeking *motifs* on the nation's most effective fire extinguishers while the war burns its citizens to cinders.

A case in point: America, for the successful prosecution of the war, needs lumber, needs it badly; yet lumber is now scarcer even than steel or aluminum. Not that our country has no forests ripe for cutting. On the contrary. In Tehama County, California, 35,000 acres of choice "ponderosa" pine stands ready for the lumberman's axe. The Army and Navy both want the tract developed. The Office of Defense Transportation has signed its approval. So has the War Manpower Commission. Yet the forest stands as virgin as if axes had not been invented and the region had remained unknown to man.

The explanation is one that finds repercussions on Capitol Hill itself. Representatives of a few large lumber companies—which would like to see these forests go undeveloped to protect their own interests and which therefore want to prevent small businesses from "cutting in"—are now War Production Board lumber division officials and as such are in a position to delay approval on the deal. By doing just this they are withholding, at a time of dire need, one of the products essential to winning the war—all this to the selfish end of cornering the lumber market for themselves in the post-war world.

Such a glaring instance of self-seeking at the expense of the prosecution of the war would ordinarily get headline space in every newspaper in the country—if labor were to blame. But, since "big business" is the culprit, newspapers the nation over throw a blanket of silence over the whole affair.

Only once in a great while will some brave columnist voice an indignant protest. Such is the report of Drew Pearson in his syndicated column, "The Washington Merry-Go-Round". According to him, the facts are as follows: "A. B. Angle, a small businessman, is trying to cut the lumber, has indeed secured the definite support of the Smaller War Plants Corporation to the tune of \$2,100,000. However, Smaller War Plants cannot act without the okay of the WPB lumber division, and here Angle has got nowhere. The lumber division is supposed to approve projects okayed by the Army or Navy and in this case Capt. W. J. Hines, U. S. Navy, San Francisco office, wrote to Philip Boyd, head of the lumber division, asking him to 'give early consideration to this application'. Also, Col. Fred. G. Sherrill, lumber procurement officer for the Army, Navy and Maritime Commission in Washington, telephoned H. E. Holman of the lumber division, telling him he considered the project a good one and was ready to write him a letter to that effect if desired. Holman, however, spurned the Army's okay. Later Holman, talking to an official of the Smaller War Plants Corporation, accidentally dropped a remark... 'The competition would be too tough', then suddenly corrected himself, 'I mean, the competition in getting equipment'. However, second-hand equipment to cut the tract is already available, and the WPB lumber moguls know it. They have taken another delaying step by sending Huntington Taylor to make a manpower survey of the area, despite the fact that this is the business of the War Manpower Commission, not the WPB."

Thus do the potentates of modern industry sit on their caches of priorities and make chin music while enemy guns flash their fire across our world. And the press—so vocal when it comes to labor defections—has, with this one exception, nary a word to say.

\* At a special press conference held by Major Gen. Lucius D. Clay, Director of Materiel of the United States Army, Labor's representative put the question to him, "Has there ever been an instance in which our soldiers and sailors found themselves without munitions to fight the enemy because of strikes or stoppages at home?" General Clay's reply was, "There has never been a case, so far as we have heard, where our men lacked munitions due to any strike or other lag in production." The General also stated, "We have met every demand for munitions and supplies since the beginning of the war. We are grateful for the production effort the country has made up to the present time."

## Music at the Peace Conference

IT is not too much to say that the men who assemble around the world peace conference table will carry on their shoulders the heaviest responsibility yet borne by any one group of individuals in modern times. Men of high intelligence and keen foresight, they will employ, in pondering the problems of our world—particularly that of preventing intermittent outbreaks of wars—deep knowledge of political science, sociology, psychology and statecraft. The period of their conference, one of intensive and relentless concentration, will try the strength and fortitude of the hardiest of them.

We could wish that our great men were immune to tension and fatigue, that mental superiority implied triumph over ordinary human frailties. But such is not the case. Leaders in government, scientists, statesmen, thinkers are as acutely affected by strain and stress as the least of us, stand fully as much in need not only of bodily recreation but of spiritual resuscitation. Their accuracy of judgment, in fact, depends on their approaching each subject with freshness and energy.

At the peace conference, therefore, on the decisions of which the world's fate hangs, there should be—besides all the paraphernalia of spacious assembly halls, efficient interpreters, secretaries, reporters, loud-speakers, dictaphones, radio and comfortable hotel accommodations—means for the members' spiritual refreshment. These should take the form, however, not of ambiguous "addresses" given necessarily in a language foreign to most, not of secular or pseudo-religious utterances, but of the one medium which reaches all, that is, *music*, such music as is brought to being by the world's greatest virtuosi and finest symphony orchestras. A concert of the highest musical value provided for each day of the Conference might well give the decisions of the delegates just that slight turn which spells the difference between shortsighted bickering and far-sighted planning, between chaos of conflicting expedients and order of ultimate good.

Dr. Serge Koussevitzky has been an able champion of this plan. Follows the excellent suggestion of his, given in an interview on the occasion of his seventieth birthday: "If our nation should send its greatest singers, players and a leading symphony orchestra to the peace conference—and if other nations would do likewise—we would have an international music event of the highest spiritual value and one that would give the peace conference delegates the rest, peace and joy of the finest entertainment. It would inspire and facilitate their work."

## Art Goes Underground—To Rise Again

"STUBBORN MUSICIANS" who trespass the law by giving "underground concerts" are constantly being attacked by the Nazi controlled press of occupied countries. "These underground concerts", fumes a Nazified Dutch newspaper, "are the reason why very few or no public concerts are given in some places, for the concert-going element has already been served. As a consequence, the rest of the public is forced to put up with the second-rate performances provided by the few artists who do offer regular, legal recitals." Were these Nazi spokesmen not so unbelievably opaque, they would sense in their own complaints an obvious truth. The man who is sensitive to tonal shadings in music, who achieves harmony through manipulation of violin, piano or vocal cords is not the man who turns gross and brutal in his outlook as soon as political questions are to be faced. He who strives throughout the years for realization of an artistic aim cannot, at the drop of a mailed fist, relinquish his ethical standards. He who seeks to paint beauty with one hand cannot besmirch it with the other.

Naturally, the best instrumentalists, the best conductors, the best composers are on the side of true thinking and forthright living. Naturally, some insensitive and less able musicians are on the side of brute force and blind hate. And the audiences? Delibes' opera, "Lakmé", and Puccini's "Madame Butterfly" have been banned in France by the Gestapo because a Marseilles opera audience "clearly demonstrated its feelings" during a scene in "Lakmé" when an English officer appears. One of the rules of the Dutch-Nazi Chamber of Culture is that no orchestra may perform the works of any living composer unless he is a member of the Chamber. A new species of Nazified artists has thus arisen whose "creations", under pressure of the Department of Enlightenment and Arts, are inserted into the programs of all orchestras.

One of these "promising young men", Jan Koetsier, had written a symphony which was to have its first performance at a matinee of the Hague Orchestra. Through unforeseen circumstances the concert was one hour late in starting. Before commencing the first number, the conductor informed the audience that the symphony by Jan Koetsier would not be played. Before he could give any further explanation, the entire audience burst out in thunderous applause. These are but a few instances of audience-reaction.

Reasoning from such signs, we come to the conclusion that it will not be long before the few musicians left to the Nazi cause will have no audience to play to save their Nazi overlords. Then, perhaps, these latter will realize that art cannot be trammelled and still be art, that music "according to the Nazi plan" ceases to be music, that beauty confesses no politics save that of the free and exuberant spirit.



# Over FEDERATION Field

By CHAUNCEY A. WEAVER

## ONE SEPTEMBER DAY

**September Morn**—Dawns on the eastern hills;  
And all the air a gleaming splendor fills;  
The dew-drops sparkle in the rising sun;  
Another golden day has now begun.

**September Noon**—Shines from an opal sky;  
The harvest toiler lays his sickle by;  
'Tis resting time and 'neath the elm-tree shade,  
A sheaf of grain for tired head is laid.

**September Eve**—The toiler's work is done;  
And wearily he wends his way toward home;  
While there, beneath a quiet starry sky,  
He dreams of other harvests—by and by.

—CHAUNCEY A. WEAVER.

WITH monotonous regularity comes the admonition that "We spend our years as a tale that is told." Since the Chicago Convention adjournment two prominent Federation members and time-tried friends have passed from earth.

Frank C. Nowicki, auditor of Local 30, St. Paul, died suddenly on August 2nd, 1944. He was working in a defense plant and had attended a local board meeting on the evening before. Cause of death was not easily determined. He was 56 years old; had been a member of the musicians' union for 40 years, and a local officer for 25 years. We saw him at Chicago in June and he seemed to be in perfect health. His sudden demise was a great shock to his musical associates.



Chauncey Weaver

Funeral services were held at the Iwanoski and Baskfield Funeral Home and at St. Andrew's Catholic Church. Surviving are his wife, Marjorie, and two sons, John F. and Private Frank C.

Elsewhere in this issue of the International Musician the obituary and biographical outline of Alfred George Rackett appears. To the writer the announcement means the loss of one whose friendship and loyalty have been looked upon as cherished possessions. Our first contact was in a Des Moines theatre pit, where he appeared as leader with a traveling musical show. Our acquaintance was renewed when he became a settled fixture with Local 10 at Chicago. There we often met. We learned to respect his judgment and to appreciate his worth. From a long spell of illness he rallied to appear in his accustomed place in the late Chicago convention as a delegate. Here is a flower of memory which will never lose its fragrance. To the members of his family, in whose home we have been a guest, we extend the assurance of our abiding sympathy.

"The Guidon" is a weekly periodical published by the Tribune-News, at Manhattan, Kansas. Its mission is to serve the officers and men located at Fort Riley. A recent issue starts off its editorial page with the following deep black-type paragraph:

CWO Ervin J. Sartell is bandmaster of the 130th Army Ground Forces Band, better known in this territory as the Cavalry School Band. As an enlisted man and officer, Mr. Sartell saw action in France in the last war, collected five battle stars and some shrapnel wounds.

The lines quoted constitute a descriptive attachment to a photograph of the band which is also published in the same issue. Sartell has been coming to national conventions of the A. F. of M. for years from Local 328, Janesville, Wisconsin, and was at Chicago for the regular June session. He is known all over his home state, and has friends everywhere who will be interested in his record. We are therefore adding the following paragraphs to the introduction already made:

Mr. Sartell is a native of Marathon County, Wisconsin, where he was born August 4, 1894, and he was in the real estate and insurance business in Janesville, Wisconsin, when called to active Army duty in October, 1940, with the Wisconsin National Guard. He had been city clerk of Janesville, and was on the city council.

He started Army life as a regimental bugler at Camp Douglas, Wisconsin, in June, 1917, and went overseas with his outfit the next spring. He was promoted from private first class to sergeant major at First Army Corps headquarters, and in September, 1918, was commissioned a second lieutenant after completing OCS at Bezu, Jena de Mer Ridge, La Salle River and St. Maurice River in France, and was with the Army of Occupation on the Rhine until February, 1919. After his discharge, he remained active in the Wisconsin National Guard and rose to the rank of captain before he resigned his

commission in 1927 to accept a warrant as a band leader.

He organized his present band then, and it was inducted into Federal service in October, 1941, as the official band of the 32nd Division. The band came to The Cavalry School in March last year.

Mr. Sartell is active in musicians' and bandmen's associations in Wisconsin and throughout the mid-west, was the first commander of the Janesville American Legion Post, an organizer of the Veterans of Foreign Wars post at Janesville, and a member of the Elks, Masonic, Eagles and Odd Fellows lodges. His hobby is collecting shoulder patches, and his display now numbers 840. One son, Sgt. Ervin J., Jr., is a member of the band, and the other, Donald L., won the Wisconsin junior drum major competition this spring. Mrs. Sartell and the younger son live in Janesville.

From Brother Frank Kiernan of Brooklyn, Local 802, we have received a most original lyric entitled "Consolation, or Melody in 4-F". It follows:

*A talented band leader,  
Making business of G-Clef,  
Reported to his Draft Board,  
But the verdict was 4-F.*

*At first he felt despondent,  
Till he found out one fine day,  
That fighting men all over,  
Rate his melodies 1-A.*

The author dedicates his lines to orchestra leaders like Kay Kyser and others, rejected by their Draft Boards but doing a tremendous and highly appreciated job in inspiring the boys on the fighting front nevertheless.

The Baltimore Musician (Local 40) carries the following item concerning a home boy:

We are in receipt of a clipping from the London (England) Evening News, stating that three Londoners are in America's Crack Army Band, which has recently arrived in Britain at General Eisenhower's request, and made its first appearance in Hyde Park, May 13th.

One of the three "Londoners" is our own Sidney Cowen. Sidney was born in Leeds, England, but came to the United States as a young boy. He has resided in Baltimore, where he entered the musical field at sixteen years of age, since which time he has appeared with various local bands and in Washington. It was from Washington he enlisted in the Army.

Almost corn-husking time.

Jamming Prohibited.—Philadelphia Musician.

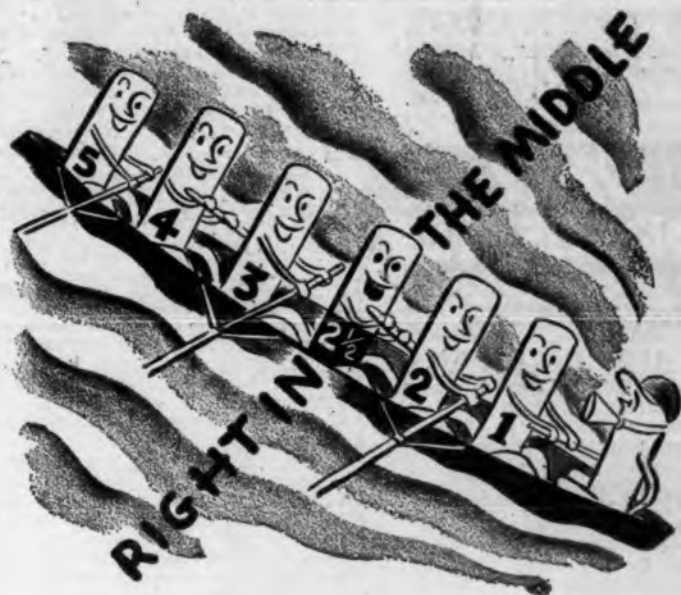
This we believe has no reference to the raspberry crop.

In a recent issue of a Dallas, Texas, paper, we note an advertisement in bold black-faced type which makes announcement that, "Tonight Hear John W. Parks Speaking on 'Labor and Prohibition'." At first blush the proclamation is a bit confusing. The deduction might be made that Parks might be speaking on either side of the question. But when turning to the front page of the "Wet-or-Dry Election Returns" we knew the viewpoint which John had represented. "Wets Win Two to One" was the verdict declared. John had been identified with the damp persuasion. No mentally well-balanced Lone Star voter could ever resist John's eloquent tongue. We have been told by people down that way that when John arises to speak the hush is as profound as the interior of a clam-shell. Auditors grip the arms of their chairs. They remain seated until the final echo of the last syllable uttered by his silver tongue has faded into the ebon solitudes of an ethereal Texas night. While not specially bibulously inclined, we are disposed to congratulate our esteemed National Executive Board colleague upon his oratorical victory, for the reason that we have long since concluded that making men and women sober and keeping them so by legislative mandate is a dismal and innocuous failure. Human nature does not evolve that way. Furthermore, we might be down Dallas way, some future day, and desire to lubricate with a root beer, malted milk, or something. We are now sure Texas hospitality would speedily come to our relief.

Even with the early dawn of peace we are cautioned that the bond-buying habit cannot be easily broken. With a three hundred billion dollar debt hanging over us, we rather expected this warning.

Since the convention, many delegates have been kind enough to send me copies of their reports to their locals. While I appreciate their thoughtfulness, lack of space precludes even a brief summary of such reports. This slight mention must therefore suffice as an acknowledgment.

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- SERENADE TO A SERGEANT
- SERENADE TO A WAC
- SMOKE RINGS
- SOLITUDE
- THE JEEP IS JUMPIN'
- WHITE HEAT
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- HOT AND ANXIOUS
- JEEP'S BLUES
- JITTERBUG LULLABY
- KITTEN ON THE KEYS
- KRUM ELBOW BLUES
- MILITARY SWING
- MOOD INDIGO
- SOPHISTICATED SWING
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- BLACK AND BLUE
- BLUE-EYED SALLY
- BROADWAY ROSE
- BUGLE CALL RAG
- CORRINE CORRINA
- DARDANELLA
- DEAR OLD SOUTHLAND
- DOIN' THE NEW LOW DOWN
- FAREWELL BLUES
- HOMESICKNESS BLUES
- HOW COME YOU DO ME LIKE YOU DO
- I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME
- IF YOU WERE IN MY PLACE
- I LET A SONG GO OUT OF MY HEART
- JUST A BABY'S PRAYER
- LIGHT A CANDLE IN THE CHAPEL
- LONESOME AND SORRY
- SWEET LORRAINE
- THERE'S A SOUR APPLE TREE IN TENNESSEE
- THEY GO WILD, SIMPLY WILD, OVER ME
- TING-A-LING
- TOPSY TURVY MOON
- WHEN IT'S SLEEPYTIME
- DOWN SOUTH
- WHEN MY SUGAR WALKS DOWN THE STREET
- WHEN YOUR OLD WEDDING RING WAS NEW
- WHO'S SORRY NOW?

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player, has touched American soil once more, little the worse for wear after a twenty-month sojourn in other zones of the war-stricken world. New Zealand, the Solomons, New Georgia, Guadalcanal are among the distant stretches of territory in which he saw plenty of action—always having a job on his chosen instrument, when fighting intervals afforded. Following his furlough he expects the call to service may come again, but will be radiantly happy when the hour dawns which will permit him to return again to the American homeland.

When the Duke in "Merchant of Venice", Act II, Scene I, pictured "a stony adversary, an inhuman wretch, incapable of pity, void and empty of any dram of mercy!" did he have a modern Hitler in mind? We certainly need a Shakespeare in these modern times to adequately depict this Nero-Attila-Genghis Khan, all combined in one, who has sought to bestride the world like a Colossus, but who is now riding to a fall. How will civilized man know how to celebrate such a glorious consummation?

Summer is waning but Chicago Convention incidental happenings echo harmonic reverberations through the air. For example the Southern Conference of A. F. of M. locals improved the opportunity for a fine session, and Secretary-Treasurer Herman Steinichen, of Atlanta, Georgia, sends us a nine-page review of its deliberations.

Thirty-two locals were represented, embracing the following: San Antonio, Houston, Memphis, Fort Worth, Galveston, Chattanooga, Tulsa, Shreveport, Dallas, Atlanta, Meridian, New Orleans, Birmingham, Nashville, Waco, Columbus, Orlando, Oklahoma City, St. Petersburg, Savannah, Beaumont, El Paso, Charleston, Amarillo, Knoxville, Hattiesburg, Wilmington, Corpus Christi, Miami, Rock Hill, Tampa and Clearwater.

This convention brought together forty-eight delegates.

There was much discussion of the various problems confronting the Federation, including those which international war has brought to the service; and the failure which has crowned various efforts to have music recognized as one of the time-honored essentials of war. "Closed Shop Contracts", "Form B Contracts", the "30% Cabaret Tax" and many other types of trouble leading to more or less of musical exasperation received proper attention.

The visiting oratorical contingent consisted of Assistant Harry J. Steeper, representing President James C. Petrillo; Vice-President C. L. Bagley, Ex-President Joseph N. Weber, Executive Officer Herman D. Kenin, and President "Spike" Wallace of Los Angeles.

Memorial Resolutions for the late C. W. Hollowbush, Gabe Sidwell, Ed. Marchman, Conrad Lahser and P. W. Lee were adopted by a rising vote.

Shreveport, Louisiana, was selected as location of the next Conference.

President E. E. Stokes, of Houston; Vice-President E. D. Graham, of Oklahoma City, and Secretary-Treasurer Herman Steinichen, of Atlanta, received the testimonial appreciative of fine and capable service by unanimous re-election.

The Southern Conference is a far-seeing, energetic and progressive institution.

It is reported that Sinatra's income for the current year will approximate \$1,250,000.—News Dispatch.

Well, I swoon!

Big locals can do things in a big way. That, of course, goes for our biggest local, 802, of Greater New York. For example, Local 802 sponsored the launching of two Liberty Ships—in honor of two distinguished American musicians—the "Ethelbert Nevin" and the "Henry Hadley". The ceremony was in Florida and Secretary William Feinberg delivered the dedicatory address. The enterprise was in line of high patriotic purpose and should be concrete notice to the nation that American musicians are in step with every movement which aims in the direction of complete victory and permanent peace.

Whether the WAC bands will be a permanent feature of our military life and administration after the hoped-for speedy international armistice is an open question. The movement has developed some fine talent. An interesting visitor at the Chicago Convention was Louise Mulvany, daughter of Delegate Mulvany from Local 667, Port Jervis, New York. Miss Mulvany is a brilliant trumpet player. Those who have heard her say she is a star.

The rationing of ham is under contemplation at Washington, according to recent announcement. Doubtless we could stand the ordeal if some of the ham radio actors now trying to perform might be included.

*Five Good Reasons Why*

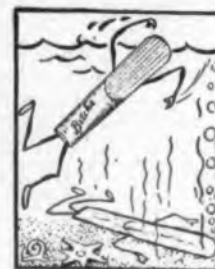
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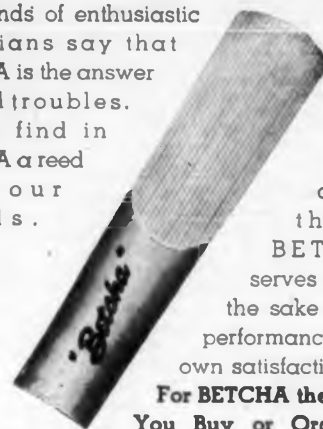


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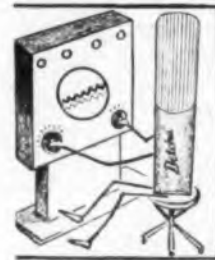
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**IN PITCH**



**NEVER DRY**

**ALL TURNTABLE WORK IN A. F. OF M. JURISDICTION**

To the Members of the American Federation of Musicians:

Locals and members are advised that the placing of records on turntables in connection with musical and dramatic shows as well as all types of presentation, vaudeville and burlesque shows, comes within the jurisdiction of the American Federation of Musicians. This jurisdiction also covers the playing of records in theatre lobbies to stimulate the sales of records or for entertaining the patrons of the theatre. With the exception of theatre lobbies most of these activities take place in conjunction with live shows on the stage.

Locals are, therefore, advised that if any of the above activities take place within their jurisdiction, a member of the American Federation of Musicians must be employed to do this work. As a matter of fact, all such jobs, whether they take place in a theatre or elsewhere, come within the jurisdiction of the American Federation of Musicians, inasmuch as such jurisdiction is granted to us by the American Federation of Labor.

However, for the present, I am directing your attention only to musical, dramatic, vaudeville, presentation and burlesque shows and the playing of records in theatre lobbies.

Kindly advise the President's office immediately if you have any difficulty in placing a member of the Federation on engagements of this kind.

Very truly yours,

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

**Learn "HOT" PLAYING**

Quick course to players of all instruments—make your own arrangements of "HOT" breaks, choruses, obligatos, embellishments, figurations, blue notes, neighboring notes, etc. Professionals and students find this course INVALUABLE FOR PUTTING VARIETY INTO THEIR SOLOS.

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**"Duron" FOLDING READING MUSIC STAND**

The Luellen "Duron Foldesk" is made of wood plastic, a new tough, gloss finish, gray board of amazing strength and rigidity. Hinged with 8 Butterfly steel, rust-proofed hinges, securely riveted; folds flat to 1/2 inch thickness; can be painted or decorated if desired. Ideal as a music desk or reading stand, has a hundred uses in home, office or shop. 30" high, 19 1/2" wide, 13" deep—3" ledge.

At your music store or write direct. \$7.50 (West of Rockies) \$7.75

*John Luellen & Co.*  
17034 Page Avenue, Hazelcrest, Illinois



# »» TRADE TALK ««

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

## Joe Grolimund Keeps the Fires Burning

Joe Grolimund of Selmer wore Navy blue in the last war, and knows what it is to be far away from home. He knows how much it means to get that letter. That's why he has made it a point to write every boy who worked for him at Selmer in Elkhart.

That was all right until the draft started to take so many men that he found it impossible to write personal letters to each of them. But he solved that problem by writing, instead of a lot of short letters, one really long one. This he has mimeographed, and copies sent to all of the Selmerites in service. Do they like it? You ought to see the response!

In a very large measure this is due to Joe's personal touch. Joe hasn't forgotten what the boys like to hear about. For instance, afraid that one of the service men would miss his collection of pin-up girls that had always surrounded his work bench, Mr. Grolimund in a recent letter forwarded him one just as a reminder that beautiful girls still exist. A note in another letter informed the readers that a special gift had been mailed to every one of them and that it was hoped it would reach them by Christmas.



The Selmer plant has stopped at nothing in order to make room for its commitments for the Navy. Officials are shown working in a forest of files, papers and other paraphernalia. And still the instruments are being turned out!

## Twenty-seven Years of Service

On a recent visit to Chicago, Irving Berliner, eastern representative and member of the board of directors of the Carl Fischer Musical Instrument Company, was the recipient of a \$500 Cartier watch, presented to him by Max Meyer, president, as a token of the esteem for his twenty-seven years of loyal association with the firm. Br. Berliner began as an errand boy, but, being something of a musician himself, even in those days, soon switched to the band and orchestra department. In 1925 he started travelling for the wholesale department in the eastern territory, first by train, later in an ancient jalopy which he picked up somewhere on his travels. That he has been a real friend-maker for the Carl Fischer Musical Instrument Company is shown by the fact that there are still many customers on his books dating from that first trip back in 1925.

A mild, pleasant individual, Mr. Berliner has never been a high-pressure salesman, relying more on careful explanation of the merits of the articles he is selling.

## Publishers' Notes

Sales of General George S. Patton's victory song, "God of Battles", set to music by Peter De Rose and published by Robbins Music Corporation, have recorded an upward swing with the victorious Third Army sweeping across France.

Two symphonic compositions by Domenico Savino, chief editor of Robbins Music Corporation, were given first performance recently, the NBC presenting "Panorama", and the Blue Network giving the first radio performance of "Madrilena", Spanish fantasy, by Joseph Stopak.

## Quarter Century Celebration

Since 1919, when the brothers Jack and Irving Mills acquired rights to two rag-time tunes and opened their business in a New York tumble-down office with an off-key battered piano, it has been a record of steady growth. By the end of their first year they had published the first novelty piano

solos by Zez Confrey and other publishers followed suit immediately. Before five years had elapsed Mills Music, Inc., owned an extensive catalogue of popular music. By the end of the tenth year, the company had acquired catalogues of other publishers of their day, and some of the finest composers and lyricists were under contract to them. In 1934 they widened their scope to include works in the classical field.

Within two and a half decades the company has grown into a working force of hundreds, with offices in all major American cities, and controls one of the largest catalogues of popular and standard music ever compiled by a single publisher.

With a quarter century of achievement behind it and a promising future ahead, Mills is truly proud of its distinction in publishing the great music of the world's greatest nation.

## Hits of the Hour

- A KISS TO REMEMBER  
Lincoln Music Corp.
- AMOR  
Melody Lane, Inc.
- AN HOUR NEVER PASSES  
Shapiro, Bernstein, Inc.
- AND THEN YOU KISSED ME  
Miller Music Corp.
- COME OUT WHEREVER YOU ARE  
T. B. HARMS CO.
- EVERY DAY OF MY LIFE  
Paramount Music Corp.
- HOW BLUE THE NIGHT  
Robbins Music Corp.
- I DREAM OF YOU  
Embassy Music Corp.
- I'LL BE SEEING YOU  
Williamson Music Co.
- I'M MAKING BELIEVE  
Bregman-Vocco-Conn, Inc.
- I'LL WALK ALONE  
Edwin H. Morris Co.
- IS YOU OR IS YOU AIN'T  
Leeds Music Co.
- IT COULD HAPPEN TO YOU  
Famous Music Corp.
- IT HAD TO BE YOU  
Remick Music Corp.
- IT'S A CRYING SHAME  
Edwin H. Morris Co.
- PRETTY KITTY BLUE EYES  
Santly-Joy, Inc.
- STRAIGHTEN UP AND FLY RIGHT  
American Academy of Music
- SWEET AND LOVELY  
Len Feist, Inc.
- SWEET LORRAINE  
Mills Music, Inc.
- SWINGING ON A STAR  
Burke-Van Heusen, Inc.
- WHAT A DIFFERENCE A DAY MADE  
E. B. Marks Music Corp.

## Martin Band Instrument Gets Army-Navy "E" Award

Fred A. Holtz, president of the Martin Band Instrument Company, Elkhart, Indiana, writes us that he has received notification from Under Secretary of War Robert P. Patterson that the Army-Navy "E" award has been conferred upon the company for high achievement in the production of materials of war.

The Martin Band Instrument Company now shares with C. G. Conn, Ltd., and Gibson, Inc., the distinction of being one of the three concerns in the musical instrument field, aside from piano manufacturers, that have received this high recognition.

Martin Band Instrument Company entered into war work within a short time after hostilities had begun. So high was its record of precision production that many additional contracts were awarded by government agencies to expedite the war effort.

## LEARN TO ARRANGE

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A SHORT AND COMPLETE COURSE  
IN MODERN ORCHESTRATION  
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A Classified and Alphabetical List of the Best and Most Popular Standard Foxtrots, Waltzes, Show Tunes, Rumbas, etc. (36 Headings, over 2000 Titles, with Original Keys & Starting Notes) Plus, A Handy Fake List & Song Roundup of Top Tunes. Covers the Whole Field of Popular Music.

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This brilliant young clarinetist was born December 1914 . . . studied in Detroit . . . became a member of the National Orchestra under the leadership of Barzin . . . at the age of 23 became a member of the NBC Symphony under Arturo Toscanini . . . later played three years with the Metropolitan Opera House Orchestra.

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## SHORTEN THE WAR



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The "QUICKIE"

### SAVING LIVES ON THE BATTLE FRONTS

Fractions of a second means lives of men in aircraft. YORK makes precision-built assemblies to meet the most exacting requirements in Planes, P. T. Boats, Tanks, and in the Communication Systems and Radar that direct them.

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YORK will make fine band instruments of peace!!**

THE HOUSE OF

# YORK

GRAND RAPIDS, MICH.

CARL FISCHER MUSICAL INSTRUMENT CO.

**FILM INDUSTRY CONTRACT**

(Continued from Page Nine)

ity within the meaning of the "Fair Labor Standards Act of 1938".

**11. TERM OF AGREEMENT**

This agreement shall remain in effect until April 1, 1946.

AMERICAN FEDERATION OF MUSICIANS

By .....  
By .....  
By .....

PRODUCER

By .....

April 1, 1944.

**WAGE SCALES, HOURS OF EMPLOYMENT AND WORKING CONDITIONS**

**I. SIDE LINE MUSICIANS**

1. "Side Line", "Atmosphere" or "Silent". Time and pay commences at hour ordered to report and ends when dismissed at Studio or in the city. Ten minutes leeway allowed.

2. Dismissed Account of Weather. When members are ordered to and do re-

port on Studio engagement and are then dismissed on account of weather conditions not permitting picture to be made, sickness or other emergencies over which the Studio has no control, members so dismissed shall be paid \$6.25.

3. Required Notice of Postponement. On engagements subject to weather conditions, authorized Producer's representative must notify leader or Orchestra Manager one (1) hour and thirty (30) minutes before time ordered to report. If engagement is postponed, otherwise members reporting shall receive \$6.25.

4. Fittings and Interviews. When called upon any day or time other than day of employment, for fitting of costumes or type interview during day time not exceeding four hours, a charge of \$6.25 shall be made.

5. Calls from 6 A. M. Ending Not Later Than 6 P. M.

Eight hours or less work within a period of nine consecutive hours with one hour for luncheon, per man ..... \$18.00

Consecutive hours overtime to 12 o'clock midnight, per hour ..... 2.25

Consecutive hours overtime after 12 o'clock midnight till 6 A. M., per hour ..... 3.50

6. Calls from 12 o'clock Noon Ending Not Later Than 12 o'clock Midnight.

Six consecutive hours or less, per man ..... \$18.00

Consecutive hours overtime to 12 o'clock midnight, per hour ..... 2.25

Consecutive hours overtime after 12 o'clock midnight till 6 A. M., per hour ..... 3.50

7. Calls from 8 P. M. Ending Not Later Than 9 A. M.

Four consecutive hours or less, per man ..... \$18.00

Consecutive hours overtime to 6 A. M., per hour ..... 3.50

Consecutive hours overtime after 6 A. M., per hour ..... 2.25

(Or schedule of engagements commencing at any time from 6 A. M. to 6 P. M. may be applied.)

8. One Person Alone, subject to above schedule of hours ..... \$22.00

9. Leader's and Orchestra Manager's Pay. When two or more musicians are employed on engagement, one shall be construed as Leader, and shall receive 50% extra. When Leader also acts as Orchestra Manager, he shall receive double the pay of side men.

When Orchestra Manager is employed in addition to Leader, he shall receive One (\$1.00) Dollar per person, including Leader, until such amount equals one per-

son's pay. When Orchestra Manager works with the men, he shall receive in addition to the above one playing Musician's pay. Paragraphs 2, 3 and 4 shall also apply to Orchestra Manager.

Overtime for Leader, same as side men.

10. On Location. When working on location at a distance, making commuting to and from engagement impracticable or impossible, daily schedules to apply.

Travel time begins when the Musician reports for travel pursuant to instructions, and ends when the Musician arrives at destination. Travel time between 6 A. M. and 6 P. M. only will be computed as work time, but not to exceed eight hours per day. Travel time rate, \$2.25 per hour.

All expenses shall be paid by the Producer, including transportation, meals and reasonable sleeping accommodations, in addition to regular daily schedules.

**II. MOTION PICTURE RECORDING MUSICIANS**

**11. Rates and Conditions.**

For single session (three hours or less), per man ..... \$30.00

For two sessions (six hours) completed within 12 hours of time called, ending not later than 12 midnight, per man ..... 60.00

Engagements of two sessions (completed within 12 hours of time called) may be divided into two periods at convenience of Studio, with not less than one hour between sessions.

All work time consumed between the hours of midnight and 8 A. M. shall be paid at the rate of time and one-half.

Leader, double recording Musician's rate.

Overtime not later than midnight, per 15 minutes or fraction thereof, per man 2.50

Overtime after midnight, until 8 A. M., per 15 minutes or fraction thereof, per man ..... 3.75

Overtime must immediately follow a regular session. All hours not continuous will be charged as additional sessions.

12. Five-Minute Leeway. Five-minute leeway is permitted at the termination of the complete day's recording only, for "take" or recording started before and not completed at end of session.

13. Rest Period. An intermission of not less than five minutes per hour (except the last hour of any session) shall be granted on all recording engagements, with the privilege of accumulating two rest periods.

**14. Doubling Rates and Conditions.**

(a) Note: The following are not construed as doubling:

- Saxophone family
- Oboe and English Horn
- Flute and Piccolo
- Organ and Celeste (when furnished)
- Piano and Celeste (when furnished)

Drummer's regulation outfit (consisting of bass drum, snare drum, pedal cymbals, gongs, bells, wood blocks and small traps)

(b) Xylophones, vibraharp, chimes and bells are not construed as doubles when played by one musician with no other double.

(c) Doubling of any instrument, 50% of basic rate extra.

(d) In computing the compensation for doubling all time from the start of the recording engagement shall be considered in three-hour sessions regardless of the unequal division of two sessions.

(e) Doubling of only one instrument shall be allowed in any such three-hour session.

(f) Doubling price shall be paid for minimum of three hours in any such session in which two instruments are used.

(g) When same double is continued during overtime, doubling price shall be paid upon overtime basis.

(h) When another instrument is doubled during overtime, doubling price shall be paid for minimum session of three hours.

15. On Location. Engagements on location over 25 miles but not more than 100 miles from point (inside jurisdiction) ordered to report, \$5.00 per hour extra for time consumed in traveling to and from location.



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For fifty years now, Gibson has symbolized the ultimate in guitar craftsmanship and tonal beauty. For fifty years, Gibson has been the first choice of top notch artists throughout the world. Today, with vastly expanded facilities both in equipment and personnel, Gibson looks ahead to new achievements . . . new glories in the world of music, with finer guitars than ever before in its history. After the war, as always, you'll be proud to own a Gibson!

GIBSON, INC. KALAMAZOO, MICH.



ONLY A **GIBSON** IS GOOD ENOUGH!



Over 100 miles to be arranged with A. F. of M. representative.

16. **Orchestra Manager.** The Producer (Studio) shall employ one non-playing Orchestra Manager who shall call all Musicians, check the time of all calls, make up pay rolls and all necessary reports to the A. F. of M., and attend to all matters pertaining to the personnel of each orchestra. He shall see that all musical activities are in conformity with the regulations of the A. F. of M., and within the scope of his duties so described, he shall be in constant attendance at all recording engagements and shall not be employed in any other competitive musical activity. He shall receive not less than one playing musician's salary for each entire engagement, with a minimum guarantee of not less than \$5,200.00 per year for the position.

**III. SINGLE MUSICIAN (Non-Recording)**

**17. Daily Schedule.**

Single session (3 hours or less).....	\$ 15.00
Two sessions (6 hours) completed within 12 hours of time called ending not later than midnight.....	25.00
Engagements of two sessions (completed within 12 hours of time called) may be divided into two periods at convenience of Studio, with not less than one hour between sessions.	
Overtime, not later than midnight, per 15 minutes or fraction thereof	1.25
Overtime, after midnight, until 8 A. M., per 15 minutes or fraction thereof	1.87½

Overtime must immediately follow a regular session. All hours not continuous will be charged as additional sessions.

**18. Weekly Schedule.**

33 hours per week (not more than 8 hours per day).....	\$110.00
40 hours per week (not more than 7 hours per day).....	125.00
44 hours per week (not more than 8 hours per day).....	135.00
48 hours per week (not more than 8 hours per day).....	145.00
Overtime, not later than midnight, per 15 minutes	1.25
Overtime, after midnight until 8 A. M., per 15 minutes or fraction thereof	1.87½

Not less than one hour intermission per day shall be taken.

Time computed from time called to time dismissed, daily.

Schedule under which a single musician is engaged must be designated at beginning of each week and all hours over schedule shall be paid for as overtime.

**IV. ARRANGERS, ORCHESTRATORS, COPYISTS, PROOFREADERS, LIBRARIANS**

**GENERAL RULES**

19. All music Arrangers, Orchestrators, Copyists, Proofreaders and Librarians working in this jurisdiction shall be members of Local 47, A. F. of M. Members from other Locals doing work of this kind in this jurisdiction shall deposit their transfer cards immediately.

20. All Arrangers, Orchestrators and Copyists in this jurisdiction shall immediately register themselves as such, and their names and addresses shall be included in the Directory under proper headings.

21. All Arrangers, Orchestrators, Copyists, Proofreaders and Librarians shall not accept instrumental engagements during the day or week of employment, as above classified.

22. Orchestra Managers or Librarians shall have supervision over all Assistant Librarians, Copyists and Proofreaders employed on all engagements and shall make complete WEEKLY REPORTS, to the Local Tax Office, of all members thus engaged, hours worked and amount paid.

23. When a Copyist acts in a supervisory capacity or is required to perform a Librarian's duties he shall receive the time work-rate as specified in each classification for his work.

24. Cutting, pasting or a similar musical service, to be charged for at regular time rates as specified in each classification under which musician is engaged at the time, except, when musician is engaged on work by the page, and required to cut, paste or render similar service, such service to be paid for at the rate of \$2.50 per hour in periods of not less than fifteen minutes.

25. **Orchestrating** is defined as the art of scoring the various voices of an already written composition complete in form. A composition is considered complete in form when it fully represents the melodic, harmonic and rhythmic structure.

26. Prices quoted in this section refer to **Orchestration** only and must not be interpreted as to include or apply to creative contribution such as Reharmonization, Paraphrasing, or Development of a composition already complete in form. Prices for Arranging are left to the discretion of the person doing the work, provided, however, that the price charged shall never be less than the minimum for Orchestrating.

27. In cases where the work is, not classified herein, the A. F. of M. representative shall set a price based on prices for similar work.

28. In addition to the above, all the Rules and Regulations of the Constitution and By-Laws of Local 47 and the A. F. of M. now extant, are a part of this agreement.

29. Orchestrators shall not attend recordings of their orchestrations unless they are paid as per regulations, except when employed steadily at \$200.00 or more per week.

30. All Arrangers, Orchestrators, Copyists, Proofreaders and Librarians shall make a complete individual weekly report of their activities, hours worked, number of pages, page rate, dates, etc., and amount received, and pay the Local Tax Office a tax of 3½% based on minimum schedule of prices provided for each classification.

**V. ORCHESTRATORS**

**31. Page Rates.**

A score page to consist of approximately four (4) measures; come sopras to eight (8) measures to be counted in the space of one measure.

Not more than 12 parts of which one (1) only may be double stave part ..... \$ 3.00

Not more than 25 parts of which not more than two (2) may be double stave parts .....	4.00
More than 25 parts of which not more than two (2) may be double stave parts .....	5.00
Piano part taken from voice	5.00
Taking down melody and making lead sheet .....	2.50
Conductor's part, from score	2.50
Timing pictures, attending Recording Sessions, per hour .....	5.00

**32. Weekly Engagements.**

(a) When an Orchestrator is engaged for four (4) or more consecutive weeks, \$150.00 per week.

(b) Not more than \$200.00 in any week (computed upon page basis) may be applied on weekly prices.

(c) All work over \$200.00 in any week to be computed upon page basis, and paid in addition to weekly rate.

(d) When \$600.00 has been earned (as above provided) in less than four (4) weeks, the engagement may be terminated.

(e) When an Orchestrator is guaranteed by written contract not less than 22 out of 26 consecutive weeks or not less than 40 out of 52 consecutive weeks at \$200.00 or more per week, he shall not be entitled to any additional compensation based upon any of the above page rates.

All manuscript paper, score paper, music and other necessary items shall be furnished by the Producer, or shall be charged for by the Orchestrator at actual cost.

When an Orchestrator is called to work at the above page rates, one (1) thirty-minute period of free consultation time shall be allowed; however, all waiting time shall be paid for at the rate of \$5.00 per hour, 15 minutes' grace allowed.

**33. For Vocal Scoring Only.**

A vocal page to consist of twelve (12) measures.  
Up to four (4) voices, per page ..... \$2.00  
More than four (4) voices, per page ..... 3.00  
With Piano accompaniment, add per page ..... 1.00

All manuscript paper, score paper, music and other necessary items shall be charged for by the Orchestrator at actual cost.

**34. Miscellaneous Work.**

For odds and ends such as corrections, alterations, additions and all other work where computation at page rate is impractical, per hour or fraction thereof ..... \$ 5.00  
Minimum call, two (2) hours.

**VI. COPYISTS, PROOFREADERS, ETC.**

**35. Day Calls.**

Three (3) hours or less, ending not later than 8 P. M. ....	\$10.00
Eight (8) hours, between 8 A. M. and 8 P. M. ....	20.00
Continuous hours overtime with day call to midnight, per hour or fraction thereof .....	2.50
Continuous hours overtime with day call after midnight, per hour or fraction thereof .....	3.75

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"Sweet summer breeze . . . whispering trees . . . stars shining softly above . . ."

TODAY all the world is hungry for music—happy music, marked by the presence of stalwart lads now in uniform. Tomorrow that hunger will be satisfied. What an opportunity for musicians who have what it takes . . . and what a spot for the superbly fine new instruments already perfected on the drawing boards and in the laboratories of the great White plant, and awaiting only the war's end to go into production.



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This historical book is filled with information and illustrations of interest to musicians. Where shall we direct your free copy?



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AVOID WEAR AND SHINE ON CLOTHES—  
IN FRONT OF JACKET, LAPELS AND  
UNDER THE SHOULDER STRAPS

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**ACCORDION PAD BIB**  
PROTECTS COMPLETE FRONT OF JACKET!  
ON AND OFF IN AN INSTANT!

NO FASTENINGS LASTS INDEFINITELY. In  
black only. Send suit size and enclose \$3.49  
MONEY ORDER. Use 10 days, if unsatisfied,  
return and MONEY WILL BE CHEERFULLY  
REFUNDED AT ONCE.

**TED LISDOVSKY**  
Member of Local 10, A. F. of M.  
4810 North Kimball Ave., Chicago 25, Illinois

**36. Night Calls.**  
Three (3) hours or less, between 8 P. M. and 12 Midnight ..... \$12.00  
Six (6) hours between 12 Midnight and 8 A. M. .... 20.00  
Continuous hours overtime to Midnight, per hour or fraction thereof 2.50  
Continuous hours overtime after Midnight, per hour or fraction thereof ..... 3.75

**37. Weekly Prices.**  
Engagements by the week, of 48 working hours in six or less days between hours of 8 A. M. and 12 Midnight, not exceeding 8 hours in any day, time computed from time called to time dismissed, per week ..... \$110.00  
Engagements by the week, of 40 working hours in six or less days, between hours of 8 A. M. and 12 Midnight, not exceeding 7 hours in any day, time computed from time called to time dismissed, per week ..... 95.00  
Overtime, per hour or fraction thereof to Midnight ..... 2.50  
Overtime, after Midnight per hour or fraction thereof ..... 3.75

**38. By the Page.**  
A Copyist engaged to do work by the page shall be guaranteed not less than \$10.00 for the engagement (it being understood that the Studio is entitled to the equivalent in service). Waiting time after Copyist reports for work to be charged for at the rate of two (\$2.00) dollars per hour or fraction thereof.

All work to be computed by pages and half pages.  
A page to consist of twelve (12) staves, and a half page up to six (6) staves.  
Half pages to be computed at half the amount of the regular full page price.  
One (1) page, including heading, constitutes 12 lines:

(a) Copying Orchestra Parts (single), per page ..... \$ .65  
Extra line or fraction thereof, per line ..... .05  
Divisi parts (when 50% of the part is divisi) to be charged ..... 50% extra

(b) Copying Piano, Banjo, Guitar, Harp, Organ, Celeste, and similar parts, per page ..... 1.10  
Extra lines or fraction thereof, per line ..... .10  
Writing in lyrics, per page, additional ..... .25  
Numbering every Bar on any or all parts, per page ..... .10

(c) Copying On All Ditto Paper, double basic page price shall be charged. Bar numbering and/or lyrics:—rate not be included in ditto computation.

(d) Transposition of All Parts, 50% additional.

(e) Conductors' lead sheet (single line), per page ..... \$ 1.10  
Extra lines or fraction thereof, per line ..... .10  
Piano conductors' parts constructed from score, per page ..... 2.75  
Extra lines, pro rata.

All paper and working material to be furnished by the Producer or charged for at actual cost.

**VII. LIBRARIANS**  
39. Members in charge of the musical library, supervisor of copyists, clerical, and research work in connection with all musical requirements, etc., are classed as Librarians, and shall receive not less than \$125.00 per week of 48 cumulative hours, overtime at straight time.  
Librarians, in motion picture studios, shall make a written report weekly to the office of the A. F. of M. Representative, stating the number of hours worked each week.  
Where Librarian is employed and the services of an assistant is required, such assistant shall receive not less than \$75.00 per week, of 48 cumulative hours, overtime at straight time.  
Excess of pay above scale shall be applicable to overtime.

**VIII. SOUND TRACK REGULATIONS**  
40. Complete elimination of the use of "sound track" except to accompany the picture for which the music was prepared, performed and/or recorded, identification of picture to be registered with Representative of the A. F. of M.  
41. It is agreed that members of the A. F. of M. shall not be required or permitted to record music "sound track" for general usage or for any purpose whatsoever except as provided in Paragraph 40.  
42. It is further agreed that all music "sound track" already recorded, commonly referred to as "Library Sound Track", will not be disposed of, sold, leased or used for any picture or purpose except to accompany a revival of the picture for which recordings were originally made.  
43. It is agreed that members of the A. F. of M. will not be required or permitted to use music "sound track" for any purpose in violation of the terms herein provided.



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### Local Reports

The following July Local Reports were omitted last month due to lack of space.

**LOCAL NO. 147, DALLAS, TEXAS**  
New members: Olan A. Clifton, Henry H. Lopez, Eugene Crabb, Oscar K. Mathews, Aaron L. Lassier, Jimmy G. Cantu, Miss Leslie T. Wright, M. Eugene Hall.  
Transfer member: Carmen Chavez, 586.  
Transfers deposited: Cecil Simpson, 679; Ray Irvin, 688; Gerald Wolfe, 528; Robert Lascola, 174.  
Transfer withdrawn: Ray Irvin, 688.  
Transfers issued: Fred B. Bearden, Jr., Robert L. Sickles, Leslie A. McCauley, Bill Houck, Joe G. Sanchez, R. Y. Mendies, Eugene Crabb, Arno Navratil, Walker D. Kirkes, LeRoy Navratil, James O. Cooke, Jr.  
Traveling members: W. L. Thompson, 9; Charles L. Clark, Jr., 95; Reggie Childs, Walter C. Holland, Alvaest Raccio, Lou Bosner, Thomas Barbera, Rudolph Sanfilippo, Mathew Janckuk, all 802; Drew Walker, 577; I. Dever Ahern, 3; P. J. Broome, Jr., 257; Dean V. Billings, 2; Dawson M. Rowe, 44.

**LOCAL NO. 149, TORONTO, ONT., CANADA**  
Transfers issued: Orzlie Williams, F. Darby, F. Knuckle, Les Collins, F. C. Lock, Stan Clark, Sun Gallant, E. G. Mitchell, Harvey Silvers, E. J. Pender, Solly Sherman, Morris Surdin, B. Halperin, Harry Houston, J. W. Jardine, Donald Nash, P. Levak, E. DeGrego, Leo Romanelli, A. Guerrero, Myer Fogle, I. Dubinsky, Chas. E. Smith, O. Roberts, Cecil Figelski, Earl Norton, Beaunat Somerville, Markwell Perry, Vernon Anson, Clarence Balcon, Tom Brown, Clarence Gausson.  
Transfers deposited: J. W. Anderson, 293; Adrian McCrea, 547.  
Resigned: Winnifred Bane, Mrs. Erich Bartmann.  
In service: Howard Parsons.

**LOCAL NO. 151, ELIZABETH, N. J.**  
New members: William C. Klunas, Ray West.  
Transfer returned: Phil Goldenher.  
Transfer deposited: Charles Cody, 802.  
Transfer issued: Edwar Lucas.  
Transfer revoked: Betty Lebowitz.  
In service: Michael Mastigiaco.

**LOCAL NO. 161, WASHINGTON, D. C.**  
In service: William P. Fhmeier, J. Bruce Murray, Joe Carnell, Kenneth E. White, Floy Fominay, J. Wallace Talcott, William B. Gosnell, Joseph S. Cochran, Norman V. Duffy, Paul E. Lewis, Glen C. Hanson, Elwood T. Moore, W. W. Eller, Edward Pierce, John D. Lockwood, Oscar Davis, Wade H. Pollard, George Steiner, Paul A. Dawson, Frank H. Hirschel, Howard E. Williams, G. Edward Nagel, Eligio D. Ross, Robert St. Clair, Malcolm Lawrence, Kenneth D. Hildebrand, Jerry Bernstein, Rocco Terrone, William E. Eastman, Robert M. Stewart, David H. Legum, William P. Caslow, Edwin Fogel.  
Traveling members: Seymour R. Ginzler, Edgar R. Chaffin, George F. Yumeman, Peter L. Walters, Walter R. Hegner, Conn L. Humphreys, Willard John Dreslein, all 802; Lester Stagge, 40.

**LOCAL NO. 162, LAFAYETTE, IND.**  
New member: Earl L. Jackson.  
In service: Robert Alan Resnick, Sanford F. Wolin, Marlin A. Reed, James Gross.  
Transfers issued: Harry O'Brien, Mary O'Brien, Howard O. Moery, Rose Mary Keller, William M. Schlenz, Sam Hamilton.  
Transfer received: Graydon James, 93.

**LOCAL NO. 167, SAN BERNARDINO, CALIF.**  
New members: William Alexander, Barry Lee Fuller.  
Transfers deposited: Chas. J. Reitz, 10; Gene D. Pratt, 35.

**LOCAL NO. 170, MAHANAY CITY, PA.**  
In service: Howell Natucci, Joseph Heffner, Allan Berger.  
Traveling members: Bob Chester, 5; Will Hutton, Bill Pucell, both 802; Art McKinley, 331; Bill Conrad, 10; Leon Cox, 34; Robert Sheehan, 65; George Kraft, 5; John LaPorta, 77; Theodore Lee, 248; Uedo Marasco, Ronny Atterbey, both 802; Ben Lary, 161; Irving Kluger, 802; Edward Mehlick, 10; Clyde Wetherington, 409; Wm. C. Bell, Jr., 4; Maurice Cooper, Duane Reynolds, Edmond Travers, Paul Dearborn, all 9; Donald Scott, 136; Mal Halkett, 802; Richard Taylor, 409; Joseph Gentile, 140; Edwin Downs, 379; Don Fagerquist, 143; Woody Herman, Allan Eager, Greig Jackson, Pete Mondello, Charles D'Maggio, Sanford DeSair, Al Masgren, Cliff Leeman, Hyman White, all 802; John Bothwell, 10; Eddy Bert, 540; Edward Keifer, 77; Robert Guyer, 1; Nick Travis, 77; Ray Wetzell, 554; John Gydish, Robert Marshman, Joe Zetlow, Jerry Clouch, all 119; Red McCarthy, M. Leamer, M. Cohan, H. Reber, C. Shearer, C. Rodgers, F. Stoley, M. Barmel, C. Swinney, W. Ceck, C. Burke, all 269; Wm. Check, Thos. Evans, Wm. Theodore, Wm. Hughes,

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Harold Reese, Nick Lapato, Edward Kemery, all 436; D. Raymond, R. Gyder, F. Myers, Al Philburn, all 802; Michael Dokla, 234; Robert Trevarah, 436; Les Brown, 802; James Montgomery, 291; Wilson Carroll, 47; Alfred Muller, Harvey Streiner, Gilbert Mitchell, Henry Stone, Theodore Nash, all 802; Richard Neagley, 77; George Weidler, Evan Aiken, Richard Noel, all 47; Frank Tomstock, 325; Clyde Brown, 802; Kenneth Meisel, 3; Robert Leininger, Geofrey Clarkson, Johnny McGee, N. Caiasa, L. Tice, T. Burrisack, C. Williams, D. McMichie, W. AcKev, all 802; Ozzie Werley, George Henry, Andy Zulic, Billie Springer, all 436; Dan Sherritt, 47; Jack Heso, 436; Skip Strahl, A. Steinman, M. Carb, D. Stack, R. Groover, H. Cousin, C. Nezi, R. Price, G. Habers, H. Anderson, H. Alberts, E. Adams, all 60; Louis Primo, 802; Bob Carlson, 295; Abe Login, 802; T. Allen, Ed Springer, both 72; John Bartholomea, 47; Milton Kaybak, 802; Al Porcino, Tony Rusko, both 16; Felix Colaneri, 802; Chas. Kennedy, 526; Richard Smith, Gene Sufana, E. Westerfield, all 802; Ralph Goldstein, 4; Jas. Faraci, 393; Jerry Wald, 802; Dick Munson, 47; M. Cornelius, 196; Tom Scully, 9; John Woidag, 802; Wm. Winnick, A. Antonelli, A. Acquarulo, all 234; Hayden Causey, 11; Leo Cecchi, 115; Howard Emerson, 8; Wilton Hutton, Mike Sabol, Lester Goldberg, Morion Phillips, Irving Cottler, Harvey Persky, Dick Merrick, all 802; Ted Fio Rito, 47; Ward Surlage, Ira Surlage, both 407; Arthur Young, John Haren, Jr., 10; Sam Skolnick, Truman Quigley, Leonard Greene, Frank Scoloro, Percy Scott, Herman Wardell, Joseph Burnesack, all 802; Freddie Mullin, 379; Malcolm Stephen, 142; M. Alban, Noble Sissle, both 802; Howard Biggs, E. Sims, both 6; Wm. France, 767; M. Kennedy, 457; F. Venesia, 47; Edna Williams, 710; J. Jenkins, 802; R. Moore, 47; C. Strickland, 767; J. Pasquall, 802; B. Arrando, 168; Parker Berry, 94; R. Fletcher, 67; Leon Beck, 6.

**LOCAL NO. 174, NEW ORLEANS, LA.**  
New members: Alexander Ivlow (Cond.), Pauline Graham (transfer).  
Transfers issued: Cecil Kristal, Santo Pecora, Santo Pecora, Harold Cooper, Ed Engelhorn, Lawrence P. French, Robert Lascollo.  
Transfers returned: Robert Laskola, Rachel Wassman, Justus Gelfus.  
Traveling members: Will Osborne Band.  
Transfers deposited: Ray Kinney, Howard Kirn, George W. Marsh, James P. Powers, Albert Powers, Joseph Ferrazzano, Angelo B. Costello, George E. Roy, Malcolm L. Gillis, Vincent Duyor, James Piotti, Gene Jenkins (letter), Douglas Alberts, Robert Thorne, Ralph Howard, Jr., Bobby Jones, Donald Wise, Frances Ellsworth, Robert Wise, Albert Kucker, Wm. Earl Theodores, Robert Canatasy, Kenneth Schmidt, George Russel.  
Transfers withdrawn: Wm. Hickerson, Bill Grassick, Ros Scott, Karl Sapp, Henry Spalla, Otis Arnold, Harry Gozzard, George Beck, Frankie Paul, George E. Mitchell, F. W. McConnell, Danny Ferguson, Claude Payne, Harold Kraus, John M. Miller, Bennett Purnell, John K. Renzor, Kenneth Hendricks, Jack Wiggins, Larry Alberts, Arline Klein, Jerry Barlow, Betty Rankin, Paul Hutchings, Ralph Harrison, Ray Kinney, Howard Kirn, George W. Marsh, James P. Powers, Albert Powers, Joseph Ferrazzano, Angelo B. Costello, George E. Roy, Malcolm L. Gillis, Vincent Duyor, James Piotti, Laura Collins.  
New members: Lester Bouchon (transfer), Harry Joyce, Wm. A. Bolman (transfer), Rene Chais, Wm. L. Craig, Anthony Fougerat, Alex Koualka, Camille Legendre, Jr., Jack Thursten, Bernard Waller.  
Transfer issued: Bernie Farnsworth.  
Transfers returned: Albert Sternberg, Bernie Farnsworth, Dorothy Averill, George Perkins.  
Transfer cancelled: Cecile Wienandt.  
Transfers deposited: C. Crawford Pritchard, Rita Senard, Henry Jerome Pasnik, Gabriel Alexander, Elisha Winnick, Bert Prager, Edw. H. Fromm, Jerome Grasser, Milton Silverberg, Leonard Garment, Allen Greenspan, Philip Alleloa, Irving Brooks, Phillip Rosen, Norman Feigenbaum, Jo Anderson (transfer), Jerry Salone, Carlos Suerst, Robert C. Harley, Donald C. Lazarus, Lloyd Gregory, Ted Herman, Dave Drucker, Slat Randall, Johnny Long, Isaac Carpenter, Weldon Petz, Richard A. Simonds, Francis A. Renda, Donald A. Paladino, Herman E. (Jim) Stutz, Eugene M. Bird, Joseph Mulcahy, Chas. B. Frankhauser, Archie Freeman, Jr., Howard Feist, Daniel B. Bank, Murray Berne, Stuart D. Anderson, George Stephan, Joseph A. Salitta, Israel Block, Izler Solomon, Cynthia Roudebush, Joseph Hayn, Stanley Hasty, Jennings Saumenig, Ester Isenstadt, Rosemary Curtin, Shirley Myerovitch, Minnie Jaffe, Albert Blacker, Robert Buchsbaum, Henry C. Lippel, Otto Lukas, Dorothy Kaplan, Emilio Paulucci, Louis Rossi, Samuel L. C. Chalar, Ito Scheffler, Walter Scheffler, Iris Trebach, Loretta L. McNemy, Gustav H. Neurath, Lily E. Neurath, Dina Blackman, Elwood L. Rossi, John Bergamo, Max Dessaur, Arthur Brown.

**LOCAL NO. 185, PARKERSBURG, W. VA.**  
Officers for ensuing year: Charles B. Reed, president; Geneva Webster, vice-president; D. A. Butler, secretary-treasurer; Board: Doris Butler, Jesse Hichs, Robert Hichs.  
**LOCAL NO. 190, WINNIPEG, MAN., CANADA**  
New members: Morris Miller, Harold Fleishman, Lorne A. Wolch, David A. Shearer, Lloyd Jackson.  
Transfers issued: Mickey Myles, Carl Hills, Jack Sorin, Harold Carter, Harold Vogt.  
Transfers deposited: Stan Frazer, 390; Stewart Barnett, 475.  
**LOCAL NO. 195, MANITOWOC, WIS.**  
New members: Marvin J. Pribek, Howard C. Gerlach, Jean Schuster, James A. Christel, Harry A. Harn, Victor Pech, Miss Violet Schmeichel, John E. Koepke, Arthur A. Nickels, George L. Pfeiffer, Earl W. Donaldkane.  
Full members: Harry Hite, Swok Lachance, Edward Blahnik.  
Resigned: Charles Herzog, Orlo Christensen, Arthur E. Behrendt, Otto Blahnik.  
Transfers deposited: Chet Hoppe, Clem Schermeister, Kenneth Moyer, Fred Kollmeyer, all 95; George E. Lewis.  
Transfers withdrawn: Clem Schermeister, Chet Hoppe, Fred Kollmeyer, Kenneth Moyer, Donald LaChance, all 95.  
Transfer issued: Donna Jean Nevel.  
In service: Galvin Krueger, Forrest J. Leider, Leonard Gospodarek, Robert W. Misda, Paul F. Jaklin, James A. Christel, Earl E. Eckart, Leo A. Heier, Richard G. Luebbe.

**LOCAL NO. 198, PROVIDENCE, R. I.**  
New members: Edward DeSantis, Leo J. Serpa, Keith H. Robinson, Robert Weiss, Columbus Cardarelli, Estelle Galkin, Henry Demule, Dan Dirubio, Raymond Gulgan, Adelaar R. Desrocher, Jos. Priest, John J. Davey, William Caputo.  
Resigned: Alexander Gray.  
Transfers issued: Al Nicolice, Fred Marzano, C. Crawford Pritchard, Guy Chaverrini, Ellery L. Wilson, R. Lutolf.  
Transfers withdrawn: Jos. Measineau, 802; Z. Hutto, 10; O. Menard, 9; Charles B. Rock, 180.  
Traveling members: McKay Skye, Alton W. Lay, both 312; Nicola Fiore, 66; Peter Shepard, 380; S. F. Williams, 77; Percy Cayuga, 66; Count Basse, Joe Jones, Ed Lewis, Lester Young, Theodore Donnelly, Ronald Washington, all 627; Fred Green, James Powell, Wm. C. Wells, Eli Robinson, all 802; Earle Warren, 550; George B. Tate, 558; Joseph Newman, 496; Lewis Taylor, 767.

**LOCAL NO. 203, HAMMOND, IND.**  
New members: Elden Lee Rosenbower, Robert Sherwood, Gerald Malings, John C. Collins, P. W. Barrett, Virgil Lara, Charles D. Candano, Floyd Burger.  
Applications: Mike Baroni, Bob Gourley.  
In service: Thomas W. Kifalusi, Ruth Trump.  
Transfers deposited: Ted Veltman, Joe Carletti, W. Radcliffe, Louis Virva, H. Major, Bob Keeley, J. Crotty, T. Cohen, James DeKoker, Harry Tropper, Robert Johnson, Paul Sprang, Mildred Christy, Arvin Garrison, Floyd L. Lauck.  
Transfers withdrawn: Floyd Burger, Robert Kress, Deanne Kress, Ted Veltman, Joe Carletti, W. Radcliffe, Louis Virva, H. Major, Bob Keeley, Bob Crotty, T. Cohen, James DeKoker, Harry Tropper, Paul Sprang, Mildred Christy, Arvin Garrison.  
Transfers returned: L. Gordon Argo, John Kollaidis (Cole).  
Name changed: Ruth Trump from Ruth Trump Wade.  
Transfer members: Robert Sherwood, Floyd Burger.

**LOCAL NO. 204, NEW BRUNSWICK, N. J.**  
New members: Lansing Reynolds, Albert L. Ramsey, Andrew Horvath, Herbert Hofland, Charles Hull, Fred Lifshitz, Louis J. Palombi, C. Edward Biras, Miss Mary F. Craze, John Carlano.  
Resigned: William Alberts, Edward A. Ransome.  
**LOCAL NO. 205, CHICAGO, ILL.**  
New members: James Hill, Wilbur Campbell, Levi Sayles, Sam Jones, Charles J. Williams, Benny H. White, John A. Griffin, Keith Robinson, Booker Collins, Edw. T. Goins, Thomas Taylor, Kenneth Williams, Herbert Almo, Lenear Bolden, Clarence Moten, Henry (Red) Allica, Don Stovall, John G. Houser.  
Transfers issued: Hurley Ramey, John Creach, John Lee Bradshaw, George Oldham, Ethelene Dunsmore, Frank H. Rue, Loanie Johnson, Clarence Browning, Edward King, Joe Robinson, John Ewing, John Letman, Nat Patton, Lenear Bolden, Purcell Brockenborough, William A. Barbee, Ernest Williams, Sinclair Mills, Mable Sanders, Adam Lambert, Thomas Jefferson, Phemon Lambert, George Sanders, Stanley Williams.  
Transfers returned: Sinclair Mills, Jack Cooley, Chamecey Jarrett, Carter Webster, John Lee Bradshaw, Ernest Williams.  
Transfers deposited: Ozzie Marcellus, 455; Buster Johnson, Joel Cowan, both 21; Vernon Biddle, 486.  
Transfers withdrawn: Ozzie Marcellus, 455; Agnew Gary, 274.

**LOCAL NO. 216, FALL RIVER, MASS.**  
New members: Lorraine Lord.  
Transfer deposited: Kenneth L. Nathanson.  
In service: Manuel Ledoux.  
Traveling members: Cab Calloway Orchestra, Jerry Wald, Orchestra.  
**LOCAL NO. 234, NEW HAVEN, CONN.**  
New members: John G. Appel, Emil Garcia, John N. Huwiler, Bernard L. Kuklinski, Domenico Melillo, Gilbert P. Perloth, Blanche Raisen, William C. Reid, Jr.  
In service: Pasquale Sabino.  
Traveling members: Harold Singer, Bernard Anderson, both 627; Larking Isaac, S. Roy Eldridge, Augustus Aiken, Joseph Eldridge, H. C. Chambers, Franz Jackson, George Wilson, Carl Wilson, Les Eskine, Milton Coles, Alfred Outcut, Napoleon Allen, Jimmie Rudolph, Henry Jerome, Philip Allelvia, Irving Brooks, G. W. Alexander, Philip Rosen, Leonard Garment, Mill Silverberg, Bert Prager, Eihu Winnick, Norm Feigenbaum, Jerry Grasser, Alan Greenspan, Vergil Loika, all 802.

**LOCAL NO. 260, SUPERIOR, WIS.**  
New members: Emil O. Austin, Delbert Austin, Lorraine O'Connell, Orvar Granburg, Robert Gaumer, Eleanor Gering.  
Transfers deposited: Wm. Lundgren, Walter Klingman, Benny Hanzel, James Edmundson, Oscar Peterson.  
Transfers issued: Louis Revell, Ed Brunau.  
**LOCAL NO. 292, SANTA ROSA, CALIF.**  
New members: Anthony Scales, Virginia Fullerton, Roy Huntington, Lee Abramson, Bill Pedersen.  
Transfers issued: Sidney Shiltz, Jack Hicks.  
Resigned: George Mitchell.  
In service: Oliver Wilkinson, Paul Elliott, Etnie Curtis, Regina Stambeck.

**LOCAL NO. 297, WICHITA, IAN.**  
New members: Glendene Bagby, Doris M. McClish, Edna Julia Pennington.  
In service: Wendell O. Carlson.  
Letter issued: Glendene Bagby.  
Letter returned: Margaret E. Watts.  
Transfer deposited: Roy A. Hodges, 367.  
Transfer withdrawn: Marvin C. Wooden, 36.  
Letter withdrawn: William F. Oakes, 512.  
Traveling members: Ernie Fields Orchestra, Freddie Shaffer Orchestra, Jay McShann Orchestra, Frankie Masters Orchestra, Snookum Russell Orchestra, Eddy Howard Orchestra, Little Beau and Orchestra, Tony DiPardo Orchestra, Betty McGuire Orchestra.

**LOCAL NO. 298, NIAGARA FALLS, ONT., CANADA**  
Application for membership: Miss Margaret D. Morris.  
**LOCAL NO. 332, GREENSBORO, N. C.**  
Change in officers: Secretary-Treasurer, Clifton H. Karnes.

**LOCAL NO. 353, LONG BEACH, CALIF.**  
New members: Charles W. Smith, Helen E. Johnson, George Landier, Floyd M. Wright, Joseph B. Oelschlagel (Marvello), Ernest W. Williams, Howard Goree.  
Transfers deposited: Wilbur W. Linley, Phil Muro, both 47; John R. Laughlin, 161.  
Transfer issued: Albert I. Rocha.  
In service: Guy Barnett, Jr., George A. Laughlin.  
*The July Local Reports will be concluded in the next issue.*

**SUSPENSIONS, EXPULSIONS REINSTATEMENTS**

**SUSPENSIONS**  
Beaver Falls, Pa., Local No. 82—C. J. Bedison, Harry Birge, James Buttner, Emil Castanza, George Glovak, Jack Groves, Charles Imperatore, Albert Nagreited, Sullivan Perrotta, Donald Piersol, Horace Smith, Robert Smith, Paul Tufts.  
Bakersfield, Calif., Local No. 263—Cecil Garren.  
Charlotte, N. C., Local No. 342—J. R. England.  
Dayton, Ohio, Local No. 473—Leon Bray.  
Frankfort, Ind., Local No. 352—Anna Belle Utterback, Harold Robbins, Donald W. Pierce, Lundy Nelson, Mary Frances Dunn, Robert Bell.  
Hammond, Ind., Local No. 203—Virgil Dalton, Richard Edger, Jr., Charles Swain, Louis Bank, Jr., P. W. Barrett, Fred Wolf, Joseph Spurluck, John Shepherd, Elden Lee Rosenbower, Marvin C. Francis, William F. Robinson.  
Houston, Texas, Local No. 65—Hubert Sutter, Frederick M. Hays, Johnny H. Williams.  
Indianapolis, Ind., Local No. 3—John J. Butler, W. R. Darbro, Herman Kohlman, Bethel Koonce.  
Kansas City, Mo., Local No. 627—Dorsey Evans, Sam Bell, Arthur Allford, Theo. Davis, Julius Jones, Thaddeus Seabrooks, Porter Kilbert, Mable Marshall, Earnest Williams, Wesley Jones, James Keith, Jimmy Keys, Bill Martin.  
Montreal, Quebec, Canada, Local No. 406—Jerry Clifford, Lorette Labelle, Tim Gordon, Joseph Carrucci.  
Minneapolis, Minn., Local No. 73—Thomas E. Bauer, Nicolo Bonelli, Dave A. DeVore, James W. Edwards, Gabriel Fenyes, Ramona Gerhard, A. T. Hoover, Vivian Michlin, Hilbert D. Moses, Russell Nordeen, William R. Sly, Peter Snappo, Howard Wasenius.  
Miami, Florida, Local No. 675—Ralph Canon, Walter Fieldhouse, William Griffin, Marjorie Higgins, Bernard Himelberg, Blanche Krell, William Krug, Earl Leslie, Don Miller, Ruby Moseley, Phil Napoleon, Hem Olson, Sanford Sulkes, James Whitelaw, Betty Whitman.  
Memphis, Tenn., Local No. 71—Don Fuller, Louis Werne, Linnie Mai Werne.  
Newport, R. I., Local No. 525—Max Aidiouff, Louis Breckie.  
Pueblo, Colo., Local No. 6—John E. Bowen, Wilma Griesmer.  
Pittsburgh, Pa., Local No. 471—John Anderson, Walter Bennett, Alice Brooks, Walter Buchanan, Eugene Davis, Council Dixon, Maylon Hall, George Howell, Guy Hunter, Calving King, James Murray, Harry Naab, Alfus Peeks, Eddie Robinson, William Starks, Cornelius Waters, Harry Williams, James Minor.  
Peterson, N. J., Local 248—Mario Salerno, Harold Dorfman, David J. Brooks, Joseph Kinzie, William Morrell, Harry A. Murphy, Ernest Pullicino, William (Skipper) Garrison, Stanley Baldino.

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Pueblo, Colo., Local No. 6—John E. Bowen, Wilma Griesmer.  
Syracuse, N. Y., Local No. 78—Edwin H. Braun, Joseph J. Centrone, Robert Manderson, Herbert S. Rand.  
Schenectady, N. Y., Local No. 35—Carmel Cacia, Hubert Hutchinson.  
San Antonio, Texas, Local No. 23—Archie W. Lowery, Mike DeRudder, L. J. "Red" Stewart, Florian E. Lindberg.  
St. Paul, Minn., Local No. 10—James Edwards, Marvin Lockwood, William Nadeau, Leonard Overby, Alonzo P. Pettiford, C. Eugene Reed, Al Storer, Jack Sweet, Harold H. Walker.  
Toledo, Ohio, Local No. 286—Louise Johnson, Opbis Thompson.  
Vallejo, Calif., Local No. 367—Harold G. Bigelow, Al Carlson, William Ferronato, Riche Glynas, Franklin Jamison, Eugene N. Wilson.  
Worcester, Mass., Local No. 143—Alan H. Amidon, K. Blair Benson Murielle.

**EXPULSIONS**  
Boston, Mass., Local No. 9—Melvin Mann.  
Baltimore, Md., Local No. 40—Bert Blizzard.  
Detroit, Mich., Local No. 5—Joseph J. Adams, James Baker, Earl Buglo, Therould (Billy) Casteel, Othello (Art) Collins, Lloyd Dues, Richard J. Gasa, Albert L. Gray (Langford), Brunelcis Hawkins, Maurice W. Head, Lawrence A. Hendrix, Thomas W. Howe, Walter Johnson, William J. Johnston, Karl Kayser, John Kish, Paul Lando, Earle LeGault, Lew Daniel Lewis, Charles Wesley Marshall, Lawrence Duke Medley, John Owen Roach, Thomas Petrovich, Pedro (Patricio) Serrano, Arthur H. Steart, Madeline M. Tuttle, Aloysius J. (Al) Uhley, Francis P. (Doc) Wagner, George Washington, Charles "Chick" Williams, Mrs. Irene Wright.  
Denver, Colo., Local No. 28—Victor Cardenas.  
Hibbing, Minn., Local No. 612—Frank Arbo.  
San Diego, Calif., Local No. 325—Charles M. Spatz.  
Seattle, Wash., Canada, Local No. 553—H. F. Carey.  
Worcester, Mass., Local No. 143—John J. (Jack) Gram.

**REINSTATEMENTS**  
Boston, Mass., Local No. 9—Reginald Boardman, Carmine Prtze, Melvin Von Rosenzweig, Henry J. Aylward, Edward S. Brown, Henri B. Butler, Phyllis N. Butler, Robert Calton, Antonio Carmosino, Peter DeRosa, James P. Foley, Sidney M. Goodman, John E. Meigs, Elliott C. Lewis, Samuel J. Marcus, Nat Miller, Fred P. Minton, William J. Mitchell, Anthony L. Mondello, George B. Ohlson, Alfred B. Olson, Ernest E. Powers, Guy H. Principato, Morry Saxe, Samuel Slinkin, Joseph Solomon.

John Spinelli, James Stella, Mary F. Tower, Leo Mikels, Louis Honck, Michael Galland, John F. Hines, Edward Keselman, Frank J. McCabe, Ernest Minieri, Karle L. Rohde, Harold Winer, James Athens, Anthony Bellacqua, Fay Jennings, Charles A. Wolk.

**Baltimore, Md., Local No. 49**—Curly Clemens.

**Bakersfield, Calif., Local No. 263**—Pete Lynch, Jr.

**Chicago, Ill., Local No. 10**—Joseph Mudrich, William Gabor, Marshall Reifman, John Hynda, Richard L. Hardy, Arthur Belich, Hugh Hudgings, George Buck, John Minor, Ruth Black, Ilse Janowski, Dorothy Jensen, John Argerinos, James F. Steb, Joseph Buckley, Hale Phares, William Theres, John Riplinger, Harry Pooley, Russell L. Fisher, Fred A. Weaver, J. D. Lincoln, Don Earl Paddock, Bob Durfee, Edward George Staak, Joe Wiedman, J. Lyle Sisk.

**Cleveland, Ohio, Local No. 4**—Fred D. Ettari, Thomas J. Henry.

**Chicago, Ill., Local No. 208**—Henry Fitzpatrick, Harold Jackson, Ward Crosby, Ted Summytt, Lawrence Armstrong, Gladys Palmer, Buster Bennett, John Lucas, Edward Fant, Nat Cole.

**Cedar Rapids, Iowa, Local No. 137**—Ralph Shute, Orland A. Franklin, Nord Richardson, Orville Renne, Virginia Paul Moore.

**Detroit, Mich., Local No. 5**—Zygmunt Churski, Ira L. Fishman (Jimmie Fields), William Fishwick, David R. Flucker, Richard J. Gaza, Karl George, Isaac L. Goodwin, Maurice W. Head, Thomas W. Howe, Robert L. (Bob) Lendrum, Carl (Thad) Lewis, Joe Lucas, Robert L. Rider, Howard Rowe, Harker Thomas, Irene Wright.

**Dallas, Texas, Local No. 147**—Jimmie V. Mendias, Louis Goldberg.

**Daaville, Ill., Local No. 90**—Robert Edwin Pepping, Ronald Quick.

**Davenport, Iowa, Local No. 67**—Fac V. Schlueter, George F. Strahle.

**Frankfort, Ind., Local No. 352**—Robert L. Pettiner.

**Hammond, Ind., Local No. 203**—Sebert Stewart, Steve Brown, Robert C. Young.

**Hibbing, Minn., Local No. 612**—Frank Solazzi, Fred Trummitt.

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**Kansas City, Mo., Local No. 627**—Rodger Whitworth, Barney Johnson.

**Los Angeles, Calif., Local No. 47**—George Beach, Russell O. Gotcher, Ray W. Huffinc, Stuart Walker.

**Long Beach, Calif., Local No. 353**—Melvin Patterson.

**Morristown, N. J., Local No. 177**—Charles Meys.

**Montreal, Quebec, Canada, Local No. 406**—Mrs. Rose Pollock, Ethel Boguslosky, Ray Dawe, David Clayman.

**Milwaukee, Wis., Local No. 8**—Earl Doolittle.

**Minneapolis, Minn., Local No. 73**—Jenny Cullen, Henry Hoffinger, Ramona Gerhard, Nicolo Bonelli, Gerald Mickelson.

**Miami, Florida, Local No. 655**—Les Rohde, Sanford Sulkes, Hem Olsen, Phil Napoleon, William Krug, Earle Leslie.

**New Haven, Conn., Local No. 234**—Louis Oles, Sidney Rhein.

**New York, N. Y., Local No. 802**—Charles Kelly, Emil Konevsky, Zoltan Kurthy, Joseph LaSalle, Charles H. Lee, William Peter Lesko, Jules Marder, Henry G. May, George C. McFarland, Max Melzak, James F. Newcomb, Leonard Norton, Stanley W. Opalach, Frank Skinner, Ted Steele, Ellen Stone, Pablo Tenzler, Dez Thompson, Louis Varona, Irving Fintz Waltzer, Frederick G. Wayland, Irving L. Woolley, Hyman Andelman, Victor Angelo, Marshall W.

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**Pittsburgh, Pa., Local No. 471**—Nathaniel Dunn, Benjamin Austin, Thomas Enoch, Clarence Edwards.

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**Pittsburgh, Pa., Local No. 60**—Roy F. Hill.

**Rochester, N. Y., Local No. 66**—Herbert F. Waters.

**Reading, Pa., Local No. 135**—Neil A. Kercher, Stanley Kindlich, Lawson Rissmiller, Ray R. Reichert, Paul X. Scheitelle.

**Stevens Point, Wis., Local No. 213**—Ben Gagas.

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**Schenectady, N. Y., Local No. 85**—Anthony Coste, Carl Palif.

**San Antonio, Texas, Local No. 5**—Tony Moraker, Donald L. Launer, Mike DeRudder.

**Springfield, Mo., Local No. 190**—Charlotte McCann.

**San Diego, Calif., Local No. 325**—Andrew B. Gallant.

**San Leandro, Calif., Local No. 510**—Joe Clevenger.

**Springfield, Ohio, Local No. 160**—Kenneth Marshall.

**St. Cloud, Minn., Local No. 536**—Myrtle Busch.

**Seattle, Wash., Local No. 76**—George Sutherland, Don Bushell.

**St. Paul, Minn., Local No. 30**—A. Craig Buh.

**San Francisco, Calif., Local No. 6**—Jerome P. Arends.

**Toledo, Ohio, Local No. 286**—Clifford White, Delbert Lee.

**Toronto, Ont., Canada, Local No. 149**—Francis Cormier, Isabelle Cridland, James (Trump) Davidson, William De Laurentis, D. F. Dineen, Edgar Dowell, Norman Duff, Leonard C. Duke, Paul Firman, Claude Haddock, Osborne Hart, David Johnston, Al McMullen, Tim Maurice, Ethel Rider, Fred D. Roy, Arnold (Bud) Sands, Myer Singer, George Westbrook.

**St. Paul, Minn., Local No. 30**—A. Craig Buh.

**Tapoka, Kansas, Local No. 36**—Joy Sanders.

**Toledo, Ohio, Local No. 45**—Thelma Cox, William Cummerow, Steve Kriener, Preston Rutledge, Philip Zaugg.

**Vallejo, Calif., Local No. 367**—William Murphy.

**Warsaw, Indiana, Local No. 253**—Keith Jamison.

**Worcester, Mass., Local No. 143**—Richard M. Adibev.



Official U. S. Signal Corps Photo

*Let these guys start it!*

There's a day coming when the enemy will be licked, beaten, whipped to a fare-thee-well—every last vestige of fight knocked out of him.

And there's a day coming when every mother's son of us will want to stand up and yell, to cheer ourselves hoarse over the greatest victory in history.

But let's not start the cheering yet.

In fact, let's not start it at all—over here. Let's leave it to the fellows who are doing the job—

the only fellows who will know when it's done—to begin the celebrating.

Our leaders have told us over and over again, that the smashing of the Axis will be a slow job, a dangerous job, a bloody job.

And they've told us what our own common sense confirms: that if we at home start throwing our hats in the air and easing up before the job's completely done, it will be slower, more dangerous, bloodier.

Right now, it's still up to us to buy War Bonds—and to keep on buying War Bonds until this war is completely won. That doesn't mean victory over the Nazis alone. It means bringing the Japs to their knees, too.

Let's keep bearing down till we get the news of final victory from the only place such news can come: the battle-line.

If we do that, we'll have the right to join the cheering when the time comes.

*Keep backing 'em up with War Bonds*

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INDIVIDUALS, CLUBS, HOTELS, Etc.

This list is alphabetically arranged in States, Canada and Miscellaneous

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AUBURN: Frazier, Whack. BIRMINGHAM: Sellers, Stan.

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

ARKANSAS

ELDORADO: Shivers, Bob. HOT SPRINGS: Sky Harbor Casino, Frank McCann, Manager. LITTLE ROCK: Base, May Clark Bryant, James B. DuVal, Herbert Oliver, Gene. McGEHEE: Taylor, Jack. MOUNTAIN HOME: Robertson, T. E., Robertson Rudeo, Inc. TEXARKANA: Grant, Arthur.

CALIFORNIA

BAKERSFIELD: Charlton, Ned Cox, Richard. BENICIA: Rodgers, Edw. T. COVINA: Broadwell Studios, Inc. GALT: Sparks, James B., Operator, Spanish Ballroom. HOLLYWOOD: Cohen, M. J. Dempster, Anna Hanson, Fred Maggard, Jack Morton, J. H. Patterson, Trent Robitchek, Kurt Wright, Andy, Attraction Company. LOS ANGELES: Anderson, John Murray, and Silver Scream, Inc. Bonded Management, Inc. Brumbaugh, C. E., Prop., Lake Shore Cafe. Dalton, Arthur Hanson, Fred Maggard, Jack Newcorn, Cecil, Promoter. Shupe, Helen Williams, Earl Wilshire Bowl. MANTECA: Kaiser, Fred. OAKLAND: De Azevedo, Soares Fauset, George. OROVILLE: Rodgers, Edw. T., Palm Grove Ballroom. PALM SPRINGS: Hall, Donald H. SACRAMENTO: Cole, Joe Lee, Bert Leising, George. SAN FRANCISCO: Bramy, Al. Kahn, Ralph Rogers & Chase Co. Tenner, Joe (Henney) The Civic Light Opera Committee of San Francisco, Francis C. Moore, chairman. STOCKTON: Sharon, C. Sparks, James B., Operator, Spanish Ballroom, residing in Stockton. SANTA MONICA: Newcomb, W. D., Jr., Owner, Santa Monica Pier. Yoh, Al., Owner, Palisades Ballroom. VALLEJO: Rendezvous Club, Adeline Cota, Owner, and James O'Neil, Mgr. TREKA: Archib.

CONNECTICUT

HARTFORD: Kantrovitz, Clarence (Kay) Kaplan, Yale Kay, Clarence (Kantrovitz) Bruno, Joseph Shayac, Tony. NEW HAVEN: Nimon, E. C., Dance Promoter. NEW LONDON: Johnson, Henry.

WATERBURY:

Derwin, Wm. J. Fitzgerald, Jack.

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SPRINGFIELD:

Stewart, Leon H., Mgr., Club Congo

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IOWA

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KANSAS

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KENTUCKY

HOPKINSVILLE: Steele, Lester. LEXINGTON: Hine, Geo. H., Oper., Halcyon Hall Montgomery, Garnett Wilson, Sylvester A. LOUISVILLE: Greenwell, Allen V., Prop., Greenwell's Nite Club. Greyhound Club Norman, Tom Offutt, L. A., Jr. Shelton, Fred Walker, Norval Wilson, James H. MIDDLESBORO: Green, Jimmie. PADUCAH: Vickers, Jimmie, Booker's License 2611.

LOUISIANA

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

MAINE

PORTLAND: Smith, John P. SANFORD: Parent Hall, E. L. Legere, Mgr.

MARYLAND

BALTIMORE: Alber, John J. Continental Arms. Old Philadelphia Road. Delta Sigma Fraternity Demley, Emil E. Earl Club, Earl Kahn, Prop. Erod Holding Corporation Green, Jerry Lippy, J. C. Mason, Harold, Prop., Club Astoria New Broadway Hotel Stage Door Casino. BETHESDA: Hodges, Edwin A. FREDERICK: Rev. H. B. Rittenhouse.

TURNERS STATION:

Thomas, Dr. Joseph H. Edgewater Beach.

MASSACHUSETTS

ATTLEBORO: St. Moritz Cafe. BOSTON: Grace, Max L. Jenkins, Gordon Lossez, William Mouxon, George Paladino, Rocky Sullivan, J. Arnold. Booker's License 150. Younger Citizens Coordinating Committee. CAMBRIDGE: Montgomery, A. Frank, Jr. DANVERS: Rastatin, Eugene. FITCHBURG: Bolduc, Henry. HOLYOKE: Levy, Bernard W., Holyoke Theatre. LOWELL: Porter, R. W. NANTASKET: Sheppard, J. K. NEW BEDFORD: Rose, Manuel. NORTH WEYMOUTH: Pearl, Morey. SOUTH WEYMOUTH: 3A Manor, formerly known as "Popeye's", Morey Pearl. COLONIAL INN, Thomas Smith, Mgr.

MICHIGAN

BATH: Terrace, The, Park Lake. BATTLE CREEK: Magel, Milton. BAY CITY: Alpha Omega Fraternity Niedzielski, Harry Walther, Dr. Howard. DETROIT: Adler, Caesar, and Hoffman, Sam. Oper., Frontier Ranch. Advance Theatrical Operation Corp., Jack Broder, President. Amnor Record Company Berman, S. R. Bologna, Sam, Imperial Club Bommarito, Joe Cavanaugh, J. J., Receiver, Downtown Theatre. Downtown Casino, The Kosman, Hyman 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. GRAND RAPIDS: Huban, Jack. ISHPEMING: Andriacchi, Peter, Owner, Venice Cafe. LANSING: Hagen, Lester, Mgr., Lansing Armory. Metro Amusement Co. Norris, Elmer, Jr., Palomar Ballroom. Tholen, Garry Wilson, L. E. MILLAN: Bodetto, Clarence, Mgr., Jeff's Tavern. MENOMINEE: Doran, Francis, Jordan College. MONTAGUE: Rochdale Inn. NORWAY: Valencia Ballroom, Louis Zadra, Mgr. ROUND LAKE: Gordon, Don S., Mgr., Round Lake Casino.

MINNESOTA

ALEXANDRIA: Crest Club, Frank Gasmer. BEMIDJI: Foster, Floyd, Owner, Merry Mizers' Tavern. CALEDONIA: Elton, Rudy. FAIRMOUNT: Graham, H. R. GARDEN CITY: Conkling, Harold C. GAYLORD: Green, O. M. HIBBING: Pitman, Earl. LUYERNE: Bennett, J. W. OWATONNA: Bendorf, Clarence R., Box 452. Smith, Ora T. SPRINGFIELD: Green, O. M. ST. CLOUD: Geaz, Mike. ST. PAUL: Fox, S. M.

MISSISSIPPI

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

MISSOURI

CAPE GIRARDEAU: Gilkison, Lorene Moonglow Club. CEDAR CITY: Jubilee Village. CHILLICOTHE: Hawes, H. H., Mgr., Windmoor Gardens. KANSAS CITY: Cox, Mrs. Evelyn Fox, S. M. Holm, Maynard G. Thudum, H. C., Asst. Mgr., Orpheum Theatre. Watson, Chas. C. LEBANON: Kay, Frank. MEXICO: Gilbert, William. NORTH KANSAS CITY: Cook, Bert, Mgr., Ballroom, Winwood Beach.

ROLLA: Shubert, J. S. ST. JOSEPH: Thomas, Clarence H. ST. LOUIS: Caruth, James, Operator, Club Rhumboogie, Cafe Society, Brown Bomber Bar. SIKESTON: Boyer, Hubert.

MONTANA

FORSYTH: Allison, J.

NEBRASKA

COLUMBUS: Moist, Don. GRAND ISLAND: Scott, S. F. KEARNEY: Field, H. E., Mgr., 1733 Club. LINCOLN: Johnson, Max. OMAHA: Davis, Clyde E. Omaha Credit Women's Breakfast Club.

NEVADA

ELY: Folsom, Mrs. Ruby, Chicken Shack.

NEW JERSEY

ARCOLA: Corriotto, Eddie White, Joseph. ASBURY PARK: Richardson, Harry White, William. ATLANTIC CITY: Atlantic City Art League Jones, J. Paul Lockman, Harvey. ATLANTIC HIGHLANDS: Kaiser, Walter. BLOOMFIELD: Brown, Grant. CAMDEN: Towers Ballroom, Pearson Leisy and Victor Potamkin, Mgrs. CLIFTON: Silberstein, Joseph L., and Ettelson, Samuel. EATONTOWN: Scheri, Anthony, Owner, Dubonnette Room. LAKEWOOD: Pate, Arthur, Mgr., Hotel Plaza, Seldin, S. H. MOUNTAINVIEW: The Chatterbox, Inc., Ray DiCarlo. NEWARK: Clark, Fred R. Kravant, Norman N. A. C. P. Robinson, Oliver, Mummies Club Santoro, V. Simmons, Charles Skyway Restaurant, Newark Airport Highway. Smith, Frank Stewart, Mrs. Rosamond Tucker, Frank. PATERSON: Marsh, James Piedmont Social Club Pyatt, Joseph Riverview Casino. PERTH AMBOY: Cuccinello, Joseph, Operator, Joe's Tavern. PRINCETON: Lawrence, Paul. SOMERS POINT: Dean, Mrs. Jeannette Leigh, Stockton. TRENTON: Laramore, J. Dory. UNION CITY: Head, John E., Owner and Mr. Scott, Mgr., Back Stage Club. WANAMASSA: Maurice, Ralph, Oper., Ross-Fenton Farms. WEST COLLINGSWOOD HEIGHTS: Conway, Frank, Owner, Frankie Conway's Taverna, Black Horse Pike.

NEW MEXICO

ALBUQUERQUE: Maertz, Otis.

NEW YORK

ALBANY: Bradt, John Flood, Gordon A. Kessler, Sam Lang, Arthur New Abbey Hotel New Goblet, The O'Meara, Jack, Booker's License 2816. ARMONK: Embassy Associates. BINGHAMTON: Bentley, Bert. BONAVENTURE: Class of 1941 of the St. Bonaventure College. BROOKLYN: Graymont A. C. Hared Productions Corp. Puma, James. BUFFALO: Christiano, Frank Erickson, J. M. Kaplan, Ken, Mgr., Buffalo Swing Club King, Geo., Productions Co. McKay, Louis Michaels, Max Rush, Chas. E. Shultz, E. H. Watta, Charles J. EASTCHESTER: Starlight Terrace, Carlo Del Tulo and Vincent Formicella, Props. ELLENVILLE: Cohen, Mrs. A. ELMIRA: Goodwin, Madalyn. GLENS FALLS: Tibbans, Harry, Mgr., Twin Tree Inn. JAMESTOWN: Lindstrom & Meyer. KIAMESHA LAKE: Mayfair, The. LACKAWANNA: Chie's Taverna, Louis Cicarelli, Prop. LARCHMONT: Morris, Donald. Theta Kappa Omega Fraternity.

LOCH SHELDRAKE: Club Riviera, Felix Amstel, Prop. MT. VERNON: Rapkin, Harry, Prop., Wagon Wheel Taverna. NEWBURGH: Matthews, Bernard H. NEW LEBANON: Dunlop, Eleanor. NEW YORK CITY: Baldwin, C. Paul Booker, H. E., and All-American Entertainment Bureau. Broadway Swing Publications, L. Frankel, Owner. Chichio, Dominick Campbell, Norman Cassiani, A. Chissari & Co. Cotton Club. Currie, Robert W., formerly held Booker's License 2595. Davison, Jules Deaton Boys Diener & Dorakind, Inc. Dodge, Wendell P. Dwyff, Nicholas Embree, Mrs. Mabel K. Evans & Lee Fine Plays, Inc. Foreman, Jean Fotoshop, Inc. Fur Dressing & Dyeing Salesmen's Union. Glyde Oil Products Grant & Wadsworth and Casmir, Inc. Grissman, Sam Herb, I. H., Theatrical Promoter Hirshman, George A., Hirshman Florida Productions, Inc. Immerman, George Jackson, Billy Jackson, Wally Joseph, Alfred Koch, George, Theatrical Promoter Kohn, Fred G. Koren, Aaron Leigh, Stockton Leonard, John S. Levy, Al and Nat, former owners, Merry-Go-Round (Brooklyn). Lyon, Allen (also known as Arthur Lee). Makler, Harry, Mgr., Folley Theatre (Brooklyn). Masconi, Charles Matlaw, I. Maybaum, Col. Pedor Miller, James Montello, R. Moody, Philip, and Youth Monument to the Future Organization. Murray, David Pearl, Harry Phi Rho Pi Fraternity Regan, Jack "Right This Way", Carl Reed, Mgr. Rogers, Harry, Owner, "Frisco Follies". Rosenner, Adolph and Sykes, Oper., Royal Tours of Mexico Agency. Russell, Alfred Scidmer, Charles Shayne, Tony, Promoter Sulmonoff, Henry South Seas, Inc. Abner J. Rubien "SO" Shampoo Company Spencer, Lou Stein, Ben Stein, Norman Straus, Walter Superior 25 Club, Inc. Wade, Frank Wee & Leventhal, Inc. Weinstein, Joe Wilder Operating Co. Wisotsky, S.

NIAGARA FALLS:

Panes, Joseph, connected with Midway Park.

PORT KENT:

Klages, Henry C., Owner, Mountain View House.

ROCHESTER:

Genevieve Electric Products Co. Gorin, Arthur Lloyd, George Pulsifer, E. H. Ruid, Louis, Point Pleasant Hotel. Valent, Sam.

SARATOGA:

Sullivan, Peter, Owner, Piping Rock Restaurant.

SCHENECTADY:

Gibbons, John F. Magill, Andrew.

SOUTH FALLSBURG:

Seldin, S. H., operator, Grand View Hotel.

SUFFERIN:

Armitage, Walter, President, County Theatre.

SYRACUSE:

Fleighton, Norman Horton, Don Syracuse Musical Club.

TONAWANDA:

Shuman, George, Oper., Hollywood Restaurant.

TROY:

DeSiza, Manuel.

TUCKAHOE:

Birnbaum, Murray Roden, Walter.

UTICA:

Moynique, Alex.

VALHALLA:

Twin Palms Restaurant, John Mast, Prop.

WHITE PLAINS:

Brod, Mario Hechris Corporation, Reis, Les.

WHITESBORO:

Guido, Lawrence.

YONKERS:

Colonial Manor Restaurant, William Babber, Prop.

LONG ISLAND, NEW YORK

HICKSVILLE: Seever, Mgr., Hicksville Theatre. LINDENHURST: Fns, Frank W.

NORTH CAROLINA

ASHEVILLE: Pitmon, Earl. CAROLINA BEACH: Palais Royal Restaurant, Chris Economides, Owner. DURHAM: Alston, L. W. Ferrell, George Mills, J. N. Pratt, Fred. FAYETTEVILLE: Bethune, C. B. Matthews, John, Owner and Oper., Andy's Supper Club. The Town Pump, Inc.

GREENSBORO: Fair Park Casino and Irish Horan
HIGH POINT: Trumpeters' Club, The. J. W. Bennett, President
KINGSTON: Calicchio, E. J., and Marino, Michael, Mgrs., Victory Ballroom.

NORTH DAKOTA

BISMARCK: Coman, L. R., Coman's Court
OMIO
AKRON: Brady Lake Dance Pavilion, Pullman Cafe, George Subrin, Owner and Manager.

CHILLICOTHE: Rutherford, C. E., Manager, Club Bavarian. Scott, Richard
CINCINNATI: Anderson, Albert, Beecher's License 2956. Black, Floyd

CLEVELAND: Amata, Carl and Mary, Green Derby Cafe, 3314 East 116th St. Barker, William R.

COLUMBUS: Askins, Lane Askins, Mary Bell, Edward, Club Lincoln Bellingier, C. Robert

DAYTON: Stopp, Philip B. Viktor Hugo Restaurant
DELAWARE: Bellingier, C. Robert
ELYRIA: Cornish, D. H. Elyria Hotel

FINDLAY: Bellingier, C. Robert Wilson, Mr. and Mrs. Karl, operators, Paradise Club
KENT: Sophomore Class of Kent State University, James Ryback, President.

MARIETTA: Morris, H. W.
MEDINA: Brandon, Paul
OXFORD: Dayton-Miami Association, William F. Drees, President.

PORTSMOUTH: Smith, Phil
SANDUSKY: Boulevard Sidewalk Cafe, The Burnett, John Wonderbar Cafe

SPRINGFIELD: Prince Hunley Lodge No. 469, A. B. P. O. E.
TOLEDO: Cavender, E. S. Frank, Steve and Mike, Owners and Dutch Village, A. J. Hand, Oper. Managers, Frank Bros. Cafe.

WARREN: Window, Chester Young, Lin.
YOUNGSTOWN: Einborn, Harry Lombard, Edward Reider, Sam
ZANESVILLE: Veaner, Pierre

OKLAHOMA

ADA: Hamilton, Herman
OKLAHOMA CITY: Holiday Inn, Louis Strauch, Owner Louie Tap Room, Louis Strauch, Owner The 29 Club, Louis Strauch, Owner

TULSA: Angli, Alfred Goltry, Charles Herb, O. B. Mayfair Club, John Old, Mgr. McHunt, Arthur Moana Company, The Randazzo, Jack Tatz, W. J.

OREGON

ASHLAND: Halsas, Kermit, Oper., The Chateau
HERMISTON: Rosenberg, Mrs. R. M.

PENNSYLVANIA

ALTIQUIPPA: Cannon, Robert Young Republican Club Guinn, Otis
ALLENTOWN: Connors, Earl Sedley, Roy
BRADFORD: Fizzell, Francis A.
BROWNVILLE: Hill, Clifford, President, Triangle Amusement.

BYN MAWR: Ford, Mrs. H. J. M.
CAMONSBURG: Vlachos, Tom
CLARION: Biracco, J. E. Smith, Richard Reading, Albert A.

COLUMBIA: Hardy, E. A.
CONNEAUT LAKE: Yaras, Max
DRUMS: Green Gables
EASTON: Calicchio, E. J., and Marino, Michael, Mgrs., Victory Ballroom.

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

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

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

MT. CARMEL: Mayfair Club, John Pogesky and John Ballant, Mgrs.
NEW CASTLE: Bondurant, Harry
PHILADELPHIA: Arcadia, The, International Rest. Bryant, G. Hodges Bubeck, Carl F.

FABIANI, Ray Garcia, Lou, formerly held Book-er's License 2620. Glass, Dave Hirst, Izzy McShain, John Philadelphia Federation of Blind Philadelphia Gardens, Inc. Rothe, Otto Street, Benny Wilner, Mr. and Mrs. Max

PITTSBURGH: Anania, Flores Blandi's Night Club Ficklin, Thomas Matesic, Frank Matthews, Lee A. Sala, Joseph M., Owner, El Chico Cafe.

POTTSTOWN: Schmoeyer, Mrs. Irma
READING: Nally, Bernard
RIDGWAY: Benigni, Silvio
SHARON: Marino & Cohn, former operators, Clover Club.

STRAFFORD: Poinsettia, Walter
WASHINGTON: Athens, Peter, Mgr., Washington Cocktail Lounge.
WEST ELIZABETH: Johnson, Edward

WILKES-BARRE: Cohen, Harry Kozley, William McKane, James
WYOMISSING: Lusine, Samuel M.
YATESVILLE: Bianco, Joseph, Oper., Club Mayfair

YORK: Weinbrom, Joe
RHODE ISLAND
NORWOOD: D'Antuono, Joe D'Antuono, Mike

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

SOUTH CAROLINA
CHARLESTON: Hamilton, E. A. and James
GREENVILLE: Allen, E. W. Bryant, G. Hodges Fields, Charles B. Goodman, H. E., Mgr., The Pines Jackson, Rufus National Home Show

ROCK HILLS: Kolan, "King", Wright, Wilford
SPARTANBURG: Holcome, H. C.

SOUTH DAKOTA
BERESFORD: Mublenborg, Mike
LEBANON: Schneider, Joseph M.
SIOUX FALLS: Magee, Floyd
TRIPP: Maxwell, J. E.

YANKTON: Kosta, Oscar, Mgr., Red Rooster Club
TENNESSEE
BRISTOL: Pinchurst Country Club. J. C. Rato, Manager.
CHATTANOOGA: Duddy, Nathan Reeves, Harry A.
JACKSON: Clark, Dave

JOHNSON CITY: Watkins, W. M., Manager, The Lark Club.
MEMPHIS: Atkinson, Elmer Hubbard, Maurice
NASHVILLE: Carter, Robert T. Eble, J. C.

ABILENE: Sphinx Club
AMARILLO: Cox, Milton
AUSTIN: Franks, Tony Rowlett, Henry
CLARKSVILLE: Dickson, Robert G.
DALLAS: Carnahan, R. H. Goldberg, Bernard Johnson, Clarence M. May, Oscar P. and Harry E.

FORT WORTH: Bauer, Bill (also known as Joe Bowers). Bowers, J. W. Carnahan, Robert Coe Coe Chi Merritt, Morris John Smith, J. F.
GALVESTON: Evans, Bob Page, Alex Purple Circle Social Club

HENDERSON: Wright, Robert
HOUSTON: Griggby, J. B. Jenson, Oscar Merritt, Morris John Orchestra Service of America Revis, Bouldin Richards, O. K. Robinowitz, Paul World Amusements, Inc., Thomas A. Wood, President.

KILGORE: Club Plantation Mathews, Edna
LONGVIEW: Ryan, A. L.
PALESTINE: Earl, J. W.
PORT ARTHUR: Silver Slipper Night Club, V. B. Berwick, Manager.

TEXARKANA: Beverly Nite Spot. Mrs. Thelma McCrary, Owner. Gant, Arthur
TYLER: Gilfillan, Max Tyler Entertainment Co.
WACO: Williams, J. R.

WICHITA FALLS: Dibbles, C. Maloe, Eddie, Mgr., The Bara
UTAH
SALT LAKE CITY: Allan, George A.

VERMONT
BURLINGTON: Thomas, Ray
VIRGINIA
NEWPORT NEWS: Kay, Bert, Owner, "The Barn"
NORFOLK: DeWitt Music Corporation, U. H. Mazy, President; C. Coates, Vice-President.
NOBTON: Pegram, Mrs. Erma

ROANOKE: Harris, Stanley Morris, Robert F., Mgr., Radio Artists' Service. Wilson, Sol, Mgr., Royal Casino
SUFFOLK: Clark, W. H.

WASHINGTON
TACOMA: Dittbender, Charles King, Jan
WOODLAND: Martin, Mrs. Edith

WEST VIRGINIA
BLUEFIELD: Brooks, Lawson Florence, C. A. Thompson, Charles G.
CHARLESTON: Brandon, William Corey, LaBabe Hargrave, Paul White, R. L., Capitol Booking Agency. White, Ernest B.

FAIRMONT: Carpenter, Samuel H.
WISCONSIN
ALMOND: Bernatos, Geo., Two Lakes Pavilion
APPLETON: Konzelman, E. Miller, Earl

ARCADIA: Schade, Cyril
BARABOO: Duham, Paul L.
EAGLE RIVER: Denoyer, A. J.
HEAFFORD JUNCTION: Kilinski, Phil., Prop., Phil's Lake Nakomis Resort.

JUMP RIVER: Erickson, John, Mgr., Community Hall.
KESHENA: American Legion Auxiliary Long, Matilda
LA CROSSE: Mueller, Otto

MADISON: White, Edw. R.
MALONE: Kramer, Gale
MERRILL: Battery "F", 120th Field Artillery Goetsch's Nite Club, Ben Goetsch, Owner.

MILWAUKEE: Cubic, Iva Thomas, James Weinberger, A. J.
MT. CALVARY: Sijack, Steve
NEOPIT: American Legion, Sam Dickson, Vice-Commander.

RHINELANDER: Kendall, Mr., Mgr., Holly Wood Lodge. Khoury, Tony
ROTHSCHILD: Rhner, Lawrence
SHEBOYGAN: Hahr, August W. Sicilia, N., Prop., Club Flamingo
SLINGER: Buc, Andy, alias Andy Buege
STURGEON BAY: DeFoe, P. G. Larheid, Mrs. George

TIGERTON: Miechuske, Ed., Mgr. Tigerton Dells Resort
TOMAH: Cramm, E. L.
WAUSAU: Vogl, Charles

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

DISTRICT OF COLUMBIA
WASHINGTON: Alvis, Ray G. Archer, Pat Berenguer, A. C. Burroughs, H. F., Jr. Dykes, John (Jim), Prop., Dykes' Stockade. Flagship, Inc. Fratone, James Furedy, E. S., Mgr., Trans Lux Hour Glass. Hayden, Phil Hodges, Edwina A. Hoffman, Ed. F., Hoffman's 3-Ring Circus. Huie, Lim, Mgr., Casino Royal, formerly known as La Paree. Lyach, Buford McDonald, Earl H. Melody Club O'Brien, John T. Reich, Eddie Rosa, Thomas N. Smith, J. A. Trans Lux Hour Glass, E. S. Furedy, Manager.

CANADA
ALBERTA
CALGARY: Dowsley, C. L.

BRANTFORD: Newman, Charles
HAMILTON: Dumbells Amusement Co.
TORONTO: Leslie, George Chin Up Producers, Ltd., Roly Young, Manager. Clarke, David Cockrill, W. H. Edson, Leonard Henderson, W. J. LaSalle, Fred. Fred LaSalle Attractions. Local Union 1452, CIO Steel Workers' Organizing Committee. Urban, Mrs. Marie

ONTARIO
Rite O Wa Gardens, Mr. and Mrs. R. L. Fresh, Props., Ottumwa, Iowa. Western Catholic Union Roof Garden and Ballroom, Quincy, Ill. Woodland Amusement Park, Mrs. Edith Martin, Mgr., Woodland, Wash.

ORCHESTRAS
Amick Orchestra, Bill, Stockton, Calif. Army & Navy Veterans' Dance Orchestra, Stratford, Ont., Canada. Baer, Stephen S., Orchestra, Reading, Pa. Berkes, Bela, and His Royal Hungarian Gypsy Orchestra, New York, N. Y. Canadian Cowboys' Dance Orchestra, London, Ont., Canada. Carone, Ty (Thomas Caramadre), and His Orchestra, Utica, N. Y. Clark's, Juanita, Mountaineers Orchestra, Spokane, Wash. Cornello, Edward, and His Rhode Islanders' Orchestra, Syracuse, N. Y. Cowboy Copas Orchestra, Lloyd Copas, Leader, Knoxville, Tenn. Cragin, Knool, and His Iowa Ramblers Orchestra, Oelwein, Iowa. Dronning, Charles, Orchestra, Stoughton, Wis. Dunbar, Wayne, Orchestra, Poughkeepsie, N. Y. Fitzgerald, Jack, and His Orchestra, Madison, N. J. Gibson, Don, Orchestra, Springfield, N. J. Givens, Jimmie, Orchestra, Red Bluff, Calif. Graf's, Karl, Orchestra, Fairfield, Conn. Green, Michael, Orchestra, Bill Beery, Jr., and Ad. Muller, Mgrs., Baltimore, Md. Hoffman, Monk, Orchestra, Quincy, Ill. Hopkins Old-Time Orchestra, Calgary, Alta., Canada. Howard, James H. (Jimmy), Orchestra, Port Arthur, Texas. Hughes, Wm., "String Pickers" Orchestra, Stratford, Wis. June's All-Girl Orchestra, Mrs. W. R. Soest, Leader, Sioux City, Iowa. Kneeland, Jack, Orchestra, Kryn, Bohumir, and his Symphony Orchestra. Leone, Bud, and Orchestra, Akron, Ohio. Miloslavich, Charles, and Orchestra, Stockton, Calif. Oliver, Al., and His Hawaiian, Ed. monio, Alia., Canada. Pisani, Fred, Orchestra, New Rochelle, N. Y.

PEDDYCORN, John, Orchestra Leader, Winston-Salem, N. C. Reynolds, Henry (Hi Henry), Orchestra, Saugerties, N. Y. Sterbenz, Stan, Orchestra, Valparaiso, Ind. St. Onge Orchestra, West Davenport, N. Y. Stone, Leo N., Orchestra, Hartford, Conn. Strubel, Wm. "Bill", and His Orchestra, Berkeley, Calif. Swift Jewel Cowboys Orchestra, Little Rock, Ark. Tremlett, Baraie, and His Orchestra, Morris, N. Y. Two Jacks and a Queen Orchestra (composed of Neil Greenleaf (leader), Evelyn Greenleaf, Paul Austin, Gerard Deegan), Marquette, Mich. Warren, Shorty (Michael Warianka), and His Orchestra, Rahway, N. J. Wiesniakow Orchestra, John Tuchapski, Leader, Woonsocket, R. I. Wilson, Oren, and his Orchestra, Saskatoon, Sask., Canada. Williams' Orchestra, Mr. Pleasant, Iowa. 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
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: Serris Park Ballroom, Clark Rogers, manager.
SAN JOSE: Triens, Philip

PARKS, BEACHES AND GARDENS
Edgewood Park, Manager Howald, Bloomington, Ill. Forest Amusement Park, Memphis, Tenn. Grant Town Hall and Park, George Kupermik, Grant Town, W. Va. Greystone Roof Garden, R. Ferguson, Mgr., Wilmington, N. C. Jefferson Gardens, The, South Bend, Ind. Kerwin's Beach, Jim Kerwin, Owner, Modesto, Calif. Maryland Club Gardens, E. C. Stamm, Owner and Prop., Washington, D. C. Midway Gardens, Tony Kofko, Mgr., Mithawaka, Ind. Palm Gardens, Five Corners, Totowa Boro, N. J.

MONTEAL: Auger, Henry DeSautels, C. B. Roby, Fernand Sourkes, Irving
QUEBEC CITY: Sourkes, Irving
STE. MARGUERITE: Domaine d'Estrel, Mr. Ouellete, Manager.
VERDUN: Senecal, Leo

MISCELLANEOUS
American Negro Ballet Augler, J. H., Augler Bros. Stock Co. Bert Smith Revue Bigley, Mel. O. Baugh, Mrs. Mary Blake, Milton (also known as Manuel Blanke and Tom Kent). Blanke, Manuel (also known as Milton Blake and Tom Kent). Blaufort, Paul, Mgr., Pee Bee Gee Production Co., Inc. Brau, Dr. Max, Wagerian Opera Co. Braunstein, B. Frank Bruce, Howard, Mgr., "Crazy Hollywood 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. Czapiwaki, Harry J. Darragh, Don DeShon, Mr. Echhart, Robert Edmonds, E. E., and His Enterprises Farrance, B. F. Feehan, Gordon F. Ferris, Mickey, Owner and Mgr., "American Beauties on Parade". Fitzkee, Dariel Foley, W. R. Fox, Sam M. Freeman, Jack, Mgr., Follies Gay Parc Gardiner, Ed., Owner, Uncle Ezra Smith's Bara Dance Frolies. Grego, Pete Hanover, M. L., Promoter Hendershot, G. B., Fair Promoter Hoffman, Ed. F., Hoffman's 3-Ring Circus. Horan, Irish Hyman, S. International Magicians, Producers of "Magic in the Air". Johnson, Sandy Katz, George Kaunonga Operating Corp., F. A. Scheffel, Secretary. Kane, Lew, Theatrical Promoter Kent, Tom (also known as Manuel Blanke and Milton Blake). Kessler, Sam, Promoter Keyes, Ray Kinsman, 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. Monoff, Yvonne Mosher, Woody (Paul Woody) Nash, L. J. Platinum Blond Revue Plumley, L. D.

THEATRES AND PICTURE HOUSES
Arranged alphabetically as to States and Canada

CALIFORNIA
LOS ANGELES: Paramount Theatre
MASSACHUSETTS
HOLYOKE: Holyoke Theatre, Bernard W. Levy

MICHIGAN
DETROIT: Colonial Theatre, Raymond Schreiber, Owner and Operator. Downtown Theatre
GRAND RAPIDS: Powers Theatre

MISSOURI
KANSAS CITY: Main Street Theatre

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

NORTH CAROLINA
LUMBERTON: Carolina Theatre

PENNSYLVANIA
HAZLETON: Capitol Theatre, Bud Irwin, Mgr.
PHILADELPHIA: Apollo Theatre Bijou Theatre

VIRGINIA
BUENA VISTA: Rockbridge Theatre

DISTRICT OF COLUMBIA
WASHINGTON: Universal Chain Theatrical Enterprises.

UNFAIR LIST of the AMERICAN FEDERATION OF MUSICIANS

BANDS ON THE UNFAIR LIST
American Legion Band, Beaver Dam, Wis., formerly listed as "Legion Band". Barrington Band, Camden, N. J. Cincinnati Gas and Electric Band, Cincinnati, Ohio. Convention City Band, Kingston, N. Y. Crowell Publishing Co. Band, Springfield, Ohio. East Syracuse Boys' Band, Syracuse, N. Y. Firemen's and Policemen's Band, Niagara Falls, N. Y. German-American Musicians' Association Band, Buffalo, N. Y. Kryn, Bohumir, and his Band, Chicago, Ill. Leonardson, Weldon, and his Band, "The Weldons", Oakland, Cal. Libertyville Municipal Band, L. Marvin Wilkins, Director, Waukegan, Ill. Libertyville Township Band, L. Marvin Wilkins, Director, Waukegan, 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. Varel, Joseph, and His Juvenile Band, Breese, Ill. Watertown City Band, Watertown, Wis. Wuerli's Concert Band, Sheboygan, Wis.

ORCHESTRAS
Amick Orchestra, Bill, Stockton, Calif. Army & Navy Veterans' Dance Orchestra, Stratford, Ont., Canada. Baer, Stephen S., Orchestra, Reading, Pa. Berkes, Bela, and His Royal Hungarian Gypsy Orchestra, New York, N. Y. Canadian Cowboys' Dance Orchestra, London, Ont., Canada. Carone, Ty (Thomas Caramadre), and His Orchestra, Utica, N. Y. Clark's, Juanita, Mountaineers Orchestra, Spokane, Wash. Cornello, Edward, and His Rhode Islanders' Orchestra, Syracuse, N. Y. Cowboy Copas Orchestra, Lloyd Copas, Leader, Knoxville, Tenn. Cragin, Knool, and His Iowa Ramblers Orchestra, Oelwein, Iowa. Dronning, Charles, Orchestra, Stoughton, Wis. Dunbar, Wayne, Orchestra, Poughkeepsie, N. Y. Fitzgerald, Jack, and His Orchestra, Madison, N. J. Gibson, Don, Orchestra, Springfield, N. J. Givens, Jimmie, Orchestra, Red Bluff, Calif. Graf's, Karl, Orchestra, Fairfield, Conn. Green, Michael, Orchestra, Bill Beery, Jr., and Ad. Muller, Mgrs., Baltimore, Md. Hoffman, Monk, Orchestra, Quincy, Ill. Hopkins Old-Time Orchestra, Calgary, Alta., Canada. Howard, James H. (Jimmy), Orchestra, Port Arthur, Texas. Hughes, Wm., "String Pickers" Orchestra, Stratford, Wis. June's All-Girl Orchestra, Mrs. W. R. Soest, Leader, Sioux City, Iowa. Kneeland, Jack, Orchestra, Kryn, Bohumir, and his Symphony Orchestra. Leone, Bud, and Orchestra, Akron, Ohio. Miloslavich, Charles, and Orchestra, Stockton, Calif. Oliver, Al., and His Hawaiian, Ed. monio, Alia., Canada. Pisani, Fred, Orchestra, New Rochelle, N. Y.

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

ARIZONA
TUCSON: Tucson Drive-In Theatre

ARKANSAS
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: Serris Park Ballroom, Clark Rogers, manager.
SAN JOSE: Triens, Philip

PARKS, BEACHES AND GARDENS
Edgewood Park, Manager Howald, Bloomington, Ill. Forest Amusement Park, Memphis, Tenn. Grant Town Hall and Park, George Kupermik, Grant Town, W. Va. Greystone Roof Garden, R. Ferguson, Mgr., Wilmington, N. C. Jefferson Gardens, The, South Bend, Ind. Kerwin's Beach, Jim Kerwin, Owner, Modesto, Calif. Maryland Club Gardens, E. C. Stamm, Owner and Prop., Washington, D. C. Midway Gardens, Tony Kofko, Mgr., Mithawaka, Ind. Palm Gardens, Five Corners, Totowa Boro, N. J.

THEATRES AND PICTURE HOUSES
Arranged alphabetically as to States and Canada

CALIFORNIA
LOS ANGELES: Paramount Theatre
MASSACHUSETTS
HOLYOKE: Holyoke Theatre, Bernard W. Levy

MICHIGAN
DETROIT: Colonial Theatre, Raymond Schreiber, Owner and Operator. Downtown Theatre
GRAND RAPIDS: Powers Theatre



COLORADO

GRAND JUNCTION: Airport Inn, Hap Harris, Oper.

CONNECTICUT

NEW HAVEN: Peck's Restaurant; NEWINGTON: Red Quill Inn, Jack Riordan and Philip Silverman, Mgrs. Doyle, Dan; NEW LONDON: Latham School of the Dance; POMFRET: Pomfret School; SOUTH NORWALK: Evans, Greek

FLORIDA

MIAMI: Fenias, Otto; PALM BEACH: Boyle, Douglas; TAMPA: Rainbow Tavern, Nick Brown, Prop.; WEST PALM BEACH: Palm Tavern, The, Al Van De, Oper.

ILLINOIS

CHARLESTON: Coles County Fair; CHICAGO: Amusement Service Co. Associated Radio Artists' Bureau, Al. A. Travers, Prop. Bernet, Sunny; KANKAREE: Devlyn, Frank, Booking Agent; MATTOON: U. S. Grant Hotel; NORTH CHICAGO: Dewey, James, Promoter of Expositions; PATTON: Green Lantern; QUINCY: Korvis, William; WAUKEGAN: Libertyville Township High School and Premises; WOODSIN: Tri-Angle Club

INDIANA

BICKNELL: Knox County Fair Association; EVANSVILLE: Fox, Ben; INDIANAPOLIS: Marott Hotel, Riviera Club, Turf Bar; KOKOMO: Crystal Ballroom; SOUTH BEND: Green Lantern, The; TERRE HAUTE: I. O. O. F. Ballroom; CEDAR RAPIDS: Jurgensen, F. H.; CHELSEA: Z. C. B. J. Hall; 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; TOPEKA: Egyptian Ballroom, Claude Busey, Mgr.

KENTUCKY

LOUISVILLE: Odell, L. A., Jr. Parkmoor Recreation Center, Swiss-American Home Assoc., Inc. Triabon Nite Club, C. O. Allen, Prop.; PADUCAH: Trickey, Pat (Booker), Dixie Orchestra Service.

LOUISIANA

BATON ROUGE: Pender's Bar and Grill; NEW ORLEANS: Happy Landing Club

MAINE

NORTH KENNEBUNKPORT: Log Cabin Ballroom, Roy Tibbets, Prop.; OLD ORCHARD: Palace Ballroom, Charles Usen, Prop.

MARYLAND

BALTIMORE: Huber, Frederick R. Radio Station WITH; PROSBURG: Shields, Jim, Promoter

MASSACHUSETTS

WALTHAM: Eaton, Frank, Booking Agent

MICHIGAN

BAY CITY: Niedzielski, Harry; DETROIT: Collins, Charles T.; ESCANABA: The Delta, Jules Flath, Prop.; ESSEXVILLE: LaLonde Ballroom; IRON MOUNTAIN: Kettler Building; IRON RIVER: Jack O'Lantern Club, James Silverthorn, Owner; ISHPEMING: Casino Bar & Night Club, Ralph Doto, Prop. Thomas, W. Raymond; JACKSON: Eagles Temple; LANSING: Lansing Central High School Auditorium, Wilson, L. E.; MARQUETTE: Johnston, Martin W. Women's Club; MIDLAND: Midland Country Club; NEGAUNEE: Hotel Bar, Napoleon Vizna, Prop.; NILES: Four Flags Hotel, The Powell's Cafe; SAGINAW: Phi Sigma Phi Fraternity; WAMPLERS LAKE: Niles Resort

MINNESOTA

CLAREMONT: Zorn, Peter; FARIBAULT: Kelley Inn, Kelley Davis, Owner; LONSDALE: Hermann Hall; MINNEAPOLIS: Berghardt, Charles

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; MISSOULA: Post Creek Pavilion, John and Chas. Dihan, Props.

NEBRASKA

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

NEW JERSEY

ATLANTIC CITY: Chelsea Playhouse, Heilig's Restaurant, The Wigwam, John Plotek, Mgr.; ENGLEWOOD CLIFFS: Rustic Cabin; FLORENCE PARK: Canary Cottage, Jack Bloom, Mgr.; JERSEY CITY: Duffy, Ray, and his Music Box; NEWARK: Liberty Hall; PATERSON: Martin's Hawaiian Paradise; UNION CITY: Joyce's Union City Brew House; WILDWOOD: Bernard's Hofbrau Club, Avon, Joe. Totarella, Mgr.

NEW YORK

BEACON: The Mt. Beacon, L. D. Lodge, Prop., The Casino, The Mt. Beacon, L. B. Lodge, Prop.; BUFFALO: German-American Musicians' Assn. Miller, Robert Nelson, Art; CANTON: St. Lawrence University, Dr. Wilard H. Jencks, President.; GREENFIELD PARK: Grand Mountain Hotel and Camp, Abe and M. Steinborn, Mgrs.; LARCHMONT: Larchmont Yacht Club, N. Shea, Mgr.; MAMARONECK: Lawrence's Inn Quaker Ridge Country Club; MASSENA: Gib and Mac's Night Club, Gilbert Whalen, Prop.; MOUNT VERNON: Emil Hubach Post No. 596, V.F.W.; NEW ROCHELLE: New Rochelle Shore Club, Board of Directors, Ship Abov Tavern, Steve Keeler, Mgr.; NEW YORK CITY: Albin, Jack Blythe, Arthur, Booking Agent Harris, Bud Jenay, Tite (also known as Ted or Ed Hardy), Jermon, John J., Theatrical Promoter.

New York Coliseum Palais Royale Cabaret Royal Tours of Mexico Agency Sonkin, James

OLEAN: Cabin Restaurant; ONEONTA: Goodyear Lake Pavilion, Earl Walsh, Prop.; PINE HILL: Funcrest, Funk Bros., Mgrs.; POTSDAM: Clarkson College of Technology Potsdam State Normal School

ROCHESTER: Medwin, Barney; RYE: Coveleigh Club; SODUS POINT: Joe's Place, Lillian C. Blumenthal, Mgr.; TUCKAHOE: Bordewicks on the Parkway; WINDSOR BEACH: Windsor Dance Hall; 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. (Irish) Horen and J. E. Baxter, Mgrs. Greensboro Country Club; HIGH POINT: Emerywood Country Club; LELAND: Chatterbox Club, W. H. Brew, Owner.; WILMINGTON: Grevstone Inn, A. W. Pate, Mgr. and Owner.; WINSTON-SALEM: Piedmont Park Association Fair

NORTH DAKOTA

GRAND FORKS: Point Pavilion

OHIO

ALLIANCE: Curtis, Warren; AKRON: Mallo's Club Musical Bar, Inc.; AVON: North Ridge Tavern Paster, Bill, Mgr., North Ridge Tavern.; CAMBRIDGE: Lash, Frankie (Frank Lashinsky); CANTON: Beck, L. O., Booking Agent; CINCINNATI: Cincinnati Club, Milnor, Mgr. Cincinnati Country Club, Miller, Mgr. Hartwell Club Kenwood Country Club, Thompson, Mgr. Lawndale Country Club, Hutch Ross, Owner. Queen City Club, Clemen, Mgr. Spat and Slipper Club; DOVER: Eli Studer and his Rink and Dance Hall.; IRONTON: Ritzy Ray Club, Dustin E. Corn, Mgr.; LIMA: Masonic Lodge Hall and Masonic bodies affiliated therewith.; LOGAN: Eagle Hall; STEUBENVILLE: St. Stanislaus New Polish Hall; SUMMIT COUNTY: Blue Willow Night Club, H. W. McCleary, Mgr.

OKLAHOMA

OKLAHOMA CITY: Buttrick, L. E. Orwig, William, Booking Agent.; TULSA: Rainbow Inn

PENNSYLVANIA

BANGOR: American Legion Home (Emily H. Evans Post No. 378).; BROWNVILLE: Hill, Clifford, President, Triangle Amusement Co.; CHESTER: Reading, Albert A.; FRACKVILLE: Casa Loma Hall; GIRARDVILLE: Girardville Hose Co.; GREENSBURG: Westmoreland County Democratic Committee.; HANOVER: Cross Keys Hotel, Mr. Shuts, Mgr.; HAZLETON: Smith, Stuart Aady; IRWIN: Jacktown Hotel, The; KULPMONT: Liberty Hall; LEHIGHTON: Reiss, A. Henry; MT. CARMEL: Mother of Consolation Hall, Rev. Skibinske, Pastor.; NEW BRIGHTON: Clearview Inn; OIL CITY: Belles Lettres Club

PHILADELPHIA: Benny-the-Bum's, Benj. Fogelman, Owner. Deauville Casino Nison Ballroom Temple Ballroom Zeta Phi Fraternity

PITTSBURGH: New Penn Inn, Louis, Alex and Jim Passarella, Props.; POTTSDALE: Wojcik's Cafe; READING: Park Cafe, The, George Stephaes, Mgr

SHAMOKIN: Boback, John St. Stanislaus Hall St. Stephen's Ballroom; SIMPSON: Albert Bocianski Post, The; SUNBURY: Sober, Melvin A.; YORK: Smith, Stuart Andy

RHODE ISLAND

BRISTOL: Bristol Casino, Wm. Viens, Mgr.; PROVIDENCE: Bangor, Rubes; 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.

TENNESSEE

MEMPHIS: Burns, Hal Davis, Oscar, Promoter Simon & Gwynn, Inc., Advertising Agency. Station WMC; EL PASO: Tropics Cocktail Lounge, Joe Kennedy, Prop. and Mgr.; FORT WORTH: Plantation Club; HOUSTON: Merritt, Morris John; TEXARKANA: Marshall, Eugene; WICHITA FALLS: Kemp Hotel

TEXAS

CORPUS CHRISTI: Old Madrid Night Club, Jimmie Holmes, Owner.; EL PASO: Tropics Cocktail Lounge, Joe Kennedy, Prop. and Mgr.; FORT WORTH: Plantation Club; HOUSTON: Merritt, Morris John; TEXARKANA: Marshall, Eugene; WICHITA FALLS: Kemp Hotel

UTAH

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

VIRGINIA

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

WASHINGTON

LONGVIEW: L. O. O. M. Lodge; WOODLAND: Martin, Mrs. Edith, Woodland Amusement Park.

WEST VIRGINIA

CHARLESTON: Cotton Club. Savoy Club, "Flop" Thompson and Louie Risk, Operators.

DUNBAR:

West Virginia Free Fair; GRANT TOWN: Grant Town Park & Hall, George Kuperanik.

HUNTINGTON:

Epperson, Tiny, and Hewett, Tiny, Promoters of Marathon Dances.; RICHWOOD: Smith, Stuart Andy

WISCONSIN

APPLETON: Appleton Legion Hall Eagles Lodge; AVOCA: Avoca Community Building, E. J. Kraak, Mgr.

GLEASON: Gleason Pavilion, Henry R. Ratzburg, Oper.; HORTONVILLE: Hortonville Community Hall or Opera House.

KENOSHA: Emerald Taverna Spitzman's Cafe; LANCASTER: Roller Rink; LOGANVILLE: Soltwedel's Hall, Paul Soltwedel, Prop.

LUXEMBURG: Wiery's Hall, Chas. Wiery, Oper.; MADISON: Club Jolly Roger, Vic Boyd Mgr.

MANAWA: Community Hall, Mrs. D. Drew, Mgr.; TEASEN: Teasen, Arthur H., Teasen Dance Hall.

MILWAUKEE: Caldwell, James

NEW LONDON: Veterans of Foreign Wars; NICHOLS: Nichols Auditorium.; NORTH FREEDOM: Quiggle's Hall; RANDOM LAKE: Random Lake Auditorium

SHIOCTON: Hazen's Pavilion, Henry Hazen, Prop.; SPREAD EAGLE: Spread Eagle Club, Dominic Spers, Owner.

STEVENS POINT: Konkerville Dance Hall, Andrew Konkell, Proprietor.

STOUGHTON: Club Barber

SUPERIOR: Willett, John; SURING: Hayes Dance Hall, Sig. Fischer, Prop.

TILLEDIA: Community Hall; WALKESHA: Clover Club; WAUTOMA: Passarella, Arthur

WYOMING

CASPER: Whinnery, C. I., Booking Agent

DISTRICT OF COLUMBIA

WASHINGTON: Kipnis, Benjamin, Booker

CANADA

ONTARIO

LONDON: Palm Grove; MARKDALE: Mercer, Hugh W.; PETERBOROUGH: Peterborough Exhibition; TORONTO: Broder, B. Holden, Waldo O'Byrne, Margaret

MISCELLANEOUS

Ellis, Robert W., Dance Promoter Fiesta Company, Geo. H. Boles, Mgr. Ginsburg, Max, Theatrical Promoter Godfrey Brothers, including Eldon A. Godfrey. Hilt, Robert W. (Bill) Hot Cha Revue (known as Moonlight Revue), Prather & Maley, Owners. Hoxie Circus, Jack Jazzmania Co., 1934 Kinsey Players Co. (Kinsey Comedy Club); Kirby Memorial, The Kryn, Bohumir Madge Kinsey Players, Harry Graf, Manager. Miller's Rodeo National Speedathon Co., N. K. Antrim, Mgr. New Arizona Wranglers, Jack Bell and Joe Marcum, Mgrs. Opera-on-Tour, Inc. Scottish Musical Players (traveling) City, Stuart Andy, also known as Andy Smith, S. A. Smith, S. Andy Smith, Al Swartz, Al Schwartz. Steamship Lines: American Export Line Savannah Line Walkathon, "Moon" Mullins, Prop. Watson's Hill-Billies

THEATRES AND PICTURE HOUSES

Arranged alphabetically as to States and Canada

CALIFORNIA

GRIDLEY: Butte Theatre; LOVELAND: Rialto Theatre

CONNECTICUT

BRIDGEPORT: Park Theatre; MIDDLETOWN: Capitol Theatre

NEW HAVEN:

White Way Theatre; NEW LONDON: Capitol Theatre

INDIANA

TERRE HAUTE: Rex Theatre

IOWA

DES MOINES: Casino Theatre

LOUISIANA

NEW ORLEANS: Palace Theatre

MARYLAND

BALTIMORE: Regent Theatre State Theatre Temple Amusement Co.

MASSACHUSETTS

BOSTON: Park Theatre; BROCKTON: Majestic Theatre Modern Theatre

HOLYOKE: Inca Theatre

LOWELL: Capitol Theatre; ROXBURY: Liberty Theatre

MICHIGAN

NILES: Riviera Theatre

MISSOURI

ST. LOUIS: Ambassador Theatre Fox Theatre Low's State Theatre Mission Theatre St. Louis Theatre

NEW JERSEY

BOGOTA: Queen Ann Theatre

JERSEY CITY: Palace Theatre

LYNDHURST: Ritz Theatre

NETCONG: Essex Theatre

PATERSON: Capitol Theatre Plaza Theatre State Theatre

NEW YORK

BEACON: Beacon Theatre

BRONX: President Theatre Tremont Theatre

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

NEW YORK CITY: Arcade Theatre Irving Place Theatre West End Theatre

PAWLING: Starlight Theatre

LONG ISLAND, NEW YORK

FREEPORT: Freeport Theatre

HUNTINGTON: Huntington Theatre

LOCUST VALLEY: Red Barn Theatre

MINEOLA: Mincola Theatre

NORTH CAROLINA

DURHAM: New Duke Auditorium Old Duke Auditorium

NEWTON: Catawba Theat

OHIO

AKRON: DeLuxe Theatres

OKLAHOMA

BLACKWELL: Bays Theatre Midwest Theatre Palace Theatre Rivoli Theatre

NORMAN: Sooner Theatre University Theatre Varsity Theatre

PICHER: Warner Garden Theatre

OREGON

PORTLAND: Studio Theatre

PENNSYLVANIA

READING: Berman, Lew, United Chain Theatres, Inc.

YORK:

York Theatre

RHODE ISLAND

PROVIDENCE: Bomies Liberty Theatre

VIRGINIA

RICHMOND: Mosque Theatre

TENNESSEE

MEMPHIS: Suzore Theatre, 869 Jackson Ave. Suzore Theatre, 279 North Main St.

TEXAS

BROWNSVILLE: Capitol Theatre Dittman Theatre Dreamland Theatre Queen Theatre

EDINBURGH: Valley Theatre

LA FERIA: Bijon Theatre

MISSION: Mission Theatre

PHARR: Texas Theatre

RAYMONDVILLE: Ramon Theatre

SAN BENITO: Palace Theatre Rivoli Theatre

CANADA

SASKATCHEWAN

REGINA: Grand Theatre

FIFE AND DRUM CORPS

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**AT LIBERTY**—Drummer, 15 years' experience dance and concert, desires connection with good industrial band with day job; play all rudiments. Write Drummer, 941 Christians St., Green Bay, Wisconsin.

**AT LIBERTY**—Drummer, sober, lots of experience, solid, 17 years old, read some, good fader, modern outfit, location or travel, good reference. M. William Rogers, 90 Queen St., Keyser, W. Va.

**AT LIBERTY**—Oboe and English Horn, reliable; long professional experience in all lines. Musician, 943 South Bronson Ave., Los Angeles 6, California.

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**FOR SALE**—Sound System, Webster 12-watt, one speaker combination case, bullet microphone with switch and volume control, chrome stand; first-class condition; ideal for dance band. Jack Spratt, 5951 Washington Ave., St. Louis 12, Missouri.

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