

INTERNATIONAL MUSICIAN

OFFICIAL • JOURNAL • AMERICAN • FEDERATION • OF • MUSICIANS

VOL. XXXVI

NEWARK, N. J., SEPTEMBER, 1937

NO. 3

FAMOUS ORCHESTRAS FOR THE SAN FRANCISCO FAIR

Leading Symphonic Organizations Will
Be Presented With Variation
Of Prominent Directors

Performances by noted orchestras from all over the world will be one of the outstanding features of the 1939 Golden Gate International Exposition. According to plans of the Special Events Committee, leading symphonic organizations of both this country and abroad will be scheduled with a variation of prominent directors. Although it is still too early to announce definite engagements, many of the greatest soloists are slated for appearance on Treasure Island in San Francisco Bay.

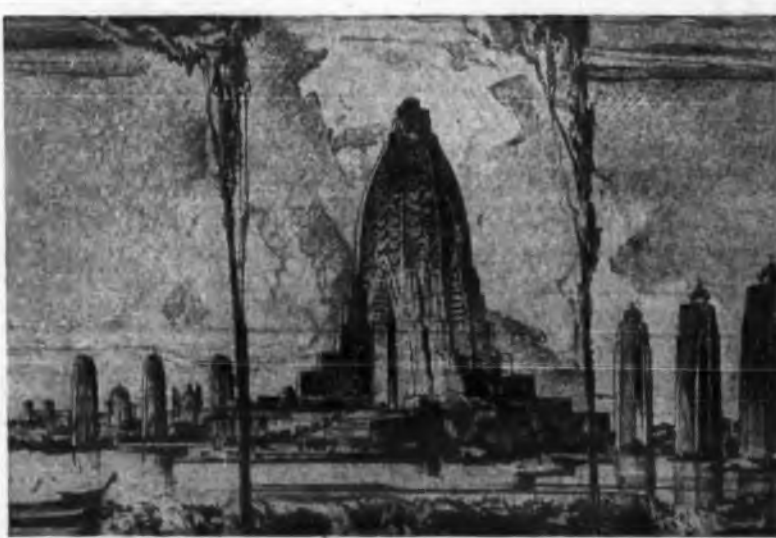
In addition to the symphonic programs, present plans include the presentation of choral performances, operas, pageants, stage shows and band concerts. Besides the exposition's programs many of the individual exhibitors are also planning musical entertainment for the 20,000,000 visitors expected during the 288 days of the West's World's Fair. Among these is the Ford Motor Company, which is contemplating twelve weeks of the finest symphonic music available. Among the orchestras included in the Ford negotiations are the Los Angeles, San Francisco, Portland and Seattle symphony organizations.

Architecturally at least, if not in theme as well, music will be the keynote of the exposition, for main thoroughfares will lead to the music buildings. The double rows of exhibit palaces, containing one million square feet of floor area, are laid out on two main axis which intersect at the great central court with its magnificent 400-foot tower rising high above the buildings of the exposition. Entering the central court directly from the main portals of the exposition, the visitor may follow the north-south axis with its long esplanade, courts, and formally planted gardens to its termination—the music auditorium.

Following the east-west axis, however, one passes through the East Square Court, quite South American in character, which landscapers have called the "Flowers from Heaven Court" because of the brilliant masses of flowers which will hang from the walls. This court opens directly onto a huge lagoon across which is another terminal pavilion—the Temple of Music.

This beautiful lagoon with its surrounding gardens and canals will be the scene of the many fine outdoor concerts and musical events to be given during the 288 days of the exposition. Evening concerts and performances will be given from the lagoon side of the Temple of Music, while afternoon outdoor concerts will originate on the park side of the building.

The stately music temple emphasizes the Oriental theme of the exposition's architecture, which is termed "Pacific," a blending of influences from both the eastern and western shores of the Pacific. This structure, rising nearly 200 feet, has a beehive-shaped dome reminiscent of Angkor Wat and Cambodian temples. The front elevation facing the "Lake of All Nations," and flanking stately pylons towering fifty feet high on either wing of the stage, will be acoustically treated to act as sounding boards. From this architectural backdrop a broad series of glass



East of the Lake of All Nations on Treasure Island in San Francisco Bay, the Temple of Music will hold forth its cultured message throughout the Golden Gate International Exposition in 1939. The temple and its flanking stately pylons on either side will be the vista seen from the great East Court of this World's Fair, reflected back within the quiet waters of the lagoon. This drawing by Robert Lockwood hints at the rich horticultural beauty of the 1939 display.

steps covering a cascading waterfall will lead down to the stage. A staircase will be provided at either side of the glass enclosed waterfall. The huge stage extending out into the lagoon will accommodate a cast of 3,000 persons.

In one of the most spectacular theatrical effects ever devised, the audience at musical pageants will sail over the lake toward the Temple of Music. Movable stages have been used before, but never have movable audiences been utilized for a "smash" climax to dramatic spectacles, it was pointed out by Walter Reimers, special events director of the exposition.

Seats for thousands of spectators will be on a series of gigantic floating barges 600 feet from the stage, according to plans now being worked out by architects and engineers. At the climax of productions and other high spots in the performance, that portion of the audience seated in the movable theatre will gradually drift

(Continued on Page Three)

FRED J. DEMPSEY TRADE UNION OFFICIAL, DIES

Secretary-Treasurer I. A. T. S. E. & M. P. M. O. Succumbs to Heart Attack at Ocean Bluff, Mass.

WASHINGTON, D. C.—Fred J. Dempsey, General Secretary-Treasurer of the International Association of Theatrical Stage Employees and Moving Picture Machine Operators, whose International offices are located in Washington, died August 15 at his summer home, Ocean Bluff, Mass. So far as could be learned the cause of death was attributed to heart trouble. He was only 56 years old. He leaves a widow but no children. Several close relatives survive.

Funeral services were held Wednesday, August 18, from the home of a sister, Mrs. Moore, at 104 Geneva avenue, Dorchester, Mass.

Fred J. Dempsey enjoyed the close friendship of thousands of people throughout the nation. Those at the International headquarters here, as well as officials of organized labor in general, were shocked and deeply saddened by word of the sudden death of their friend and counsellor. A number of Washington

CANTOR IS 1ST PRESIDENT OF NEW RADIO UNION

Tibbett, Benny, Crosby, Vallee, Ross, Helen Hayes and Grace Moore Ask for A. F. of L. Charter

NEW YORK, N. Y.—The drive of the American Federation of Labor to organize the nation's radio performers and announcers, estimated at between 8,000 and 10,000, was definitely started here with the organization of the American Federation of Radio Artists, which immediately applied to the Associated Actors and Artists of America for a charter.

Eddie Cantor was named president of the new organization.

Frank Gillmore, president of the A. A. A. A., said that Mr. Cantor's assistants as national board members in enrolling everyone who appears before a microphone included Lawrence Tibbett, Helen Hayes, James Wallington, Norman Field, Jascha Heifetz, Jack Benny, Bing Crosby, Grace Moore and Lanny Ross.

The first meeting of the Radio Artists Board of Directors, held at the office of the Actors Equity Association, elected Lucille Hall as recording secretary and George Keller as treasurer.

Financed by Three Unions

It was stated that the organization campaign of the American Federation of Radio Artists will be financed by the Screen Actors Guild, headed by Robert Montgomery; the Actors Equity Association, of which Frank Gillmore is president, and the American Guild of Musical Artists, headed by Lawrence Tibbett.

As soon as the new federation has received its charter it will issue sub-charters to locals in various cities, among them Los Angeles, where the Los Angeles branch of the radio division of Actors' Equity is to become a unit of the federation. Norman Field, a member of the national board, arrived by airplane to attend the meeting as a representative of the West Coast group.

Collective Bargaining Planned

Mr. Gillmore said that collective bargaining with broadcasting networks and stations would be undertaken as soon as the federation "is strong enough." The appointment of the national board, he added, was the initial step toward the improvement of working conditions and the establishment of minimum fees for actors appearing before the microphone. The organization of the federation was made possible when Actors' Equity agreed to waive its jurisdiction in the broadcasting industry.

National Board Members

It was announced that the members of the national board of the American Federation of Radio Artists are as follows: Edward Arnold, Phil Baker, Jack Benny, Edgar Bergen, John Boles, Richard Bonelli, Reed Brown, Jr., Eddie Cantor, Frank Chapman, Bing Crosby, Ted di Corsia, Norman Field, Edward Fielding, Geo. Fiffeld, Martin Gabel, Jascha Heifetz, George Heller and Warren Hull. Also Carleton Kadell, Joe Laurie, John McGovern, Florence Malone, Queensa Mario, James Melton, Grace Moore, Osgood Perkins, Dick Powell, Lanny Ross, Mark Smith, Margaret Speaks, Paul Stewart, Lawrence Tibbett, Rudy Vallee, Lucille Wall and James Wallington.

Furniture Plant Selects A. F. of L.

MENOMINEE, Mich.—By a vote of 488 to 208, over two to one, the production workers selected the Menominee Furniture Workers' Local Union, A. F. of L. affiliate, as their sole collective bargaining agent. Negotiations were then started to work out a union agreement, covering wages, hours and working conditions.

Unions Win Cement Co. Strike

REDWOOD CITY, Calif.—A big victory for organized labor resulted in the settlement of the strike called against the Pacific Portland Cement Company here by machinists who are members of the San Francisco Union, Local No. 68.

FAMOUS ORCHESTRAS FOR THE SAN FRANCISCO FAIR

(Continued from Page One)

across the lake and approach the great proscenium in front of the Temple of Music.

Other spectacular effects include the use of huge colored searchlights playing on the lake. A curtain of steam with colored lights playing on its surface will veil the stage until the start of the performance.

Approximately 25,000 seats will be provided for spectators at Temple of Music events. Besides the spectators who will be accommodated on the barges thousands will be accommodated in the stadia surrounding the lake. In keeping with the aquatic setting, several operas and operettas with a marine setting, such as "Pinafore," will be presented.

Afternoon concerts will be given from the east side of the Temple of Music where another stage faces the East Court Gardens. Seats for approximately 12,000 persons will be provided in this area of 300 by 300 feet, with additional space in the wings.

Indoor musical events will be held in an auditorium at the north end of the island. The enclosed structure, designed in the shape of a Greek theatre, will have accommodations for 10,000 persons, and many of the world's finest artists will be heard.

According to the Special Events Committee of the exposition, music will play an exceedingly important part in entertaining millions of visitors during the 288 days of the World's Fair. In speaking of music plans for the exposition, Walter Reimers, Director of Special Events, said:

"The best of symphonies, variation of prominent directors, and the finest possible choral work, both professional and amateur, will be presented during the fair. The majority of the best musical organizations in America are being listed with the exposition."

Plans are being made for the establishment of a large exposition chorus of mixed voices. Local music organizations are also being encouraged to perfect themselves for appearance in 1939. These include professional, amateur, church, collegiate, high school, fraternal and private organizations.

In addition it is anticipated that musical organizations will come to the exposition from all parts of the United States, particularly the amateur groups, which will participate in national, state, city, convention and fraternal special events.

It is expected that the exposition will have two official bands to take part in ceremonials. Service bands will be stationed in different parts of the 400-acre grounds to assist in welcoming visitors to Treasure Island and to present daily concerts. Strollers and small orchestras will also help to give a musical atmosphere to the \$50,000,000 World's Fair.

In promoting the musical activities of the exposition the special events committee is particularly interested in novel musical presentations. Mass piano, harp, and trombone performances are promised. Other music events are planned for the aquatic stadium.

All calendar events, bookings and musical presentations are under the direction of the special events committee. In addition many concessionaires are planning unusual musical attractions. Approximately fifty cafes, the majority of them providing orchestras and many with floor shows, will be located throughout the grounds.

From the radio building, a \$110,000 structure to be built near the Temple of Music, an average of twenty-five broadcasts will be made daily over the three great networks and independent stations. According to Arthur Linkletter, director of the exposition's radio division, at least eighteen of these daily programs will be musical. A fine exposition orchestra, using a variety of directors and a staff of contract artists, will be maintained. In addition, many of the well-known sustaining programs are to be broadcast directly from the exposition's radio building. Dance music and other musical features will be picked up from the night clubs on the Midway and the Intercollegiate Village and, of course, such stellar attractions as symphonies produced by famed orchestras will be picked up at the Temple of Music or the Theatre of the Sky and sent out on the air lanes.

Among the musical organizations to appear during the exposition is the Kansas City Toy Symphony. This organization of 75 boys and girls ranging from five to nine years of age, under the direction of Thomas Bruce, will appear for four days during the fair.

Choral organizations with whom the exposition is negotiating for appearances include the Hall-Johnson Choir, the Mormon Tabernacle Choir of Salt Lake City, and the Russian Cossack Chorus.

I.A.T.S.E. ELECTS LOUIS KROUSE SEC'Y-TREAS.

Assistant President for Many Years Succeeds the Late Fred J. Dempsey

The Executive Board of the I. A. T. S. E. has elected Louis Krouse, genial assistant president of the organization for many years under Presidents Canavan, Elliott and Browne, to succeed Brother Dempsey, who passed away suddenly in July. Krouse is one of the old heads of the Stage Hands and Motion Picture Operators, and has also been president of the Philadelphia Motion Picture Operators' Local Union for many years. That local has consistently refused to release him from his position as its chief executive, even though the time that he is able to give the local has been greatly circumscribed by the heavy duties of his position in the International Union. Brother Krouse's election meets with the approval, not only of the members of his own organization, but of all organized labor as well.

Band Instrument Makers Re-Elect Old Officers At Annual Convention

One of the most interesting convention meetings of the National Association of Band Instrument Manufacturers was held in New York on July 25th during the annual music convention, resulting in the re-election of Fred A. Holtz, Martin Band Instrument Co., Elkhart, Ind., as president, and also all of the other officers of this organization. Karl B. Shinkman, York Band Instrument Co., Grand Rapids, Mich., was renamed vice-president, and O. E. Beers, Buescher Band Instrument Co., Elkhart, was continued in the office of secretary and treasurer. William A. Mennie of New York was again elected executive secretary, with offices of the association at 45 West 45th St., New York.

The entire board of directors was re-elected, they being O. E. Beers, Fred A. Holtz, E. L. Best, Frank Holton & Co., Elkhorn, Wis.; F. A. Reynolds, Cleveland, Ohio; A. L. Smith, C. G. Conn, Ltd., Elkhart, and H. N. White, Cleveland.

W. A. Mennie reported to the association that there had been increases of band instrument production approximating 30 per cent for each month this year over the corresponding months of last year, more than 50 per cent ahead of corresponding months of 1935 and an increase of about 85 per cent over the same months in 1934. This indicates the splendid increase in the band instrument business that has been shown this year. All of the manufacturers reported an increasing portion of their business with the retail music merchants and a lessening of the volume done by their agents.

Competitive conditions were discussed at length, particularly with regard to the unethical practices of certain jobbers who have been using their discounts to sell instruments at retail but at wholesale prices. On this matter the association considered various suggestions but took no definite action at this time. Some members expressed the opinion that the Wholesalers' Association might help clear up this situation by making a sweeping investigation of the activities of jobbers and refusing membership to those wholesalers found guilty of these unethical practices. It was thought that if this could be done then the manufacturers' association might take steps to recognize as wholesalers only those holding membership in the wholesalers' organization.

Other routine matters were discussed during the meeting. There was a full attendance.

CHANGED

"George," said Mrs. Lovewell to her husband. "I have received a letter from mother saying she is not accepting our invitation to visit us and saying we do not appear to want her. What does she mean by that? I asked you to write and tell her to come at her own convenience. You wrote to her, didn't you?"

"Yes," said George, "but—er—I couldn't spell that word 'convenience,' so I made it 'risk.'"—Toronto Globe-Mail.

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Symphony Orchestras

The summer season of the New York Philharmonic Orchestra in the Lewisohn Stadium which opened on June 23 and closed August 17 attracted paid admissions of 300,000 with a total gross of somewhat more than \$175,000. This figure does not anywhere near cover the expenses of the season, which were made up as usual by a guarantee fund donated by music lovers headed by Mrs. Charles S. Guggenheim, chairman of the Stadium Concerts Committee.

Conductors heard during the season were Vladimir Golschmann, Alexander Smallens, Fritz Reiner, Paul Kerby, the English conductor; George King Raudenbush, the young American conductor, Ferde Grofe and Willem van Hoogstraten.

There were many high spots during the season. These included four performances by Jascha Heifetz, one of which attracted an audience of 18,294 persons, breaking the record of the Stadium. This record, however, stood for only a few days as the George Gershwin Memorial Concert drew 20,223 paid admissions. Other soloists who attracted large crowds were Efram Zimballist, Albert Spaulding, Harold Bauer, Ray Lev, Erica Darbo and Jose and Amparo Iturbi.

Among the compositions seldom heard that were presented during the season were Shostakovich's "First Symphony," Paul Kerby's "As You Like It" overture, Honnegger's prelude for "The Tempest," Richard Strauss's tone poem "Macbeth" and Bernard Roger's "Five Fairy Tales." Despite the fact that the full personnel of the Philharmonic Orchestra played every performance, many of the straight instrumental programs attracted very small audiences. The total attendance was about the same as usual, but if some plan could be devised to increase interest in orchestral concerts it would go far toward solving the problem which still exists. Another condition needs to be remedied. I refer to the noises caused by airplanes which pass directly overhead in addition to firecrackers and other street noises, such as those which during the Fourth of July holidays totally ruined the performances of "Till Eulenspiegel" and Debussy's "Afternoon of a Faun."

Despite all this the season was an artistic success and fared no worse financially than other seasons in recent years.

The summer concerts of the Portland Philharmonic Orchestra again attracted capacity audiences this year. More than 15,000 attended the concert which was directed by Vladimir Golschmann with John Charles Thomas as the guest artist. This is the largest audience that has ever attended any musical event in the city of Portland.

The Robin Hood Dell (Philadelphia) season was another summer series that was an artistic triumph and played to its greatest number of paid admissions. The fine array of guest conductors and the supporting guest artists together with the drawing power of the Catherine Littlefield Ballet helped to increase the business over previous years. A large Philadelphia department store purchased a block of tickets for every Sunday night performance and thus contributed to the success of the Dell's best season.

The members of the orchestra are well satisfied with their venture and expect to continue next year with an even more ambitious program of events.

The summer season of the Detroit Symphony Orchestra under the direction of Victor Kolar closed on August 8. These concerts, which were played on Belle Isle, attracted large, enthusiastic audiences. The programs included everything from symphonies to Strauss Waltzes and musical comedy selections, and therefore appealed to the tastes of all music lovers.

When Hans Kindler, conductor of the Washington Symphony Orchestra, conducted the first program in the Hollywood Bowl, Gerard Hekking, Dutch cellist, was the guest artist. The program, which was described as a "Dutch Treat" by the press, accorded these two Holland-born artists a major ovation. Carlos Chaves conducted two programs early in August and included his own suite "H.P." The record for the Hollywood Bowl was broken on August 13 when Lily Pons, soprano, and Andre Kostelanetz, conductor, drew an audience of 29,000; the previous attendance record of 28,000 was set a year ago by this same pair.

The first annual Starlight Symphony Festival of the Silvermine Guild of Ar-

tists played by 75 members of the New York Philharmonic Orchestra under the direction of Jess Iturbi on August 19 attracted an audience of more than 4,000 persons. This resulted in a decision to give three concerts next year instead of one.

Paul Lemay, conductor of the Duluth Symphony Orchestra, and Hans Kindler, director of the National Symphony Orchestra of Washington, were the guest conductors of the CBS Symphony Orchestra during Howard Barlow's vacation. Mr. Lemay conducted on August 9, 13, 15, 16 and 20, and Mr. Kindler on August 19 and 22.

Symphony concerts given during the Salzburg Festival were directed by Arturo Toscanini. Bruno Walter, Wilhelm Furtwaengler, Hans Knappertsbusch and Artur Rodzinski. Needless to say, the concerts directed by Maestro Toscanini always aroused great enthusiasm. The symphony of Samuel Barber was given a performance under Mr. Rodzinski's direction and both conductor and composer were called to the platform a number of times. The special program, which was broadcast to America as well as many other parts of the world by the National Broadcasting Company on August 24, was sold out and every inch of standing room taken despite the fact that it was only one hour in duration. Never has any program under Mr. Toscanini's direction been more enthusiastically received by a Salzburg audience.

A most interesting summer festival was given on July 10 and 11 in Little Boar's Head, New Hampshire, under the auspices of the New Hampshire Seacoast Music Festival. The orchestra was under the direction of Fabien Sevitzky, newly appointed conductor of the Indianapolis Symphony Orchestra. Guest artists were Lucretia Bori, soprano, and Norman Leavitt, baritone.

The fall festival sponsored by the Saratoga Springs Authority opened on September 5 and will continue through September 18. The orchestra, which has been recruited from the members of the New York Philharmonic Orchestra, will be under the direction of F. Charles Adler. Soloists include Emily Roosevelt, soprano; Brier Stoller, soprano; John Corigliano, violin; Clarence Adler and Adeline Powers, pianists; Anis Fuleihan, piano; Werner Joeten, piano; Ethel King Comstock, soprano, and Edwina Eustis, contralto.

ROBBINS MUSIC CORPORATION PROMOTES STAFF

J. J. Robbins, head of the Robbins Music Corporation, announces that, as a reward for meritorious and efficient service through the years, Bernard Prager will henceforth officiate as director general of sales for that concern. This carries with it the distinction of supervising sales for the various Robbins subsidiaries, including Leo Feist, Inc., Miller Music, Inc., with which the Sherman Clay catalog was merged.

Stephen Levitz, who has also been affiliated with the Robbins interests for many years, will henceforth supervise production for the aforementioned firm and its affiliates. In this capacity, he will be assisted by Joe Decatur, who for many years was associated with the Feist interests as assistant to Ed. Bitner.

Fred Smith, business manager for Robbins, will occupy that post with all its associated firms.

For Robbins, J. J. Bregman continues as general manager, while Abe Olman will occupy that post for Feist, and Willie Herowitz will officiate similarly for Miller.

Murray Baker will supervise all professional interests for Robbins, while Chester Cohn will so operate for Feist, and Elly Chandler will have similar duties for Miller Music.



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WHEN WRITING TO ADVERTISERS, KINDLY MENTION THIS JOURNAL

Band Concerts

In Reading, Pa., two concert bands furnished 21 concerts during July and August. These concerts were originated in 1927 by George W. Snyder, the treasurer of the local, who was at that time a member of the Reading City Council in charge of parks, playgrounds and water department. One band of 35 members plays in the city parks and a band of 20 in the playgrounds. Brother Snyder is a candidate for the Council again this year and, if elected, hopes to increase the appropriation for band music next season.

Waukegan, Ill., Local since the inauguration of the State Band Tax law in that city, has two bands operating under the plan, one in Waukegan and the other one in Libertyville, which is also in the jurisdiction of Local 284. Percy G. Snow, the president of the local and delegate to many conventions, is the director of the Libertyville Municipal Band.

The Utica, N. Y., concert band gave a concert in Roscoe Conkling Park late in July for the purpose of ascertaining whether there was any popular demand for this form of music. Reports from the press state that 5,000 gathered to hear the concert, which was so successful that public-spirited citizens donated \$5,000 to continue the concerts, and a bill has now been introduced in the City Council to appropriate an additional \$10,000 for this purpose. If it is passed it will provide for a full season of nightly band concerts.

The City Council in Indianapolis, Ind., tried an experiment by engaging the Indianapolis Concert Band to play four Sunday concerts in Garfield Park. The crowds have been so large that the concerts have been increased to seven and will run until the end of September.

The Municipal Band of Fort Dodge, Iowa, under the direction of Karl L. King, gives concerts twice weekly and has enjoyed an unusually successful season. John Beeston, widely-known Des Moines band master, recently visited Fort Dodge and made the following comment:

"I've known the Fort Dodge band for more than 25 years, and I have conducted it in concert on several occasions." Mr. Beeston said. "It is always a great pleasure to come here.

"It is a difficult task to take Karl King's baton and direct this wonderful organization, for he is unquestionably one of the great bandmasters and composers of our day. I have traveled the country over and heard hundreds of bands, and I doubt whether there is a finer municipal band in the nation than yours. They are musicians of the highest order. Their flexibility is wonderful and their intonation beyond criticism. And they owe this to the musicianship of King. Fort Dodge should be proud of its band and bandmaster."

Mr. Beeston said nothing advertises a city more than a musical organization.

"Fort Dodge is nationally known because of its municipal band and Karl King," he said. "There is hardly a hamlet in the country that boasts a band that has not heard King's compositions."

Discussing the new music pavilion, Mr. Beeston said "the persons responsible for that structure should have their names set down in imperishable bronze for posterity.

"It is an edifice worthy of the Fort Dodge band," he said. "I hope to be able to be present at its dedication."

The famous Carborundum Band of Niagara Falls, N. Y., which played such a beautiful concert for the New York State Musicians Conference last September, visited the Great Lakes Exposition in Cleveland on July 24 and gave two concerts in the band shell in Radio Land. This band, which is under the direction of Edward D'Anna and the management of Francis D. Bowman, is well known all over the country through its broadcasts. The concerts at the Exposition added to the prestige of this fine musical organization.

Dr. Edwin Franko Goldman states that the Goldman Band played to more than 1,500,000 people during the past season. The concerts were played in Prospect Park, Brooklyn, and Central Park, New York City.

His Majesty's Grenadier Guards' Band of Toronto, Ont., specializes in playing marches, its director stating that a military band should not enter into the con-

cert field but rather specialize in march music which he considers its proper sphere of endeavor.

During the Convention of the National Association of Band Instrument Manufacturers, Fred A. Holtz, president, stated that there are more than two million children now playing in school bands. This should prove a tremendous factor in the rehabilitation of concert bands, for every youthful bandman cannot help but retain a love for this form of music even though he drops it when he leaves school. These children should not only be taught from the beginning, ethics which will keep them out of competition with the professional musicians, but should also be encouraged to use their every influence towards the establishment and maintenance of fine concert bands to entertain

the public by outdoor concerts during the summer season.

Arthur Pryor, famous bandmaster now residing in Asbury Park, N. J., returned to active service for a brief period when he consented to conduct a WPA Band of Newark, N. J., at a gala concert given in the Tri-City Stadium, Union, N. J., on August 31 and September 1. The program included marches by Sousa, Herbert and Pryor as well as the heavier classics of Rossini, Verdi, Sibelius and Tchaikowsky's "1812" overture. Mr. Pryor makes the statement that his son, Roger Pryor, is now studying conducting seriously so that he may carry on the Pryor family band tradition and complete 100 years of Pryor conducting which was begun by Samuel D. Pryor in 1865 in St. Joseph, Mo.

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Grand Opera

The Salzburg Festival which recently closed in Salzburg, Austria, was the scene of many fine as well as a few mediocre performances. In addition to the operas and symphony orchestra concerts there were many lighter concerts as well as performances of "Blossom Time," "The Merry Widow," "Land of Smiles," "The Gypsy Baron" and other light opera favorites.

The opening opera was Beethoven's "Fidelio," conducted by Arturo Toscanini. This opera, which also opened the 1936 Festival, received a great ovation and seems to have become one of the prime favorites of the Salzburg audiences.

Maestro Toscanini also conducted "Falstaff," "The Magic Flute" and "Die Meistersinger." The performance of "Die Meistersinger" was hailed as the high point of the entire Festival. "Falstaff" was considered an artistic triumph, but "The Magic Flute," which had been awaited with high anticipation, failed to evoke the same enthusiasm as the other performances.

Bruno Walter conducted "Orpheus," "Euryanthe," "Figaro" and "Don Giovanni." "Euryanthe" had not been heard in Salzburg for years, and the prospect of its revival aroused very little enthusiasm. The fine performance was therefore a pleasant surprise. "Don Giovanni" and "Orpheus" were given beautiful performances as was "Figaro," which, however, suffered somewhat from improper casting. Richard Strauss' "Der Rosenkavalier" and "Elektra" were conducted by Hans Knappertsbusch, who is a great favorite of the Vienna audiences. The critics were severe in their condemnation of a poor and improperly rehearsed performance of "Der Rosenkavalier." However, "Elektra" was another story and was hailed as a really great performance. Rose Pauly, who created such a sensation in the title role with the New York Philharmonic Orchestra under Artur Rodzinski last winter, sang and repeated her triumph in this most heavy part.

All in all, the grand opera portion of the Festival was highly successful and measured up fully to the standard of the other performances.

Reviewing the Coronation opera season at Covent Garden, London, we find that "Prince Igor," which was given in French with a polyglot cast, was considered to be the poorest performance of the season. Singers from England, Italy, Germany, Belgium, Sweden and Russia failed in their efforts to give an even performance in the French language. Results would have been infinitely better had the opera been cast and sung in the original Russian text.

On the other hand "Ariane et Barbebleue," "Pelleas et Melisande" and "Alceste" did full justice to the French text, and "Carmen" was also given an adequate performance. Albert Wolff, who conducted "Pelleas," showed a remarkable memory in both rehearsal and performance of the opera, conducting both without a score and revealing the fact that he knew every word and chord as well as every nuance of tempo and dynamics. The Italian performances which included "Aida," "Turandot" and "Otello" were undistinguished except for Martinelli's fine artistry in "Otello." On the other hand "The Ring," under the baton of Dr. Furtwangler, and "The Flying Dutchman" and "Parsifal," conducted by Frits Reiner, were performances of very high standard. Sir Thomas Beecham in his capacity as artistic director did yeoman service and in addition conducted a fine performance of "Tristan und Isolde."

It seems that the critics in retrospect view Eugene Goossens' new opera, "Don Juan de Manara," with much more favor than they did at the time of its first performance. They now express the hope that this opera, in which Lawrence Tibbett scored such a triumph, will not be relegated to the library but will be given many more performances in England.

The New York Hippodrome fall season opened on August 27 with Verdi's "La Traviata," "Aida," "Cavalleria Rusticana" and "Pagliacci" were the offerings. Alfredo Balmaghi expects to continue the three nights a week until the opening of the Metropolitan, and is also contemplating a second company to give performances at the Academy of Music in Brooklyn.

On September 3 Otto Klemperer conducted the first act of "Die Walkuere" in concert form in the Hollywood Bowl, with

Agnes Davis as Sieglinde and Frederick Jagel as Siegmund.

One of the novelties given at Robin Hood Dell was "La Vivandiere" by Godard with Josefa Chekova, young New York soprano, as the star.

The annual fall season of the San Francisco Opera Company, Gaetano Merola, general director, will open its 15th annual season on October 15 in the War Memorial Opera House in San Francisco. Beethoven's "Fidelio" will be given for the first time. Other operas will be "The Masked Ball," "Norma," "Romeo et Juliet," "Lakme," "Tristan und Isolde," "Lohengrin," "La Boheme," "Madame Butterfly," "Aida" and "Manon." In addition to Mr. Merola, Pietro Cimini, Gennaro Papi and Frits Reiner will conduct. New members of the company are Mmes. Bovy, Cigna and Tentoni and Messrs. Malson, Huehn, Hofmann and Cehanovsky. The impressive list of artists also includes Kirsten Flagstad, Lily Pons, Charlotte Boerner, Josephine Tuminia, Bruna Castagna, Kathryn Meisle, Laurits Melchior, Giovanni Martinelli, Charles Kullmann, Ludovico Oliviero, Esio Pinza, Emanuel List, Perry Askam, Richard Bonelli and Norman Cordon. Following the San Francisco season, the company will go to Los Angeles and give five performances in that city. Prospects point to the greatest attendance in years.

During the Worcester (Mass.) Festival in October, "Garrick," the opera by Robert A. Simon and Albert Stoessel, will be presented under Mr. Stoessel's direction. The title role will be sung by Donald Dickson, baritone of the Metropolitan Opera Association.

Summer opera in Cincinnati closed the current season on August 7 with the most successful financial and artistic record of the 16 years of its existence.

Inaugurated in 1921 with the presentation of opera vignettes employing local talent for most of the roles, Cincinnati Summer Opera soon became a pet venture of Mr. and Mrs. Charles P. Taft, brother and sister-in-law of the late President William Howard Taft. With their financial backing, succeeding seasons brought full operatic productions and employed artists from outside Cincinnati. The growth of the enterprise, however, found the orchestra, as usual, limited in size, and considered of only slight importance to the undertaking. Upon the death of the sponsors in 1932, a hurriedly formed public group took over the task of continuing to present summer opera and the orchestra was reduced to an absolute minimum requirement of 33 men for the season 1932.

In 1934 when there was apparently no other group willing to take over the task of staging opera, Local No. 1 stepped into the picture and in spite of opposition from many quarters against operation of an undertaking of this kind by a union, presented a combination season of concerts and operas which employed a total of 130 musicians each week for five weeks at regular salary. The plan initiated by Oscar F. Hild, President of Local No. 1, and carried out by himself and a small committee, involved the expenditure of some \$7,000 of funds of the local with a larger amount raised by public subscription. In 1935, with general employment conditions greatly improved except for the usual lack of summer time employment for symphony musicians, and with no private operating group willing to undertake the task of continuing summer entertainment, Hild and his committee composed of Arthur Bowen and Robert Moore, members of the Executive Board of Local No. 1, and Reuben Lawson, personnel manager of the Cincinnati Symphony Orchestra, incorporated the Cincinnati Summer Opera Association and committed themselves to present Grand Opera in the most artistic form possible and to employ every available member of the Cincinnati Symphony Orchestra, thus giving to the opera orchestra a position of prominence in the plans.

Under Hild's guidance summer opera in Cincinnati grew steadily in proportions for four successive years. Each season found the best artists of the previous sea-

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son returning while new artists filled in weak places until in the season just completed, Hild was able to stage performances which would have been a credit to any major opera house. Outstanding artists engaged included Rose Tentone, Lucille Meusel, Rosemarie Brancato, Joseph Royer, Carlo Morelli, Dimitri Onofrei, and Armand Tokatyan of this country, also Fidella Campagna (of La Scala), Maru Castagna, and Jose De Gaveria brought from abroad.

The season in Cincinnati was of six weeks duration, with three different operas produced each week, two performances of each for a total of six weeks.

The most successful operas were "Carmen," "Aida," "Il Trovatore," "Faust," and Puccini's "Madame Butterfly," "La Boheme" and "La Tosca." The latter with "La Boheme," "Carmen" and "Faust" in the order named, were enthusiastically received by the critics and editorial writers in the Cincinnati press praised the "Tosca" of Fidella Campagna unstintingly expressing the wish that she remain in America to gather further laurels.

The National Broadcasting Company purchased the broadcasting rights for the season and presented "Tannhauser," "La Boheme," "Mignon," "La Tosca," "Secret of Susanne" and "Il Pagliacci" in the order named. Following the Cincinnati season, Hild took the entire company to Toledo, Ohio, for a short season where the performances were received with a great deal of enthusiasm by both critics and patrons.

From Hild comes the statement that it would be impossible to give enough credit to the leading conductor, Fausto Cleva, for the artistic success attained by Cincinnati Opera during recent years. Brought to Cincinnati as an unknown quantity, Maestro Cleva succeeded in not only attaining a high artistic level of the performances during four years but brought the orchestra into its rightful place of importance through his masterful conducting so that no review of an opera performance is attempted without prominent expression of opinion of the orchestral effects which are nearly always praised regardless of the opinion expressed about the opera libretto, its music or its performance.

The success of the past season of opera in Cincinnati has been so great that word comes from Hild now that he is already beginning to promote a new theatre of much larger seating capacity for use next year. Hild states further that "although it cost Local No. 1 \$7,000 to fill the breach the first year in continuing summer opera, members of the Local received a total of \$82,000 in salary during the four years that he and his group have operated the undertaking with apparently larger gains still to come. In addition, no move on the part of the Local could have brought it more prestige than the operation of an enterprise of such wide civic interest."

(We compliment Brother Hild and his associates, and wish them continued success.)



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WHAT NEXT?

Ten acres of orchards can be protected from frosts with a new giant hot air heater, says its inventor, G. W. Grable of Los Angeles. The machine, which is 30 feet high, has a rotating blower mounted on a central standard, surrounded by a flue carrying heat from an oil burning boiler. The heater is said to keep the air in motion and keep it at a safe temperature when the thermometer falls.

A new sleeper bus has eight standard-size Pullman compartments and weighs 7,000 pounds less than regular buses of the same size. Each sleeping compartment has upper and lower berths running lengthwise of the bus. There is space for 16 passengers. Power is provided by a 100 horsepower standard motor mounted in the rear. The new bus has lavatories and other features not found in the few sleeper buses now in operation.

A cross between an ordinary airplane

and an autogiro is the "vertaplane," demonstrated recently before engineers at Philadelphia. The "vertaplane" lands and takes off almost vertically, with its top wing spinning in the air. In flight the top wing is locked in a stationary position.

An Illinois inventor has obtained a patent on a revolutionary cotton-picking machine which utilizes the "electric eye," or photo-electric cell, to select only fully ripened bolls for automatic plucking. The inventor, Charles H. White, Moline, Ill., has already assigned his patent to a manufacturer of agricultural machinery. By use of the photo-electric cell, patent office experts said, White has overcome a major defect found in earlier cotton-picking devices. The defect is lack of selectivity.

WRONG NUMBER

Voice (over telephone): "Are you the same warden?"

Game Warden: "Yes, ma'am."

Voice: "Well, I'm so thankful that I have the right person at last. Would you please give me some suggestions suitable for a child's Valentine party?"—Humbug.

STRANGE DOINGS

The deep sea diver was hard at work on the ocean bottom.

Suddenly an urgent voice came over his telephone, which connected him with the boat above.

"Come up quickly," the voice said, "the captain tells me the boat is sinking."—Montreal Herald.

FAIR WARNING

A mother, on the quiet, made use of her daughter's cosmetic box. Afterwards she felt the skin behind the lobes of her ears stiffen up.

It then dawned on her that she had used nail varnish instead of perfume!—Edinburgh Dispatch.

BLACK EYE

"I read Winchell's column aloud just to annoy the neighbors. There's a fellow, that Winchell—a second Abraham Lincoln."

"What do you mean, a second Abraham Lincoln?"
"He's for the peep-hole, by the peep-hole and through the peep-hole!"—Pup.

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Television

Two important steps have recently been taken to further the rapid development of television in America. Late in July an announcement was made that a licensing agreement had been entered into between Farnsworth Television, Inc., and the American Telephone and Telegraph Company, whereby each grants extensive rights under its patents to the other. Donald K. Lippincott of San Francisco, representing the Farnsworth interests, said, "This clears the path for cooperation between the Bell System, Farnsworth, and certain Farnsworth licensees, helps to clarify a difficult patent situation, and brings one step nearer the broad use of television and other advances in communication."

The other important step was the announcement by the Columbia Broadcasting System, William S. Paley, president, that the program center is to be established in the Grand Central Building and that Gilbert Selde has been appointed program director. Mr. Selde assumed his duties on September 1. In making this announcement, Mr. Paley informed the Federal Communications Commission that \$2,000,000 had been set aside by the CBS for television development.

A patent has been granted to Philo T. Farnsworth on a new "incandescent screen" which may change the entire system of projecting the images in television receiving sets.

As described in his patent, the incandescent screen consists of an open mesh made up of numerous tiny coils of tungsten wire, less than one-thousandth of an inch in diameter. The coils are arranged in parallel rows and are supported on a frame. This screen is mounted in the cathode-ray tube—the device which converts electrical picture impulses into visible pictures.

A pencil beam of electrons shot from the electron gun in the cathode-ray tube zips across the screen, bombarding the elemental coils of tungsten wire. So powerful is the impact of electrons that points on these coils are heated to incandescence, becoming powerful light sources, much like a filament in an electric-light bulb.

The brilliance of each spot corresponds to the strength of the bombarding beam, which is in turn controlled by the electric picture transmitted and received. Thus, when a television receiver having an incandescent screen is tuned to the transmitting station, one sees an incandescent image, literally a fire image, which is a reproduction of the subject scanned by the transmitter.

According to Dr. C. B. Jolliffe, engineer of the Radio Corporation of America who attended the recent meeting of the International Radio Consulting Committee in Bucharest, Rumania, television was a live topic of conversation among the delegates of many nations. Dr. Jolliffe states that engineers of England, France, Germany, Italy and the Netherlands displayed the greatest interest in the audio-video system of transmission. It is his opinion that Great Britain has done by far the best job with daily broadcasts and wide-spread sales of television receiving sets.

From London come reports that Germany has entered into a race with Great Britain to keep pace with America in television development. Germany has adopted the 441-line system, thus standardizing with America, while Great Britain continues on the 405-line basis. Germany will construct three television stations on this new standard. Two of the transmitters are to be on mountain tops; one on Mt. Brocken, 120 miles from Berlin, and the other on Feldberg Peak near Frankfurt. This report also states that there is a possibility that the British government will do no more developing of television until it goes to a higher standard of approximately 600 lines.

John G. Paine, general manager of ASCAP who recently returned from England, states that Great Britain is somewhat discouraged over the continued high cost of television as well as the great difficulty encountered in overcoming almost insurmountable technical differences.

E. H. Scott of the E. H. Scott Laboratories states that he is not overly enthusiastic about the British development. He feels that the present images are too small to be viewed for any length of time without considerable eye-strain. On the other hand, Allen B. Dumont of Upper Montclair, N. J., reports that great strides have been made in television under the English system. Mr. Dumont states, "In actual television experience British Broadcasting Company engineers are leading the world. Technically, the United States and England are on about equal terms, with the United States maintaining an advantage in image clarity with its 441-line system." Mr. Dumont feels

that the present price of British television sets of \$300 is still too high and retards further development in the United Kingdom.

Television is being extended in New York City, and the National Broadcasting Company is building a coaxial cable between Madison Square Garden and the Empire State Building which, upon completion, will permit NBC to telecast prize-fights, hockey games and other sporting events from the Garden. CBS states that its transmitter in the Chrysler Building which will connect with the studio in Grand Central Palace will be ready to transmit telecasts about March, 1938.

WIXG, Boston, Mass., is completely rebuilding its television equipment to bring it up to the 441-line standard. Alterations will be completed in October, and transmission will take place for one hour each evening on a frequency of 44 megacycles.

E. E. Sugarman, writing in the "Billboard," reports he has been informed that general television will not become a fact in America for another eight or ten years. Sugarman's opinion coincides with other authorities, but he feels that even if the present experiments do not develop to a wide extent before that time they nevertheless will do much to promote the return of flesh to favor with the American public.

Ralph D. Lemert of Hollywood, Calif., has been granted basic patents on wide-screen television and expects to have his first unit ready for demonstration on or about November 1. Lemert claims to have discovered a process which will produce four-foot-square images at present and which will eventually permit reception on a screen as large as that now used in motion picture theatres.

Kolorama Laboratories, Inc., of Irvington, N. J., recently demonstrated their television system to engineers and representatives of the press. They are also aiming at wide-screen television and during the experiments secured best results with pictures four by five feet in size, which were of fair clarity. Mechanical scanning is the feature of the Kolorama system which employs a considerably smaller frequency band width than that adopted by Radio Manufacturers' Standards. Kolorama states that it is its intent to commercialize its television apparatus for theatres.

Sir John Woods, writing in "Radio Times" states that in his opinion the motion picture industry has little to fear from television, as he believes there is a vast gulf between motion picture productions and television. It is his opinion that part of the success of the motion pictures is dependent on the fact that they are viewed by large audiences at all times, while television reception is confined to one person or at best a very small group. The result is that television is confined to a very limited number of subjects, the largest portion of which would compare only with newsreel features. Any other productions must be timed so well and produced in a way that will enable the receiver to catch the mood of the artist without depending upon the laughter or other reaction of the audience as in the case of those of the motion picture theatre.

Radiolympia, London's annual exposition, opened on September 4 in London, England. There are 16 demonstration rooms, each designed as a miniature theatre where the visitors may view television transmissions from the BBC station at Alexandra Palace, North London. Program periods are divided into three sessions of 15 minutes each with a five-minute intermission between each session, allowing one group to leave the room and another to enter. The afternoon telecasts feature outdoor events, part of the programs being picked up by the

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HERE, THERE AND EVERYWHERE

Due to the efforts of Delegate John L. Sullivan, president of New Britain, Conn., Local 440, who was a personal friend of the late Honorable William P. Connery, the resolution adopted by the Louisville Convention was also accepted by Congress and made a part of the Congressional Record.

FRANK BORGEL

The death on July 15 of Frank Borgel closed the career of a man whose heart and soul were bound up in the interests of the professional musician. Brother Borgel was born on November 3, 1861, in Cologne, Germany. He came to America with a Grand Opera Company in 1885 and located in Omaha, Nebr. Soon afterwards he played for a limited time in the orchestra at Hotel Del Coronado, Coronado Beach, Calif. From there he went to San Francisco and joined Local 6 on January 12, 1889. He remained in San Francisco for the rest of his life with the exception of a short period following the earthquake in 1906. This short period was spent in Los Angeles where he became a member of Local 47.

He was elected the Eighth District Officer at the Detroit Convention in 1905 and held that position until the reorganization in 1915 when he was elected an Executive Officer, holding that office until 1920. He served as Secretary for the San Francisco Musical Fund Society from January 18, 1912, until the time of his demise. He also served as Vice-President of Local 6 from 1926 to 1931, inclusive. During the last year his health failed and he suffered a slight stroke early this summer. He suffered an attack of pneumonia on July 10 and died on July 15. Interment was at Woodlawn Cemetery, San Mateo, Calif. He is survived by a daughter, Mrs. Elsa Meherin of Hillsborough, Calif.; a son, Charles F. Borgel of San Francisco; three brothers and one sister who live in Germany. Brother Borgel was a fine character and was known as a very just man. His contribution to the welfare of the Federation will stand as his monument for many years to come.

The Pennsylvania-Delaware Conference of Musicians was held in Reading, Pa., on Sunday, August 8, 1937. Out of 38 member locals 33 were represented by 129 delegates. There were 59 invited guests present. President Weber was the principal speaker and his address to the Conference, which lasted more than an hour, gave a comprehensive review of the affairs of the Federation including the many efforts that are being made to solve the problem of unemployment on radio as well as the problems caused by electrical transcriptions and phonograph recordings. Mrs. Weber accompanied Mr. Weber to the Conference. Other invited guests were Executive Officer A. C. Hayden, Mr. and Mrs. Edward Canavan, Mr. and Mrs. Leonard Campbell, Mr. and Mrs. Ralph Fox, Secretary and Mrs. Fred W. Birnbach, Dr. M. Claude Rosenberry of the Pennsylvania Department of Education, and John A. Phillips, President of the Pennsylvania State Federation of Labor. Mayor J. Henry Stump welcomed the delegates, and the invocation was offered by Dr. Charles E. Roth, Honorary member of Local 135.

During dinner a splendid orchestral program was presented by Fred Cardin. Mr. Cardin, a native-born American Indian, is a composer as well as a lecturer on Indian lore. He is head of the music department of the Reading Senior High School and director of the Masonic Chorus, the Reading Operatic Company and the Reading Musical Festival. The present officers, Frank L. Diefendorfer, president; Ralph Feldser, secretary, and O. Oscar Dell, treasurer, were re-elected for two years. James T. Harris of Scranton, Pa., was elected vice-president to succeed the late Charles F. Pokorny.

Springfield, Mass., Local 171, is promoting a reunion of old-time musicians, which will take place during the month of October. Charles L. Hoyt, the former president of the local, proposed the idea which instantly captured the fancy of the old-timers as well as the present members of the local union. Mr. Hoyt was made chairman of the committee and will be assisted by Edwin H. Lyman, secretary, and Timothy J. Collins, treasurer of the local. Mr. Collins was the first president of Local 171 when it was organized in 1900.

ALBERT E. SHORT

From Chicago, Ill., comes word of the death of Albert E. Short on August 9. Brother Short was 46 years old and was well known through his activities as a member of the Victor Herbert Orchestra and as a musical director of the National

Broadcasting Company and Balaban & Katz Theatres. At the time of his death he was associated with Will J. Harris in building vaudeville units. Interment was in Springfield, Mass. He is survived by his widow and one daughter, Miss Eleanor Short of Chicago.

Brantford, Ont., Local nearly doubled its membership during the month of August when it carried on a special campaign. Twenty-one new members were enrolled, bringing the local roster up to 46 members. President W. J. Sweatman and Secretary T. W. Sharp were extremely active in this membership drive.

The Rocky Mountain Conference of Musicians was held in Cheyenne, Wyo., on July 31 and August 1. Eight locals were represented by 16 delegates. The Conference was in charge of James D. Byrne, State Officer of Colorado, who represented the Federation. The delegates attended a rodeo performance on Saturday afternoon, July 31, as the guests of the Cheyenne Local. During the Conference addresses were made by Martin Cahill, president of the Wyoming State Federation of Labor; Mark Hayward, president of the Wyoming State Conference, and Brother Byrne.

The Conference was most constructive and passed a resolution requesting the Wyoming State Conference to amalgamate with the Rocky Mountain Conference. Officers elected for the ensuing year were: President, H. L. Helzer, Cheyenne, Wyo.; Mark Hayward of Sheridan, Wyo., vice-president, and Jack T. Balfe of Pueblo, Colo., secretary-treasurer. The 1938 Conference will be held in Casper, Wyo.

Due to an oversight, the name of Frank F. Wessel of Hamilton, Ohio, was omitted from the names of those who formed the Lawyers' Club during the Convention in Louisville, Ky.

Members of the various bands traveling with circuses are very grateful that the Federation is taking an active interest in their welfare. Reports that reach this office state that the conditions have been bettered in many cases. New agreements covering the changes of working conditions are in the process of consummation and no doubt the 1938 season will see a decided improvement on most of these shows.

The Robbins Music Corporation has acquired another music publishing company, taking over Sherman, Clay & Co. of San Francisco last month. The deal was consummated by Julian T. Abeles, attorney for Robbins Corporation.

The third Intercontinental Concert, a program uniting the great broadcasting systems of the world into a single universal network, will be broadcast from Batavia, Dutch East Indies, Sunday, October 24, and will be heard in the United States from 11 to 11:30 A. M., E. S. T., over combined NBC and CBS networks. The concert will consist of native religious and secular music performed by orchestral groups of Ambonese flutes, Soedaneese violins, mandolins and guitars and sung by Malayan and Javanese choirs of boys and girls.

This will be the third in a series of world concerts proposed by National Broadcasting Company delegates to the International Broadcasting Conference held last year in Paris under the auspices of the I.B.U. The first, given last September, originated in the United States. The second, presented in February, was broadcast from Argentina.

The concerts are designed to promote international understanding of the various national cultures. During the series the principal broadcasting companies of each nation will combine to present a program of music typical of their land, and radio systems of other nations throughout the world will cooperate by relaying the program to their respective peoples.

The Batavian concert, broadcast from the Dutch East Indies by the Netherland Indies Broadcasting Company will present the following program:

1. "Adzan," the calling of the Mohammedan priests to the daily prayer with the typical beating of the big drum called "bedook."
2. Malayan Boys' Chorus.
3. Gamelan music (Javanese) from the "Kraton" at Sourabaya.

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4. Malayan Girls' Chorus.
5. "Ketjapi" (Soedaneese violin) music.
6. Ambonese flute orchestra.
7. "Krontjong," mandolin and guitar with singers.
8. "Tong-tong," wooden block used in the native villages for special occasions.

The St. Paul Musicians' Association, through Secretary Ringius, donated the band for the Labor Day celebration, which was held on Harriet Island on Monday, September 6. The band furnished was a clown band, and following is Brother Ringius' statement regarding the entertainment qualities of his organization: "This band is composed of some of the city's crack sour note artists, and the only reason we are permitting them to run loose at Harriet Island is because there is a boat patrol close by so that if anyone hearing them should get the notion to and it all, they wouldn't get very far. This gang of harmony wreckers can make symphony sound like an outdoor meeting of the firemen and ollers and when it comes to swing stuff they are there and over. We guarantee a day of fun and frolic and if anyone is curious as to the meaning of that old wheeze about music hath charms all they have to do is come out to the picnic and get an earful of Professor Whoopandburp's all-star band."

A record-breaking crowd attended the celebration.

Sigmund Spaeth, writing in the "Digest" for August, states that musical education for children should start when they are three or four years old. He states that no child can appreciate music until it has secured some knowledge of it from instruction given by a music teacher. Even though they never become proficient instrumentalists, this early training will teach them to appreciate music to the extent that can be realized in no other manner. In Los Angeles a 1,500-piece children's orchestra rehearses and plays concerts regularly. This orchestra is a branch of the Junior Musicians of America who are now said to number 50,000.

All this activity is in the interest of living music and should be encouraged at all times by the professional musicians.

Mr. and Mrs. Otto C. Bergner of Utica, N. Y., celebrated their Golden Wedding anniversary on September 2, 1937. Brother Bergner has been president of the Utica local for many years and is a constant attendant at the Conventions as a delegate of Local 51. We congratulate Mr. and Mrs. Bergner on having reached the fiftieth milestone of their married life and trust that they will enjoy many more years of happiness.

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Name Bands

Name bands continue to be the biggest draw for motion picture theatres, in fact they are responsible for a most unusual summer business. Taking advantage of the situation, managers all over the country are grabbing every top-flight band.

Phil Spitalny and his all-girl band have just closed a record run of four weeks at the New York Paramount. Booked in with "Artists and Models," they established a new summer record of \$58,000 for the first week. The second week brought \$45,000; the third, \$36,000, and the fourth and final week, \$30,000. Spitalny was booked for the Palace Theatre, Cleveland, Ohio, to open on September 3 but the rigors of the record run at the Paramount caused him

to beg off, and he will play this date together with the Chicago Theatre, Chicago, shortly after closing the Michigan Theatre, Detroit, where he opened on September 10. Incidentally, Spitalny's "Hour of Charm" radio programs are continually improving and now enjoy a very high rating among advertisers.

The following approximate gross receipts of theatres with name bands prove that it has been good business for the managers to use this form of entertainment: Chicago Theatre, Chicago, week ending July 30, Ted Weems' band, \$40,000; week ending August 20, Eddie Duchin, \$62,000; week ending August 27, Rudy Vallee and orchestra, \$48,000; week ending September 2, Jack Denny, \$53,000. Palace Theatre, Chicago, week ending July 30, Duke Ellington, \$22,000. Capitol Theatre, Washington, week ending July 30, Jesse Crawford's orchestra, \$19,500; week ending August 12, Gus Arnheim's orchestra, \$22,000; week ending August 20, Jimmy Dorsey's orchestra, \$21,000. Stanley Theatre, Pittsburgh, Pa., week ending August 5, Will Osborne's orchestra, \$20,000; week ending August 12, Jimmy Dorsey's orchestra, \$22,000; week ending August 26, George Olson and his band with Ethel Shutta, \$24,500; week ending September 2, Clyde McCoy's band with Hal LeRoy, \$25,000. Main Street Theatre, Kansas City, Mo., week ending August 12, first stage show in weeks, Fred Waring and band, \$17,000. Orpheum, Minneapolis, Minn., five days ending August 31, Rudy Vallee and orchestra, \$18,000. State Theatre, New York, week ending August 26, Chick Webb and orchestra, \$26,000. Fox Theatre, Detroit, Mich., week ending August 26, Eddie Duchin and orchestra, \$36,500. Michigan Theatre, Detroit, for the same week, Mal Hallett and orchestra, \$22,000. At the Lyric Theatre, Indianapolis, Ind., for the week ending September 2, Eddie Duchin broke the house record with a tremendous \$14,500. There are many other grosses equally attractive which are not available to the writer at this time.

Benny Goodman and his band will return to the Pennsylvania Hotel (New York), Madhattan Room, on October 11, with Guy Lombardo returning to the Roosevelt Hotel on November 1. Harry Rosenthal and his Society Orchestra continue to be the ace attraction at the Versailles Restaurant in New York City. Lou Breese and orchestra and Russ Morgan ("Music in the Morgan Manner") are the name band attractions at the French Casino, New York, which re-opened on August 20. Eddie Elkins and his band are the current attraction at the New Yacht Club, New York, which re-opened on September 16. Ozzie Nelson is continuing at the Astor Roof until that spot closes for the winter. He will then play a week at the RKO Boston Theatre, then leave for Hollywood where his Bakers' Program will originate during the winter season.

Irving Conn and his orchestra thought they had a steady engagement when they opened at Ben Riley's Arrowhead Inn some six or seven years ago, and it seems that they have. This stellar attraction of 13 men presents a splendid floor show at Riley's beautiful spot high above the Hudson River in New York City, and this together with the excellent cuisine attracts a steady flow of high-class business the year round.

Glen Gray and his Casa Loma Orchestra, returning from the West Coast, plays a two-week engagement at the Hotel Nicolet, Minneapolis, which will end on October 6. He thereafter opens for a run at the Hotel New Yorker, New York City, on October 8.

Leo Reisman, having concluded his summer assignments in Paris and the Monte Carlo Casino, re-opened at the Waldorf-Astoria in New York City on August 25.

Fletcher Henderson closed at the Grand Terrace Ballroom in Chicago and started

a tour of one-nighters. He was succeeded by Andy Kirk, who will be followed in turn by Louis Armstrong and Earl Hines.

Les Brown and his Duke Blue Devils Orchestra have returned to Playland, Rye, N. Y., for a five-week engagement which will close the season of that resort.

Shep Fields and his orchestra opened at the Paramount Theatre on September 1. After two or three weeks at this theatre he treks to the West Coast for his assignment in Paramount's feature picture, "The Big Broadcast of 1938." Clyde McCoy and Tommy Dorsey's orchestras are booked to follow Fields into the Paramount.

Dick Gasparre opened at the Palmer House, Chicago, Ill., on August 5 for an indefinite run.

Herbie Kay and his orchestra closed their engagement in Denver and opened at the Catalina Casino, Catalina Island, on September 1.

The opening of the International Casino in New York City marked the return of George Olsen and his orchestra to Broadway after being absent for an extended period. Olsen is interested financially in this beautiful night club. The orchestra for the show is being directed by Yasha Bunchuk.

With the settlement of the 88-day hotel strike in San Francisco, Paul Pendarvis returned to the Palace Hotel. Joe Reichman, who is playing in the Baker Hotel, Dallas, Texas, is said to be booked to return to the Fairmont Hotel in Frisco as soon as he fills his present contracts.

Clyde Lucas and his orchestra opened at the Schroeder Hotel, Milwaukee, Wis., on September 9.

During the month of August Jimmy Grier supplied the music on the Olsen and Johnson broadcasts from the West Coast. Ted Fiorito succeeded him on September 1.

Kay Kyser and his orchestra will return to the Blackhawk Cafe in Chicago when the Joe Sanders orchestra closes there this month. Sanders is going on the road for an extended run.

Cab Calloway and his orchestra will be featured jointly with Bill Robinson in the new Cotton Club show in New York, which is now being rehearsed and will open late in September.

Bernie Cummins and his orchestra are now being featured at the Biltmore Hotel, New York City.

Horace Heidt, who is playing at the Earle Theatre in Philadelphia this week, will play an engagement at the Stanley Theatre in Pittsburgh and then return to the Biltmore in October.

The King's Jesters' Orchestra has returned to the Hotel La Salle, Chicago, for a six months' engagement.

Red Nichols and his orchestra are currently playing an engagement at the Casino Park Ballrooms, Fort Worth, Texas.

Ted Weems and his orchestra opened at the Trianon Ballroom, Chicago, on August 27, and Freddie Martin and his orchestra returned to the Aragon Ballroom on September 3.

Paul Whiteman's contract was renewed and he will remain at the Frontier Fiesta, Fort Worth, until October 16. He returns to the Drake Hotel, Chicago, on November 5. Fred Waring and his company will precede Whiteman on the Drake Hotel engagement.

Al Donahue and his orchestra, who built up such a following at the Rainbow Room, atop Radio City in New York, are now playing at the Hotel Roosevelt, New Orleans. Donahue has added a glee club



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and string choir and will bring them with him when he returns to the Rainbow Room on October 12. Emery Deutsch was promoted from the Rainbow Grill to the Rainbow Room on August 24 and will fill that assignment until Donahue's return.

Joe Venuti and his orchestra played a two weeks' engagement at the Peabody Hotel which ended on August 13. He followed Don Bestor and his orchestra who set a three weeks' record for this establishment. They were succeeded on August 13 by Jesse Crawford and his orchestra, featuring Helen Crawford.

Roger Pryor has finished his theatre tour and opened at the Edgewater Beach Hotel in Chicago early in August. Connie Birch and Lanie Truesdale, vocalists, have been added to Pryor's orchestra for the Edgewater engagement.

Clyde Trask and his orchestra enjoyed a run of more than three months in the Netherland-Plaza Hotel, Cincinnati, Ohio. Trask did so well on this engagement that Jimmy Brink booked him to open at his Lookout House, Covington, Ky., for an indefinite period.

Due to the extension of the Great Lakes Exposition, Dick Stabile played the week of August 31, followed Bob Crosby's band. Vincent Lopez followed Stabile on September 7 and will remain until the close of the Exposition on September 26.

Jimmy Dorsey and his orchestra are at present playing theatre bookings at the Palace Theatres in Cleveland, Youngstown and Akron, Ohio, following their engagement at the Eastwood Park, Detroit, Mich. On October 2 Dorsey will open at the Congress Hotel in Chicago where he will remain for an indefinite period.

Anson Weeks and his orchestra are being featured currently at the Westwood Symphony Gardens, Detroit, Mich. Weeks and his orchestra play for both the floor show and dancing.

Benny Meroff and his "Merry Mad Gang" opened an engagement at the Hotel New Yorker on Thursday, September 2. This is Meroff's first hotel engagement in New York in a number of years, although he has frequently played several theatre engagements in the interim.



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War does not determine who is right—only who is left.

—Source Unknown.

Penalties For Failure to File Contracts

THE laws requiring the filing of a contract or a written statement of conditions under which engagements are to be played have been in effect for one year. Despite this fact, many members still seem to be unaware of this requirement and fail to deposit contracts when playing engagements in the jurisdiction of another local.

Any member or group of members playing engagements in another local's jurisdiction are required under the provisions of Article XII, Section 9; Article XIII, Sections 9 and 10, and Article XIV, Preamble, to file a copy of their contract with the local in whose jurisdiction the engagement is to be played, before playing same. Article XII, Section 9, covers miscellaneous out-of-town engagements; Article XIII, Sections 9 and 10, and Article XIV, Preamble, cover traveling engagements of all kinds. Failure to comply with the provisions of these laws renders members subject to fines of not less than \$10.00 nor more than \$500.00.

Attention of the officers of the local unions is called to the fact that those contracting members who violate the provisions of Article XII, Section 9, by failing to file contracts on miscellaneous out-of-town engagements cannot be fined by a local union. The members coming under this category can be proceeded against only by filing charges with the International Executive Board for the violation of this section. For violation of Article XIII and Article XIV, the local may try the case and impose the penalty.

State Fair Engagements

IN order to equalize the prices of State Fair engagements, the International Executive Board has decreed that the price for either bands or orchestras playing State and County Fairs and Expositions shall be \$60.00 per week for side men, and \$90.00 per week for leader. These prices become effective September 15, 1937.

No Jobs For Workers Over 40?

DOES man's economic life end at 40? Labor doesn't think so and neither does a New York legislative committee which will soon begin an investigation of the question.

The committee, headed by State Senator Prichard H. Strong of Rochester, will take up discrimination in employment against older workers, in a series of public hearings throughout New York. Because of the state's outstanding importance in industry and commerce, the investigation is of national interest and should throw light on age discrimination throughout American industry.

Senator Strong has been told by many workers they could not find employment because they are past 40. He pointed out the injustice of this, saying:

"It is not age which determines a man's worth in business and industrial fields. If there is discrimination in the employment of persons over 40, we want to know it."

The investigation, if thorough, should prove of much value and help in the formulation of effective educational and legislative policies for dealing with age discrimination.

What Price War?

THE great Juggernaut, War, has an unquenchable thirst. The sanguinary debacle in Spain was not sufficient; another great conflict had to break out in the East in the undeclared war between Japan and China. The World War, which was a "War to end all wars," brought hope to the humanitarian that we were on the right track and that modern civilization would no longer be willing to permit the shooting down of human beings through the legalized slaughter called War.

A recent press dispatch from New England stated that a crutch factory in Warner, N. H., had been destroyed by fire. The dispatch further stated that the factory was busy night and day manufacturing crutches to send to Spain. Crutches to Spain—crutches to Japan—crutches to China. Crutches for a world filled with fanaticism blinded by racial, political and religious prejudices as well as a lust for power, empire and gain.

How long must this mockery go on? When will we learn the true brotherhood of man?

Living Stage Shows

THE 1937-38 theatre season is upon us, and the outlook for increased employment for musicians in theatre playing stage shows is somewhat brighter. From a low point of less than 2,000 musicians employed in theatres four years ago, the number increased to more than 5,000 during the past season. There is little question that the number will be greatly increased this year, but there is a very significant fact that cannot be overlooked. The large theatre chains are laggards in this respect. There is no reason why these chains which are owned and controlled by the picture producing companies should not do their part, and it is to their interest to do so for they will need the development of talent far more than they may realize at present.

RKO has come back so far that it will undoubtedly be discharged from receivership within the next three months. The Warner Brothers Corporation increased its profits by more than two million dollars to a net of \$4,400,388 for the twenty-six weeks ending February 27. Loews, Inc., show a net profit of \$17,018,081 for forty weeks ending June 3, for a net earning per share of \$85.68 on preferred stock and \$7.07 on the common stock, as compared to \$54.06 on the preferred stock for the same period last year and \$4.47 on the common stock. All this points to one thing, namely, that the chains are now in a position to give "Flesh" a fair trial, placing stage shows in a number of representative theatres for an extended period. A four or six weeks' period is not a fair trial as the public does not have an opportunity to become acquainted with the fact that the shows are being offered before they are again taken out of the theatres. An honest and sincere effort will not only produce much talent for the picture producing companies, it will also pay profits to the corporations, demonstrating as in the case of many of the independent theatres that the public is tired of straight picture shows and will welcome the variety form of entertainment in the theatres.

Lower Fares Benefit Public

VACATION and other travelers who have enjoyed lower railroad fares in the Eastern territory for more than a year have the Baltimore & Ohio Railroad to thank.

Over the protests of other big Eastern roads, which vociferously opposed lower fares, the Baltimore & Ohio won a fight for reductions in June, 1936, bringing fares in the East in line with those which had already benefited the public and increased railroad revenue in the South and West.

The B. & O., more farsighted than other lines, saw that the trend of the times called for lower fares unless the railroads were to continue to lose passenger traffic. So it pioneered in seeking reductions, as it had pioneered in air conditioning of passenger cars and in other moves to make railroad travel more attractive.

Unemployment Census at Last

LABOR scored a victory in the passing by Congress in its closing sessions of a bill for a census of the unemployed. The American Federation of Labor has been urging such a census but for some unaccountable reason the Roosevelt Administration has opposed it.

Labor favors a count of the unemployed for it knows that more than estimates of unemployment are needed. There should be definite knowledge. The best hope for successful treatment of any disease lies in knowing what the disease is, its causes and its extent. Unemployment is a disease of the greatest seriousness affecting society. When we know the extent of unemployment, there will be more hope of effectively coping with it.

This May Have Some Effect

AN unusual verdict, or at least unusual in this country—damages awarded to a railroad company against a truck driver as the aftermath of a motor vehicle-locomotive crash at a grade crossing—has been returned by a Georgia jury.

Evidence was to the effect that the driver had driven his truck against a passing locomotive at a crossing with

such force that the locomotive was overturned and the engineer killed. Witnesses testified that the locomotive, drawing a train, was moving slowly through Stratham, Ga., at the time of the accident; that whistle and bell signals were sounded, and that people in the vicinity tried to halt the truck.

The jury awarded the railroad \$500.00 damages. Another jury had previously awarded the engineer's widow \$12,000.00 damages.

This case should serve as a warning to motorists who may be tempted to try contesting rights at grade crossings with trains.—From the Greensboro (N. C.) Record.

Reports of Death of A. F. of L. Greatly Exaggerated

IS it only a passing illusion, or is there really some ground for believing that these last few weeks we have heard and seen very little of John L. Lewis but a great deal of William Green? One might almost say it is like the present situation in the starry firmament, where various celestial bodies are passing through phases and peaks and obscurations. But yesterday, as Mark Anthony might have said, the word of John L. Lewis was all over the front page. Now it is William Green who spends apparently the greater part of his time between the White House and the Capitol; and the Senators stand at attention as he goes by.

All along, to be sure, news of the death of the A. F. of L. was greatly exaggerated, even when John L. Lewis was most of the newspaper. Recent figures would indicate that Mr. Green's organization has been taking in new members by the hundreds of thousands instead of rapidly melting away.

The above lines from "Topics of the Times" in the New York Times, indicate that the public is just as much aware as we are of the fact that the A. F. of L. is still a going concern. Instead of dying it has gained more than a million members in the past fifteen months.

Wage Taxes and Inflation

WAGE-EARNING and salaried workers and their employers this year are pouring into the old age benefits fund an estimated sum of 915 million dollars in wage taxes. Next year the sum paid in will be nearly two billion dollars. Eventually it will exceed three billion dollars a year.

In theory the money is being taken from pay envelopes and held in trust to be paid back in old age benefits at some future time. Actually the money is being paid out on current bills of the government and wage-earners are left with the illusion they are laying up a cash reserve for old age. What they are doing is paying an income tax on their earnings with no exemptions.

With the money spent today, will the government be able to pay when the time comes? The government's deficit on August 11 was \$36,800,000,000—the greatest debt in the country's history. And old age benefits today is just another of the government's debts.

The presumption now is that the old age benefits debt will be paid in full, but the same presumption applies to every other debt of the government.

After a few years the government stands to make a tremendous profit on payroll taxes, after payment of every cent due on old age benefits. The employee and his employer will pay in 6 per cent of his earnings, while all the government expects to pay back to the worker in old age benefits is 3½ per cent, and keeping the other 2½ per cent for itself.

In other words, the government stands to profit well over a billion dollars a year, after the payment of every cent due on old age benefits. In simple terms this means the government will retain for its own use 42 cents of every dollar paid in as wage "income" taxes, and the worker can expect to get back 58 cents, or eight cents more than he paid in as his share of the tax. That is the extent to which "he gets more than he paid in."

No one finds fault with the intent and purposes of the Social Security Act, but in the handling of the reserve fund, there has been little up to this time to command confidence in the old age benefits program.

One of the first acts of the new Congress should be to amend the Social Security Act so as to provide adequate protection of the taxes paid for Social Security. In addition, the budget should be balanced next year, for if we continue to go on as we are at the present time, inflation is sure to come and then all such funds will be dissipated.

Music on the Radio

THE last survey of music played over the radio indicates that Music Shows constitute 63.8 per cent of all radio programs. The surprising feature is that Dance Music dropped from 33.6 per cent to 29.6 per cent of the Musical Programs with the other classes of music rising from 66.4 to 71.4 per cent. Evidently the taste of the public is turning to the classics and better grade of light music, again demonstrating the educational phase of radio broadcasting.

Over
FEDERATION
Field

By CHAUNCEY A. WEAVER

The Indiana State Conference of the American Federation of Musicians came into existence on August 8th of the current year at Indianapolis. Other states had experimented along this line—why not the Hoosier commonwealth?

Fourteen out of the twenty Locals in the state responded, while two not represented sent word that they were in harmony with the Conference idea and promised co-operation.

The following Locals sent delegates: Local 3, of Indianapolis; Local 25, of Terre Haute; Local 35, of Evansville; Local 58, of Fort Wayne; Local 141, of Kokomo; Local 162, of Lafayette; Local 203, of Hammond; Local 245, of Muncie; Local 278, of South Bend; Local 414, of Bremer; Local 578, of Michigan City; Local 352, of Frankfort; Local 732, of Valparaiso; Local 764, of Vincennes.

The conference was held at V. F. W. headquarters.

Local No. 3 was a gracious host. For the purpose of adjusting the machinery and setting the same in motion, Delegate H. James Flack, of Fort Wayne, was named temporary presiding officer, and Secretary A. Hammerschlag, of Local 3, took care of the minutes.

Very properly the Conference did not seek to blaze new trails or explore broad expanses of territory on their first get-together. They proceeded to lay proper foundations and perfect an organization. They discussed the proper ingredients for a constitution and briefly sounded out some of the plans for improvement of working conditions which was within their legitimate province.

After gastronomic cravings had been sated with a fine lunch, the conference concluded its first session by electing the following officers: President, F. L. Ritchey, Local 578, Michigan City; vice-president, William Greuling, Local 3, Indianapolis; treasurer, Fay Bloss, Local 278, South Bend; secretary, A. Hammerschlag, Local 3, Indianapolis.

Under commission from President Jos. N. Weber it was the privilege of the writer of these lines to attend the conference and deliver an address to which the delegates listened with Spartan fortitude.

At the conclusion of the conference, we were permitted, through the kindness of Secretary A. Hammerschlag, to visit Bro. Clarence Adkins, a delegate from Local 3 to many national Federation conventions, who has recently sustained a great bereavement in the passing of his faithful wife of many long and happy years. His many old acquaintances throughout the national jurisdiction will hold him in sympathetic memory.

The Indiana Conference has made a good start and should be able to demonstrate itself a progressive and constructive influence in musical affairs in that state within a very short time.

Congress, with characteristic generosity and foresight, has appropriated three million dollars for the "preservation of wild life." Probably the idea is to have bigger and better night clubs.

Without violating any of the canons of modesty we hope—may we be permitted to say that Iowa seems to be leading the corn crop procession again this year.

The following paragraph clipped from *Cleveland Musician*, Local No. 4, will be read with interest by a wide circle of Federationists:

Genevieve, wife of Board member Ed. Haug, sustained minor injuries and a severe shock while driving on Lexington Ave. one evening not long ago. An oncoming machine recklessly driven crashed them head on. Ed. fortunately escaped and prompt medical attention soon eased the bruised Mrs. Haug. Their machine, however, was a complete wreck.

If this had to happen we are glad that it was the machine which had to go to the scrap heap—rather than Ed. and his estimable wife. Their wide circle of friends will hope they have fully recovered—and are already breaking in a new machine.

There has come to our attention a rotogravure section from a recent issue of the *Boston Herald* which has been highly interesting, due to the fact that an entire page is devoted to the Boston Concert Band, a WPA organization of 100 members, and under the direction of our long-time friend, W. A. Barrington-Sargent, delegate to national conventions from

LABOR HI-LITES
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JOHN GREENLEAF WHITTIER
1807-1892

ONE OF AMERICA'S FOREMOST POETS AND ARDENT ANTI-SLAVERY SUPPORTER, HE AROUSED PUBLIC SENTIMENT IN FAVOR OF THE AMESBURY, MASS. MILL STRIKERS IN 1852, DRAWING UP THEIR RESOLUTIONS AND PETITIONS FOR THE 10-HOUR DAY DECLARING:

"I HAVE LONG BEEN CONVINCED THAT THE TERM OF DAILY LABOR IN MANUFACTURING COMPANIES SHOULD BE ABRIDGED."



THIS LABEL IS USED ON THE COVER OF ALL BOUND BOOKS, LEDGERS, AND PADS.

Local 9 for more years than we shall attempt to enumerate. There is a fine picture of the director himself leading the band in a spirited march; a side view of the reed section, consisting of 23 members; two of the solo cornets out of the dozen men in that section; also sketches or snap-shots taken by the photographer of various groups as they sat in various park locations eagerly listening to the music of the band. Those Bostonians are music lovers and they are not afraid to express their sentiments of appreciation. For example, we find in the *Boston Traveller*, a communication from Miss Mary E. Whiting, a lady 75 years of age, former school teacher and long identified with many cultural phases of Boston life, in which she records her impressions of one of the concerts in the following words:

Out of the stillness came the announcement from Mr. Sargent that the band would play a Bouquet of Medleys compiled by himself.

After a few various melodies, the band broke into the introduction of the "Carnival of Venice." A trumpet variation followed. Any untrained ear could have at once detected the variation was being executed by an artist of the first rank.

Perfect floods of notes came from the instrument; a volcano was emitting sparks of lava; bullets were coming from a repeater as though shot against panes of glass; the Roman candles were not, as yet, all set off from the Fourth of July fireworks; oodles of notes, clear and crisp, ended the variation in a blaze of glory; the contest finished, the prize awarded.

Upon inquiry from one of the bandmen, I learned the soloist was Nelson Bernier of Salem Willows fame, the very man Sousa wanted twenty years ago.

What master musical mind conceived such a stunt? That of Barrington-Sargent, the WPA band leader.

From the Lone Star State of Texas comes an interesting story of how a farmer, through the novel expedient of installing a radio in his cow-barn, and permitting the waves of melody to flow as he extracts the lactal fluid from the bovine udder, is being rewarded with such rich returns there are indications that dairying may be completely revolutionized in that state. Some of the incidental experimentation of the farmer in question is sufficient to point a moral as well as adorn a tale. He takes careful note of the quality of music which the lowing kine seem to prefer. Invariably when jazz numbers have been played cows have kicked over every pall of milk their pedal hoofs could reach. Wagner's "Evening Star," Schubert's "Serenade," and "By the Waters of Minnetonka," have a soothing influence and seem to harmonize with the cud-chewing rhythm in evidence around the hour of milking-time. Some of the old-time Gospel song favorites like "I've Reached the Land of Corn and Wine," "Pull for the Shore," and "What Shall the Harvest Be," are also twilight favorites. We understand there is talk of continuing the Dallas and Fort Worth exhibitions indefinitely in order that this pastoral novelty, in possibly somewhat abbreviated form, may be accorded a wider range of display.

What is the matter with the world when in the Twentieth Century of the Christia Era "relief" continues to be one of the overshadowing issues of the hour? O, yes, you have the answer. It is the selfishness of the other fellow!

If China ever gets fully awake there may be a tea-spilling episode which will make that American Colonial affair look like a Punch and Judy boxing match.

Manufacturers anticipate a big business in manufacturing ladders for farmers, needed in reaching the higher ears of western corn being raised this season.

As a feature of August meanderings, we shall not soon forget a summer night which permitted contact with one of those Grant Park concerts in Chicago. The audience was measured by the acre. Day-time heat had been chased away by Lake Michigan breezes which fanned the shore. An azure sky gave heavenly salute with far-flung constellations which seemed to be chanting the music of the spheres. With Bro. Alfred Rackett to usher us into an ideal seating position and Bro. Emil Borre to lead us safely out of the dissolving multitude, and back to the hotel again, we spent two hours which in deed and in truth seemed to signalize the end of a perfect day. An orchestra of something like 80 or 100 instrumentalists occupied the shell, which, under the magic of Walter Steindal's baton, litterly filled the night with music, while the cares which infested the day folded their tents like the Arabs and silently stole away.

We have seen a few criticisms in the Chicago papers to the effect that programs, now and then, have been embellished with bits of so-called "popular music," with a resultant lowering of the standard of former years. Certainly on the night to which we refer no such program blemish was in evidence. Personally, we hope nothing of the kind will ever occur. We look upon these Grant Park concerts as one of the most notable musical undertakings known to the Middle West. The immense crowds in nightly attendance is all the demonstration needed that high-grade music will draw and receive its full mead of appreciation. In connection therewith we append the following editorial from the *Chicago Tribune* under the caption, "Music for the Crowd":

It has long been gospel in the United States that big sports events draw the tremendous crowds. The sports people will have to look to their laurels after the appearance of Rubinoft and his violin at the Grant Park concert.

Estimates of the attendance ran as high as 225,000. Those who were turned away will have another opportunity to hear the great popular fiddler when he appears on the evening of August 21 at the annual Tribune Music Festival in Soldiers Field.

The sports promoters may object that people pay to see their spectacles, and that if Joe Louis and Max Schmeling were to fight for nothing on the Chicago lake front they might attract a million people. Conceded, but this does not detract from the service rendered by the Music Festival and the

Grant Park concerts in uncovering the latent interest of Chicagoans and their neighbors in music.

Even without such headliners as Rubinoft the concerts have been attracting nightly crowds as high as 50,000 to 100,000. They represent a first class job of salesmanship by Park Commissioner James C. Petrillo, who is also president of the Chicago Federation of Musicians.

It may be recalled that the first year's concerts were financed by the union and by private subscriptions. Since that time the park district has put up the money. The attendance has confirmed Mr. Petrillo's original contention that in the public recreation program of a community music has as valuable a place as sports.

Upon another recent summer evening we turned the radio dials, and like a mighty surge of melody from a distant shore came the sound billows of Beethoven's "Eroica" Symphony, under the artistic reading of the great Philadelphia Orchestra—the eminent Iturbi at the director's stand. How easy in such an hour to forget the season's heat, all things that vex or annoy, and simply revel in the harmonies which burst forth from the soul of one of the Immortals, something over a century ago. Who can compute, comprehend or appreciate what radio has already meant to the music lovers of the world? And who dare hazard prediction as to the part it will play in business affairs, social activities and in the realm of art in the years which are to come?

Interesting things are constantly happening in the realm of Local Federation administration. Recently an elderly gentleman walked into the office of Secretary Logan A. Teagle of Local No. 24, Akron, Ohio, and expressed desire for membership in the American Federation of Musicians. His personal history disclosed that he had never been a member of the American Federation of Musicians. He was born in 1863 and was therefore seventy-four years of age. When asked what instrument he played he replied—"Fiddle, and I want to be listed as such." The Akron Local was glad to accept his application for two reasons: first, he is the oldest applicant who ever applied for membership; second, an honest man who admits his classification as "Fiddler." There is a certain toploftical attitude which is sometimes assumed which seems to regard the term "Fiddle" as a sacrilegious perversion of the more polished and artistic term of "Violin." However, those disposed to be thus finicky on the subject should bear in mind that the term "Fiddle" is one around which many historic references continue to linger. Beginning with that ancient episode in which Nero scraped the catgut when Rome was in conflagration; on down to the days when Mother Goose Tales entertained childhood with the story of the "Cat and the Fiddle," and still later when Henry Ford exemplified whimsicality by employing a trio of old-timers who could "Fiddle" for his own entertainment, the instrument so named, has played its part in "music's voluptuous swell." May it be

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shadows of the Old Fiddler squad never grow less.

Throwing champagne is not the best form of consumption known to either polite or impolite society.

Congress adjourned. "Parting was such sweet sorrow!"

National Labor Convention next month at Denver. We refer to the A. F. of L.—not the CIO. Will it not be great stuff when these two organizations reach the point where they send "fraternal delegates to each other?"

While the corn belt sweaters, remember Tampa enjoys that cool Gulf breeze.

OFFICIAL PROCEEDINGS

Of the Forty-second Annual Convention of the American Federation of Musicians

Kentucky Hotel, Louisville, Kentucky

FOURTH DAY

Continued from Last Month

RESOLUTION No. 23

If a radio station is declared nationally unfair no music created by union musicians can be piped through to said unfair radio station.

- WM. S. GREENE, Local No. 342.
- C. E. MORRIS, Local No. 506.
- C. LAHSER, Local No. 332.
- F. A. MALAMBRI, Local No. 265.
- C. C. KEYS, Local No. 20.
- E. J. SMITH, Local No. 546.
- E. E. STOKES, Local No. 65.
- F. L. DIEFENDERFER, Local No. 135.
- A. BARRON, Local No. 759.
- E. F. LLOYD, Local No. 150.
- C. W. WEEKS, Local No. 111.
- R. N. CARLSON, Local No. 470.
- W. B. HOCOTT, Local No. 266.
- J. N. KAUFMAN, Local No. 123.
- E. A. DEL PRETE, Local No. 248.
- F. C. NOWICHI, Local No. 30.
- E. J. SARTELL, Local No. 328.
- G. MURK, Local No. 73.
- C. H. BELL, Local No. 384.
- J. H. COLLUM, Local No. 628.
- T. T. FRECK, Local No. 377.
- P. McMASTERS, Local No. 427.
- L. F. STEVENS, Local No. 107.
- H. STEINICHEN, Local No. 148.
- A. A. TOMEI, Local No. 77.
- GEO. W. COOPER, Ja., Local No. 257.
- ED. S. MOORE, Local No. 6.
- C. W. HOLLOWBUSH, Local No. 619.
- H. RIDENHOUR, Local No. 342.

RESOLUTION No. 24

No sustaining music may be piped in from other jurisdictions to a radio station unless said radio station has a staff of musicians considered ample by the office of the President.

- WM. S. GREENE, Local No. 342.
- C. E. MORRIS, Local No. 506.
- C. LAHSER, Local No. 332.
- F. A. MALAMBRI, Local No. 265.
- C. C. KEYS, Local No. 20.
- E. J. SMITH, Local No. 546.
- E. E. STOKES, Local No. 65.
- F. L. DIEFENDERFER, Local No. 135.
- A. BARRON, Local No. 759.
- E. F. LLOYD, Local No. 150.
- C. W. WEEKS, Local No. 609.
- R. N. CARLSON, Local No. 470.
- W. B. HOCOTT, Local No. 266.
- J. N. KAUFMAN, Local No. 123.

- E. A. DEL PRETE, Local No. 248.
- F. C. NOWICHI, Local No. 30.
- E. J. SARTELL, Local No. 328.
- G. MURK, Local No. 73.
- C. H. BELL, Local No. 384.
- J. H. COLLUM, Local No. 628.
- T. T. FRECK, Local No. 377.
- P. McMASTERS, Local No. 427.
- L. F. STEVENS, Local No. 107.
- H. STEINICHEN, Local No. 148.
- GEO. W. COOPER, Ja., Local No. 257.
- ED. S. MOORE, Local No. 6.
- C. W. HOLLOWBUSH, Local No. 619.
- H. RIDENHOUR, Local No. 342.

RESOLUTION No. 25

Records cannot be played by a radio station without the permission of the local in whose jurisdiction a radio station operates. All rulings subject to review by the President's office.

- WM. S. GREENE, Local No. 342.
- C. E. MORRIS, Local No. 506.
- C. LAHSER, Local No. 332.
- F. A. MALAMBRI, Local No. 265.
- C. C. KEYS, Local No. 20.
- E. J. SMITH, Local No. 546.
- E. E. STOKES, Local No. 65.
- F. L. DIEFENDERFER, Local No. 135.
- A. BARRON, Local No. 759.
- E. F. LLOYD, Local No. 150.
- C. W. WEEKS, Local No. 609.
- R. N. CARLSON, Local No. 470.
- W. B. HOCOTT, Local No. 266.
- J. N. KAUFMAN, Local No. 123.
- E. A. DEL PRETE, Local No. 248.
- F. C. NOWICHI, Local No. 30.
- E. J. SARTELL, Local No. 328.
- G. MURK, Local No. 73.
- C. H. BELL, Local No. 384.
- J. H. COLLUM, Local No. 628.
- T. T. FRECK, Local No. 377.
- P. McMASTERS, Local No. 427.
- L. F. STEVENS, Local No. 107.
- H. STEINICHEN, Local No. 148.
- A. A. TOMEI, Local No. 77.
- GEO. W. COOPER, Ja., Local No. 257.
- ED. S. MOORE, Local No. 6.
- C. W. HOLLOWBUSH, Local No. 619.
- H. RIDENHOUR, Local No. 342.

RESOLUTION No. 26

Transcriptions cannot be played by a radio station without the permission of the Local in whose jurisdiction a radio station operates. All rulings subject to review by the President's office.

NEW Supremacy in Brass



CORNET - TRUMPET - TROMBONE

They're new! they're different! they're the most amazing achievement since radio... Rich new voices, positively thrilling... Tonal spread, solid, boundless... Intonation, why was this never done before?... Action, "velvet speed."

But please don't attempt to believe these claims from this telling. Be skeptical. Go now to your Buescher music dealer and literally demand to be shown. Try these new True Tones, yourself. Only that exhilarating experience will convince. Complete details of internal re-designing which led to these achievements may be obtained from your dealer, or by writing us direct.



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BUESCHER BAND INSTRUMENT CO.
920 Buescher Building, Elkhart, Indiana

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- C. E. MORRIS, Local No. 506.
- C. LAHSER, Local No. 332.
- F. A. MALAMBRI, Local No. 265.
- C. C. KEYS, Local No. 20.
- E. J. SMITH, Local No. 546.
- E. E. STOKES, Local No. 65.
- F. L. DIEFENDERFER, Local No. 135.
- A. BARRON, Local No. 759.
- E. F. LLOYD, Local No. 150.
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- A. A. TOMEI, Local No. 77.
- GEO. W. COOPER, Ja., Local No. 257.
- ED. S. MOORE, Local No. 6.
- C. W. HOLLOWBUSH, Local No. 619.
- H. RIDENHOUR, Local No. 342.

RESOLUTION No. 27

A 2 per cent tax similar to the Theatre Defense Fund shall be assessed all radio musicians on their weekly salaries. This fund will be used to pay strike benefits exactly as outlined in the Theatre Defense Fund. Subject to the approval of the President's office; if necessary the radio fund can be augmented by drawing from the theatre fund or vice versa.

- WM. S. GREENE, Local No. 342.
- C. E. MORRIS, Local No. 506.
- C. LAHSER, Local No. 332.
- F. A. MALAMBRI, Local No. 265.
- C. C. KEYS, Local No. 20.
- E. J. SMITH, Local No. 546.
- E. E. STOKES, Local No. 65.

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TRUMPET TROUBLES

Your lip troubles, inability to play high tones, lack of endurance, etc., are difficulties due ENTIRELY to using the wrong mouthpiece! The remedy is to use the RIGHT mouthpiece. There is no other KNOWN remedy! To have the right mouthpiece it must be one specially made for—YOU! "BUILT-TO-FIT" to meet YOUR individual need!

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\$2.00 WHITE MESS JACKETS \$2.00

Coal cloth material, trimmed blue, all sizes (slightly used), cleaned, pressed; bargains; cost new \$10.00. Regulation (used) Band Coats, blue, black, \$2.50. Bell Top Caps, new, \$1.00; used, \$1.00. 18 Maroon Coats, \$80.00; 15 blue, \$30.00. Drum Majors' Outfits, \$7.00. White Ballo Mess Jackets, new, \$4.00. Beautiful Leader's Outfit, complete, \$15.00. Place-Accordion, 120 bass, in case, \$15.00. Rare Drum, gold-plated, in case, "Lucky," \$10.00. Mess Jackets of all kinds and colors, \$2.00 (used), bargains. Free Lists.

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- F. L. DIEFENDERFER, Local No. 135.
- A. BARRON, Local No. 759.
- E. F. LLOYD, Local No. 150.
- C. W. WEEKS, Local No. 609.
- R. N. CARLSON, Local No. 470.
- W. B. HOCOTT, Local No. 266.
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- E. A. DEL PRETE, Local No. 248.
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- ED. S. MOORE, Local No. 6.
- C. W. HOLLOWBUSH, Local No. 619.
- H. RIDENHOUR, Local No. 342.

RESOLUTION No. 67

The International Executive Board shall promulgate a set of rules, regulations and price lists covering all radio broadcasting performances, and, when completed, shall publish the same to all Locals of the A. F. of M. Thereafter, all radio broadcasting shall be under the national jurisdiction of the A. F. of M.

- HARRY C. MANVELL, Local No. 161.
- RALPH S. FOX, Local No. 161.

RESOLUTION No. 4

After September 1, 1937, recordings by members of the American Federation of Musicians may only be made under the following conditions:

ALL RECORDINGS

except Sound Picture Recordings of the type known as Movietone, Vitaphone, etc., provisions for which will be found herein under the caption, "SOUND PICTURE RECORDINGS."

1. Recordings may be made for use in the home and in foreign countries.
 2. ALL OTHER recordings may be made and used provided the same number of musicians employed in the making of the recordings are employed whenever and wherever such recordings are used.
- NOTE: The intent of this clause is to cover the use of recordings in all places of business so that the locals shall then have control of the uses for which all recordings are made with the privilege to grant concessions as the respective locals see fit.
3. The "dubbing" of records, which means the re-recording of records or any part thereof, is prohibited.
 4. When a recording is made of a broadcast it shall not be cleared unless paid for at both the broadcasting and recording scales.
 5. All recording engagements must be contracted for on a form to be supplied by the American Federation of Musicians. Before any recording engagement is fulfilled each contract must be approved by the American Federation of Musicians. All records so made must be registered with the Secretary of the American Federation of Musicians, who shall assign to each record a register number. The recording company must agree that before the registered record is used for any purpose whatsoever a clearance permit shall be obtained from the American Federation of Musicians. Each record shall have marked thereon the number of musicians used in making same.

SOUND PICTURE RECORDINGS

1. Sound Picture Recordings made by members of the American Federation of Musicians may be used in theatres charging not over 25 cents admission, provided one local Federation member is used. Where the price of admission exceeds 25 cents, the sound picture recording company must agree that these recordings shall be permitted to be used in these theatres only on condition that the same number of local musicians will be employed as were employed in the making of the original sound recordings.

NOTE: In each case where a very large number of musicians are used the Inter-

national Executive Board shall make a ruling as to the number of men to be used in theatres for those particular pictures.

2. The "dubbing" of sound recordings, which means the re-recording of recordings or any part thereof is prohibited.

3. Contract provisions:

(a) All sound picture recording engagements must be contracted for on forms furnished by the American Federation of Musicians for this purpose. All contracts must be approved by the American Federation of Musicians.

(b) Among other provisions the following clause shall be incorporated in the contract:

"Each sound picture recording shall have a registered number, which number must be filed with the American Federation of Musicians. The sound recording company agrees that, before the registered recording is used for any purpose whatsoever, a clearance permission must be secured from the American Federation of Musicians."

- SAMUEL P. MEYERS, Local No. 2.
- CLARENCE E. MAURER, Local No. 2.
- KENNETH FARMER, Local No. 2.

RESOLUTION No. 6

Resolved, That the fifth paragraph on page 157 of Article XV of the National By-Laws of the American Federation of Musicians and also the last paragraph on page 157 of the same article be amended to read as follows:

No member of the American Federation of Musicians shall be permitted to engage in any manner whatsoever in the production or manufacture of recordings, transcriptions or other mechanical reproductions of sound of any type, nature or description except on the following terms and conditions:

"A." Any such records, transcriptions or other reproductions of sound shall be solely restricted to private, non-commercial (direct or indirect) use, in which case such recordings, transcriptions or other mechanical reproductions of sound shall plainly state that the same shall be "for home use only."

"B." Members shall be permitted to engage in the making of records, transcriptions or other mechanical reproductions of sound to be sold and/or used beyond the territorial boundaries of the United States of America and the Dominion of Canada, provided all such records, transcriptions and other mechanical reproductions of sound shall plainly state that their sales and use shall be "for foreign sale and use only."

"C." Any records, transcriptions or any other mechanical reproductions of sound to be used for purposes other than those enumerated in paragraphs "A" and "B" hereof shall be made only under the express condition that whenever and wherever such records, transcriptions or other mechanical reproductions of sound are used, a stand-by (man for man) shall be paid in accordance with the prescribed price list of the local or locals, and to such local or locals, in whose jurisdiction such records, transcriptions or other mechanical reproductions of sound are used or performed. Provided that whenever the number of members used in the production and manufacture of any such records, transcriptions or other mechanical reproductions of sound shall be in excess of twenty-five (25) a greater number than twenty-five (25) shall not be required as a stand-by. Provided further that on any standard program or performance, in accordance with the present custom and usage, as of the date of this resolution, the number of stand-bys to be paid shall be determined by the largest number of members who engaged in the production or manufacture of any such record, transcription or mechanical reproduction of sound used in such programs of performance.

Be It Further Resolved, That the International Executive Board of the American Federation of Musicians shall forthwith formulate, draft and prescribe a form or forms of contracts to carry out the intents and purposes of this resolution and provide for penalties for contracts or agreements or any other violations, in derogation thereof.

- ALBERT LUCONI, Local No. 5.
- LOUIS MOTTO, Local No. 5.
- GEO. V. CLANCY, Local No. 5.

RESOLUTION No. 13

The use of phonograph records and electrical transcriptions over the radio and in music machines of public places is causing a serious condition in the employment opportunities of musicians and threatens to cause even more serious complications even though the actual making of records and transcriptions does fur-

nish employment for comparatively few musicians,

Therefore Be It Resolved, That the American Federation of Musicians prevent its members from making phonograph records or electrical transcriptions, unless the manufacturers of such records and transcriptions agree with the A. F. of M. that their productions shall not be used in radio station or in music reproduction machines of public places.

- G. PIPITONE, Local No. 174.
- CHAS. RITTNER, Local No. 174.
- JOHN DeDROIT, Local No. 174.

RESOLUTION No. 19

Whereas, the return of living entertainment and living music to theatres is being retarded and prevented through the action of theatre circuits largely controlled by motion picture producers, and

Whereas, it is absurd for musicians to furnish the music for making sound films for such producers, since such sound films provide employment for comparatively few at the expense of the many and enable the theatres of these producers to remain open without living music or living entertainment.

Be It Resolved, That the American Federation of Musicians prevent its membership from furnishing the music or making recordings for sound films.

- G. PIPITONE, Local No. 174.
- CHAS. RITTNER, Local No. 174.
- JOHN DeDROIT, Local No. 174.

RESOLUTION No. 39

Whereas, The menace of evils emanating from the abuse and misuse of mechanical reproductions of music such as wired music, transcriptions and other recordings devices are curtailing in great measure the opportunity of employment to the members of the Federation and constitute a threat which may annihilate the profession in the future and, whereas, in our desire to assist the President of the American Federation of Musicians in reaching the best possible regulations to protect the interests of our members, we conducted an intensive investigation of the entire subject matter and submitted the report of same to our President.

Therefore, Be It Resolved, That regulations and restrictions upon the mechanization of performances and services rendered by the American Federation of Musicians be enacted by our Federation and to aid the Federation in reaching a decision which will prove of greatest benefit to all members of the Federation we submit the following suggestions and propositions for the consideration of the Convention and the officers and members of our entire Federation.

1. That no wired music be allowed in a place for displacement of live music now employed in such a place.
2. That hotels and restaurants and halls be classified according to seating capacity, rate of charges, etc., and that regulations be adopted providing that a certain number of live musicians must be employed in such places according to classification. The contract with the wired music company would, of course, provide that its service should not be sold to any such place unless live music were employed therein in accordance with the foregoing classification.
3. That regulatory provisions should bind a particular owner, and any firm, corporation or place of business with which he may subsequently be associated, so that the obligations imposed by the regulations cannot be dodged by change of firm name or personnel.
4. That the regulation should apply to the particular place, regardless of change of ownership.
5. That reproduction of a master record shall never be used for a wired broadcast.
6. That a master record or reproduction thereof can be used only in the state where produced and cannot be transported for use to any other state.
7. That records made by union musicians shall not be usable for broadcasting or sale purposes by organizations having no contractual relations with the Union.
8. That the rate of pay of musicians for recording be increased.
9. That royalties be paid to the Union by the broadcasting companies based upon the extent of the use of particular recordings and said royalties shall be paid to the Union for the creation of a fund with which to build and maintain retirement homes, for old and disabled musicians.
10. That wired music cannot replace live music in any place where such music is now employed, even though the latter are not now union men, without notice to the Union of the intention to replace such live music therein, and first afford-

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The report is accepted and the committee is discharged with the thanks of the Convention.

The Committee on International Musician reports through Chairman Byrne:

RESOLUTION No. 66

Whereas, The financial affairs of the A. F. of M. are of great interest and concern to all members and,

Whereas, The receipts and disbursements, that were formerly published in detail, monthly, in the International Musician, are no longer being so published,

Therefore, Be It Resolved, That the publication of such detailed receipts and disbursements be again published monthly in the International Musician so that all the members may know just where the receipts come from and where they go.

JAMES S. TOOHER, Local No. 69.

The resolution is withdrawn with the consent of the Convention.

RESOLUTION No. 97

Whereas, Many Locals fail to send reports to the Musicians' Journal monthly, as called for in Section I, Article VIII, on account of the requirement that such reports be sent by "registered mail."

Therefore, Be It Resolved, That the words, "by registered mail," on second and third lines of Section I, Article VIII, be eliminated.

JAMES S. TOOHER, Local No. 69.

The unfavorable report of the Committee is concurred in.

Louisville, Ky., June 17, 1937.

To the Officers and Delegates of the American Federation of Musicians in the Forty-second Annual Convention.

Greetings:

We, the undersigned, your Committee on the International Musician Journal, herewith respectfully submit the following, our report, to the Convention:

Many of the members of this committee, having served in the same capacity at the last previous Convention, feel a deep personal satisfaction in seeing our suggestions and recommendations carried out. We are unanimous in extending our hearty congratulations to Brother Birnbach for the excellent work he is doing.

THE INTERNATIONAL MUSICIAN is not only gaining rapidly in popularity among the members of our profession, but it is attracting the favorable attention and gaining the admiration of many people outside of the profession who never before were interested.

The fact that the JOURNAL'S income from advertising has more than doubled in a few short months, is tangible evidence that both the written and oral statements of our members and friends do not over-estimate the progress of our publication.

With the foregoing facts in mind, it is indeed regrettable that more than four score Locals have failed to send in revised mailing lists for periods ranging from one to four years. The following Locals are those guilty of this inexcusable neglect:

Table with 2 columns: Local Name and Date. Includes Locals like New Castle, Pa., Anderson, Ind., Joliet, Ill., etc.

Table with 2 columns: Local Name and Date. Includes Locals like Coal City, Ill., Junction City, Kan., Deadwood, S. D., etc.

And for that reason many members of these Locals do not receive this even better and more popular publication for which they pay dues.

We learn of only one criticism at this time. That being the omission of complete Treasurer's reports. After hearing Brother Birnbach's explanation of that, we respectfully recommend that the incoming Executive Board find ways and means to furnish Local Secretaries with complete itemized reports of the Treasurer not less than once each quarter.

IN CONCLUSION, We again express our deep appreciation for the excellent results that have occurred through the energy and effort of Secretary Birnbach; and, while further improvements can be made in our JOURNAL, we are confident that when those improvements become practical, then Brother Birnbach will not fail to seize the opportunity.

Respectfully submitted, JAMES D. BYRNE, Chairman;

JAMES FLACK, Secretary;

- FRANK MAGALSKI, JAMES HOLYFIELD, N. J. SCHMAUCH, JESSE GREENWALD, HARRY C. MANVELL, HERMAN KENIN, HARRY M. STEVENSON, DILLON J. PATTERSON, REINHARDT ELSTER, PAUL R. METZGER, GEORGE P. BOUTWELL, HENRY ZACCARDI, CHESTER E. WHEELER, F. E. BOTSFORD, AL. B. WOECKENER, H. G. SLOAN, SAMUEL G. ANDERSON, ERNEST CURTO, WILLIAM GROHNDRORFF, HARRY BLOOM, A. C. LIGHT.

On motion, the report of the Committee is adopted.

The following communications are read and spread on the minutes:

Canton, Ohio, June 15, 1937.

Mr. Joseph N. Weber, President, American Federation of Musicians, Officers and Delegates.

Dear Brothers:

Another year has come to pass, and the American Federation of Musicians are assembled in the City of Louisville for their Forty-second Annual Convention. May your deliberations be on the same constructive lines that has made the American Federation of Musicians one of the outstanding Locals in the American Federation of Labor.

With the advancing times and the new conditions coming before the delegates, it requires a lot of serious thought and judgment to adjust the perplexing questions.

I am not with you in person, but my spirit is in Louisville with you, and may

your Convention be one of great success for the benefit of all our members.

With my very best wishes to the officers and delegates, I remain,

Your Old Friend,

ADAM A. SHORB, Member of Local 111.

Kansas City, Mo. June 15, 1937.

Joseph N. Weber, A. F. of M. Convention. Sincere fraternal greetings and hearty good wishes for a successful convention.

FRED S. JOSTE, Secretary, Local No. 34.

Hollywood, Calif., June 15, 1937.

Joseph N. Weber, President, American Federation of Musicians in Convention Assembled, Hotel Kentucky, Louisville, Ky.

Sincere best wishes to the Kentucky Colonels assembled. Hope you all enjoy your Juleps and have one for me. May your deliberations continue to advance the cause of we-uns of the Federation as in the past.

F. CAROTHERS.

REPORT OF THE INTERNATIONAL EXECUTIVE BOARD

Kentucky Hotel, Louisville, Ky., June 14, 1937.

Meeting called to order at 8:00 P. M. All members present.

A letter from Local No. 336, Burlington, N. J., requesting jurisdiction over Medford Lakes, which is now in the jurisdiction of Local No. 77, Philadelphia, is read.

The delegates from Local No. 77 appear. The delegate from Local No. 336 does not appear. The matter is referred to the Secretary's office for further investigation.

Request of Local No. 101, Dayton, Ohio, for a review of Case No. 924 (claim of R. H. Sloan and Earl P. Taylor of the Paramount Amusement Company against member Carroll Dickerson of Local No. 208, Chicago, Ill., for \$135.00 alleged damages sustained through breach of contract) in which matter the Local alleges a \$50.00 advance should be returned to Sloan & Taylor.

Delegate Culbertson appears before the Board in connection with the matter. On motion, the case is reopened. The claim is allowed against member Dickerson for \$50.00.

Request of Local No. 128, Richmond, Va., for reconsideration of Case No. 1226: Request of Local No. 128, Richmond, Va., to have the names of the Mosque Theatre and Ballrooms of that city, Frank W. Corley, manager, placed on the National Unfair and Defaulters' Lists.

Delegates Cowardin and Kaufman appear before the Board regarding the matter and state they had two claims involved in this case.

On motion, the Board does not reopen the case, the Secretary to notify the Local that the claim of \$64.00 was not allowed when the case was originally before the Board.

The Chairman explains the matter of the recordings made by the WPA orchestras. The WPA administration has issued an order stopping the making of radio transcriptions by WPA orchestras in New York and, furthermore, will not make any recordings in accordance with the agreement formerly reached with the Federation.

Request of Local No. 285, New London, Conn., for an extension of jurisdiction to include the jurisdiction of former Local No. 611, Westerly, R. I., and that of Local No. 235, Norwich, Conn., which local Local No. 285 claims is improperly handled.

Delegate E. Paclera of Local No. 285 appears before the Board; states Westerly is east and Newport is the nearest local in that direction.

The delegate is instructed that an extended jurisdiction cannot be granted for territory belonging to a local in good standing.

The Board again considers the conditions of truck circuses (third class). The matter is discussed at length with the idea of trying to improve the working conditions of members in this field.

The entire subject matter is referred to the President's office with full power to act.

Case No. 1230. Charges preferred against the members of the Tom Mix circus band. This case is also referred to the President's office with full power to act.

The proposed tour of Maestro Mascagni is again considered.

The Board will have no objection if he plays only non-competitive, non-sponsored engagements.

The session adjourned at 11:00 P. M.

Kentucky Hotel, Louisville, Ky., June 15, 1937.

Meeting called to order at 9:40 A. M. by President Weber. All members present.

Delegates Muro, Keys and Burke of Local No. 20, appear before the Board.

The local requests a ruling on payments of per capita tax on life members who are exempt from dues. They are informed that the local is not required to pay tax on such members.

They request information on entertainers who incidentally accompany themselves on musical instruments. The delegates are informed that such entertainers come under the jurisdiction of the American Federation of Actors.

The delegates request information on Hill Billy acts that are imported for radio engagements. They are informed that they have the same rights as any other traveling units.

They request information as to a string quartette which plays non-competitive engagements. They are informed that such engagements have never been interfered with.

Information is requested as to the rights of a leader of a veteran band who became a member of a local. This is a purely local matter and does not properly come before the Executive Board. However, advice regarding the situation is imparted to the delegates.

Information is requested as to the right of imposing restrictions on an outside member who has played in an amateur orchestra and did not deposit his transfer. They are given information as to the rights of the local under the policy of the American Federation of Musicians under such circumstances.

Other information regarding Federation laws is imparted to the delegates.

Delegate Thlemonge of Local No. 256, Birmingham, Ala., appears in regard to a request for jurisdiction over St. Clair, Shelby and Blount counties. Nearest local to the west is Nashville, 200 miles, and to the east, Atlanta, Ga., 110 miles. On motion, the request is granted.

Delegate Horner of Local No. 279, London, Ont., Canada, appeared before the Board on matters of interest to the Local.

The Treasurer reports that flood sufferers in Evansville, Ind., Cincinnati, Ohio, Louisville, Ky., Paducah, Ky., Ashland, Ky., Huntington, W. Va., Parkersburg, W. Va. and London, Ont., Canada, received relief from the Special Flood Donation Fund.

Delegates Serra and Sharp of Local No. 595, Vineland, N. J., appeared before the Board and requested an extension of jurisdiction south 40 miles to include Wildwood which is now in the jurisdiction of Local No. 77.

The matter is laid over until the delegates from Local No. 77 can also appear.

Delegates Kiefer, Grover and Glasgow of Local No. 26, Peoria, Ill., appear before the Board in regard to the question of admitting colored musicians to Local No. 26 or giving them a subsidiary charter. The local voted to accept them as members but later voted to reconsider the matter and laid it over until after the Convention.

They asked the advice of the Board. They request that they be permitted to form a subsidiary local with the number of colored musicians now available.

On motion, the matter is referred to the President's office.

Delegate McMasters of Local No. 427, St. Petersburg, Fla., appears before the Board regarding a matter of jurisdiction and requests an extension of the local's jurisdiction. He presents a letter in which Locals No. 721 and 729 agree to the request.

On motion, the request is granted.

The Tampa request is again considered and the local is advised that it may exercise its original jurisdiction.

The session adjourned at 12:15 noon.

Kentucky Hotel, Louisville, Ky., June 15, 1937.

Session called to order at 8 P. M. by President Weber. All members present.

Delegates Tomel, Riccardi and Comfort of Local No. 77, Philadelphia, and Delegates Hyder, Fairfax and Brown of Local No. 274, Philadelphia (colored), appeared before the Board in connection

sity of regulating the making and use of recorded music.

The propositions for such regulation are read and discussed by all at length.

The prospective employment opportunities for musicians and the lack of such opportunities at present is discussed by all parties at length.

The session adjourned at 1:00 P. M.

The session is resumed at 3:30 P. M.

Mr. S. R. Fink appears before the Board in regard to a proposition for the employment of musicians, and the regulation of electrical transcriptions.

He proposes that no electrical transcriptions be sold—they should only be leased, remaining at least partially the property of the orchestra or the Federation. Mr. Fink's plan is to advertise an orchestra which has secured employment through electrical transcriptions.

The Board considers rules for the regulation of the broadcasting stations that broadcast records and electrical transcriptions.

The session adjourned at 5:45 P. M.

New York, N. Y.,
July 28, 1937.

The meeting is called to order at 10:00 A. M. by President Weber. All members present.

James W. Baldwin, representing National Association of Broadcasters; Sydney M. Kaye, representing Columbia Broadcasting System; Ben Selvin, representing Associated Music Publishers, Inc.; L. W. Lowman, representing Columbia Broadcasting System; E. Wallerstein, Frank B. Walker, D. Mackay, representing R. C. A. Manufacturing Co.; C. L. Egner, E. Gardner Prime, representing National Broadcasting Co.; Arthur E. Garmalze, representing Associated Music Publishers, Inc., and McGregor & Sollie, attended.

Inasmuch as it was considered important that all broadcasting companies be represented during the deliberations, it was agreed that the meeting adjourn to Thursday at 10:00 A. M.

The representatives retire and the session adjourned at 11:00 A. M.

The session resumed at 3:00 P. M.

The Board considers an extensive survey of the radio stations in the United States and Canada. Conditions of employment in network and independent radio stations is discussed at length. Methods of furthering the interests of the Federation in the present situation are discussed at length.

Conditions in the motion picture industry and the recording in motion picture studios are considered and discussed at length.

Adjourned at 6:45 P. M.

New York, N. Y.,
July 29, 1937.

Meeting called to order by President Weber at 10:15 A. M. All members present.

Alfred J. McCosker, Theodore C. Strelbert, representing WOR and Mutual Broadcasting Co.; Fred Weber, representing Mutual Broadcasting System; Frank P. Schreiber, representing WGN, Inc.; Joseph T. Finnegan, Julius F. Seebach, Jr., representing WOR; Willet H. Brown, representing Don Lee Broadcasting System; James W. Baldwin, representing National Association of Broadcasters; L. W. Lowman, Sydney M. Kaye, representing Columbia Broadcasting System; Mark Woods, E. Gardner Prime, C. L. Egner, C. W. Fitch, representing National Broadcasting Co.; C. O. Langlois, R. C. Wentworth, representing Langlois & Wentworth; Harold Field, representing Mid-West Recording Co.; M. M. Blink, representing Standard Radio; Jack Kapp, Milton Diamond, representing Decca Records, Inc.; Frank B. Walker, E. Wallerstein, D. Mackay, representing R. C. A. Manufacturing Co.; Arthur E. Garmalze, representing McGregor & Sollie and Associated Music Publishers; Ben Selvin representing Associated Music Publishers; E. V. Brinkerhoff, representing E. V. Brinkerhoff, Inc.; C. H. Venner, representing Conquest Alliance Co., Inc.; P. J. Deutsch, A. J. Kendrick, F. J. Quillinan, representing World Broadcasting System; W. Meyerson, representing New York Broadcasting System; A. J. Rosenberg, representing Trans-American Broadcasting & Television Corp.; H. Allen Campbell, representing Michigan Radio Network, attended.

President Weber outlines the purpose of the conferences and reads the conditions adopted by the International Executive Board for the purpose of regulating the use of recorded music and providing more employment opportunities for our members.

The comparative number of musicians employed in theatres and in the radio and recording industry is discussed.

The stipulations are as follows:

1. No records to be used at any station unless musicians are employed.

2. To have musicians employed at radio stations, such stations must be licensed by the American Federation of Musicians.
3. Radio stations are not to be licensed for the making of records of any kind.
4. Members of the Federation will not be permitted to play for any broadcasting studio if their services are transmitted to a radio station which uses records but does not employ musicians.
5. Only records of licensed manufacturers can be played by members.
6. Members of the Federation can only play for employers who use records which are registered and numbered in accordance with the agreement with the recording or transcription corporations and the Federation.
7. Records which are taken from the air or pilfered in any other way are not to be used under any circumstances.
8. Recordings made in accordance with the rules of the Federation can only be used at radio stations if the same number of musicians are employed at the radio stations which make the records.
9. All contracts with the radio stations made with members of the American Federation of Musicians or trade agreements with Locals must contain the conditions under which the Federation permits members to make records.
10. An announcement of a mechanical production must in all cases be clearly made so as to make the public fully aware of same.
11. The Federation is ready and willing to permit transmission of music made by its members to a radio station which employs an orchestra and which in addition thereto uses nothing but records made by licensed recording companies.
12. All contracts made by members of the Federation must contain stipulations in accordance with which records can be made and the stipulations under what conditions the services of studio orchestras may be transmitted to other radio stations.
13. In no jurisdiction of any Local of the American Federation of Musicians can members play for an employer in contradiction of any of the above rules.
14. All contracts between members and radio corporations, stations or networks, or trade agreements between members and radio corporations, stations or networks in order to be valid must be approved by the International Executive Board of the American Federation of Musicians, the President of the Federation or any authority designated for that purpose by the Federation. Furthermore, contracts must contain all stipulations under which members of the American Federation of Musicians can make records or render services for radio corporations, stations or networks.

1. Agreed in principle.
2. Agreed in principle.
3. Agreed that records can be made with proper restrictions.
4. Same as No. 1. Chains claim contracts hinder regulations of stations not actually owned or managed by the networks.
5. Declarative—will be law of the Federation.
6. Declarative—will be law of the Federation.
7. Agreed to by all.
8. Contains the entire purpose of the conferences. Is to be used as a yardstick for the solution of the problem.

Recess was taken at 1:30 P. M., the Executive Board remaining in executive session. Recess was taken at 1:40 P. M.

The session resumed at 2:30 P. M. At 4:00 P. M. the representatives of the various interests returned to the meeting.

Mr. Lowman states that the sphere of interest of the chains is limited. He suggests that the Federation send letters to all radio stations setting forth the demands of the Federation. Mr. Woods states the method will aid the chains in coming to a solution of the problem.

The Board went into executive session at 4:15 P. M.

The general session resumed at 4:45 P. M.

The Federation offers to negotiate for those stations owned and controlled by the networks and take care of the others at a later date.

A general discussion followed.

At 5:40 the session adjourned until 9:00 P. M.

The session reconvened at 9:15 P. M. The Board discussed the present situation at length.

The meeting adjourned at 12:00 midnight.

New York, N. Y.,
July 30, 1937.

The meeting is called to order at 10:15 A. M. by President Weber. All members present.

L. W. Lowman, Sydney M. Kaye, H. M. Akerberg, representing Columbia Broadcasting System; James W. Baldwin, representing National Association of Broadcasters; John Shepard 3d, representing Colonial Networks, Yankee Network; Mark Woods, E. Gardner Prime, C. L. Egner, C. W. Fitch, representing National Broadcasting Co.; H. Allen Campbell, representing Michigan Radio Network; Fred Weber, representing Mutual Broadcasting System; Theodore C. Strelbert, representing Mutual Broadcasting System and WOR; Frank P. Schreiber, representing WGN, Inc.; Willet H. Brown, representing Don Lee Broadcasting System; Joseph F. Finnegan, Ray S. Lyon, representing WOR; Harold Field, representing Mid-West Recording; Frank B. Walker, E. Wallerstein, representing R. C. A. Manufacturing Co.; D. Mackay, representing Victor Co.; E. V. Brinkerhoff, representing E. V. Brinkerhoff & Co., Inc.; P. L. Deutsch, A. J. Kendrick, H. J. Quillinan, representing World Broadcasting Co.; Ben Selvin, representing Associated Music Publishers, Inc.; Arthur E. Garmalze, representing Associated Music Publishers, Inc., and McGregor & Sollie; Herbert R. Ebenstein, representing Atlas Radio Corp.; E. J. Rosenberg, representing Trans-American Broadcasting & Television Co.; A. E. Satherly, representing American Record Corp.; Jack Kapp, Milton Diamond, E. J. Stevens, Jr., representing Decca Records, Inc.; C. O. Langlois, R. C. Wentworth, representing Langlois & Wentworth; C. H. Venner, representing Conquest Alliance Co., Inc.; D. S. Provost, Ted Sills, representing Jean V. Grombach, Inc., attended.

The broadcasters propose that negotiations be carried on for those stations that they own and control.

They are advised of conditions under which the Federation will agree to such negotiations.

The stipulations are again discussed.

9. All contracts with radio stations made with members of the American Federation of Musicians must be under the conditions agreed upon between corporations making records and such as make electrical transcriptions. This provision is explained in detail.
 10. An announcement of a mechanical production must in all cases be clearly made so as to make the public fully aware of same. This is declarative and refers to the previous stipulations.
 11. The Federation is ready and willing to permit transmission of music made by its members to a radio station which employs an orchestra and which in addition thereto uses nothing but records made by licensed recording companies. Also declarative.
 12. All contracts made by members of the Federation must contain stipulations in accordance with which records can be made and the stipulations under what conditions the services of studio orchestras may be transmitted to other radio stations. Also declarative.
 13. In no jurisdiction of any Local of the American Federation of Musicians can members play for an employer in contradiction of any of the above rules. Also declarative.
 14. All contracts between members and radio corporations, stations or networks, or trade agreements between members and radio corporations, stations or networks in order to be valid must be approved by the International Executive Board of the American Federation of Musicians, the President of the Federation or any authority designated for that purpose by the Federation. Furthermore, contracts must contain all stipulations under which members of the American Federation of Musicians can make records or render services for radio corporations, stations or networks. This stipulation is made to perfect the control by the American Federation of Musicians.
- The Board resolved into an executive session at noon.
- Recess was taken at 2:20 P. M.
- The session resumed at 3:15 P. M.
- S. Sprague, representing E. V. Brinkerhoff, Inc., and Loren E. Watson, representing Associated Music Publishers, attended the afternoon session.
- The general method of negotiations was discussed at length.
- The revised stipulations are read and considered.
- Mr. John Shepard calls attention to the delayed broadcast feature where Rule No. 3 might stop the making of a transcription for the purpose of broadcasting the program at a later hour on the same day.

This applies only to commercial programs. Mutual states that it may occasionally apply to an important sustaining program when a local station is broadcasting local musicians on a local commercial program.

At 5:00 P. M. the Board resolved into an executive session.

The Executive Board agrees to meet on September 14th and to meet with the industry on September 16th.

The revision of Rule No. 3 is considered to meet the special need and is adopted.

The Board agrees on a sub-committee of three members of the Executive Board to confer with representatives of the industry, the sub-committee to be appointed by the President. Two days is required to arrange a meeting.

Open session is resumed.

The addition to stipulation No. 3 is presented and agreed to by the meeting.

"In the event that a sponsored program cannot be put on the air at the exact time allotted to it, an electrical transcription may be made of such program to be put on the air on the same day, but the American Federation of Musicians must immediately be advised that such has been done and the record of such transcription must be sent to the A. F. of M. to be destroyed."

The President in his closing remarks requests the sincere cooperation of the entire industry and outlines the only alternative which is the calling of a special convention.

The meeting adjourned at 6:00 P. M.

New York, N. Y.,
August 2, 1937.

The meeting was called to order at 10:00 A. M. All members present.

Harold Field, representing Mid-West Recording Co.; Frank B. Walker, E. Wallerstein, representing R. C. A. Manufacturing Co.; D. Mackay, representing Victor Co.; E. V. Brinkerhoff, S. Sprague, representing E. V. Brinkerhoff & Co., Inc.; P. L. Deutsch, A. J. Kendrick, H. J. Quillinan, representing World Broadcasting System; David Eisen, Thomas J. Valentino, representing The Starr Co., Gennett Records; Herbert R. Ebenstein, representing Atlas Radio Corp.; Ben Selvin, representing Associated Music Publishers, Inc.; Arthur E. Garmalze, representing Associated Music Publishers, Inc., and McGregor & Sollie; M. M. Blink, representing Standard Radio; Jack Kapp, Milton Diamond, representing Decca Records, Inc.; James W. Baldwin, representing National Association of Broadcasters; A. E. Satherly, P. W. Altschuler, representing American Record Co.; C. O. Langlois, P. C. Wentworth, A. Walter Socolow, representing Langlois & Wentworth; Ray S. Lyon, representing WOR Recording Service; D. S. Provost, Ted Sills, representing Jean V. Grombach, Inc.; E. J. Rosenberg, representing Trans-American Broadcasting & Television Corp.; C. H. Venner, representing Conquest Alliance Co., Inc.; Irving Mills, representing Master Records, Inc.; L. W. Lowman, Sydney Kaye, representing Columbia Broadcasting System; Mark Woods, C. L. Egner, R. P. Myers, E. Gardner Prime, C. W. Fitch, representing National Broadcasting Co.; Joseph F. Finnegan, representing WOR, attended.

The eighteen stipulations are read and explained by President Weber.

Mr. S. Sprague objects to the restrictions being applied to electrical transcriptions, stating that transcriptions help employment opportunities. He states sound pictures alone are responsible for the unemployment of musicians.

President Weber explains the position of the Federation in regulation of its members. He states that the theatre employment is increasing and that more than five thousand members were employed in theatres during the past season, more than seven times the number permanently employed by the broadcasting industry.

The phonograph companies state that their problems are separate and apart from those of the transcription companies and therefore the manufacturers of phonograph records prefer to negotiate after the close of the transcription companies' session.

The matter is discussed by A. J. Kendrick, H. R. Ebenstein, C. L. Egner and A. J. Valentino.

President Weber states that stipulation No. 10 will be modified.

No. 13 is discussed by E. V. Brinkerhoff and S. Sprague. They ask if audition records can be taken from the air.

President Weber states No. 16 has been modified to read: "Unless a number of musicians satisfactory to the American Federation of Musicians are employed."

President Weber states No. 17 has been stricken out as this question has been made a national one and this stipulation no longer applies.

He advises No. 18 has been modified by adding the words: "Its President" after the words "American Federation of Musicians."

The recording companies request that they be permitted to meet with the Executive Board at 2:30 this afternoon—the transcription companies that they be permitted to meet with the Executive Board at 10:00 A. M. Tuesday morning.

The Board resolved into an executive session.

Recess is taken at 1:00 P. M.

The session reconvened at 2:30 P. M.

Frank B. Walker, E. Wallerstein, representing R. C. A. Manufacturing Co.; D. Mackay, representing Victor Co.; Irving Mills, representing Master Records, Inc.; M. H. Lavenstein, representing Brunswick Record Co., American Record Co., Columbia Record Co.; A. E. Satherley, R. W. Altschuler, representing American Record Corp.; Jack Kapp, Milton H. Diamond, representing Decca Records, Inc.; James W. Baldwin, representing National Association of Broadcasters.

Mr. Diamond states that the phonograph manufacturing companies are now in a position to reach an understanding with the International Executive Board. He requests an executive session with the Board.

Mr. Baldwin retires.

The eighteen stipulations are considered:

1. Explain the evil of circumventing of employment opportunities of musicians by reason of the uncontrolled use of recordings for profit. Explains the purpose.
2. There is no objection against recordings for home use or in their use for any purpose outside of the United States and Canada. O. K. if slot machines are included. President Weber states that it will be O. K. if these machines are not used where musicians would otherwise be employed or where employment opportunities may otherwise develop.
3. Members of the Federation will not in future make records which are to be used for profit unless musicians are employed in the place or establishment where so used. This includes radio, hotels, restaurants, cafes or any other place whatsoever where the use of records has the result of destroying employment opportunities of members. O. K. as read, providing the licensing provisions of radio stations are carried out.
4. The Federation is ready and willing to permit their use in such places or for such purposes as radio if it comes to some agreement with the employers using such records as the number of musicians to be employed. Declarative and qualifies the previous stipulation.
5. The dubbing or re-recording of records will not be agreed to by the Federation. Agreed to on musical records; on dramatic records, musical interludes may be dubbed-in provided this type of records is used for broadcasting only at stations where musicians are employed.
6. Members of the Federation will only make records under contracts containing these stipulations. O. K.
7. The Federation insists that it must be advised of all records made and for what purpose they are to be used with the understanding that records should not be placed at the disposal of an employer where it has the tendency to destroy employment opportunities or the developing of such. O. K.
8. Records henceforth made by each corporation must have a registered number to be filed with the Federation. Before such record is used anywhere for any purpose whatsoever, a clearance permission must be secured from the A. F. of M. O. K. Catalogue with the record numbers will be given to the Federation. Canadian Companies are the Compo Co. and Victor Talking Machine Co. of Canada.
9. Requests by employers that musicians should assign all their rights for the use of the master records to recording companies will be considered by the Federation as an attempt to circumscribe the employment opportunities of other members of the Federation and the Federation will not agree to such assignments.
14. Nothing herein must be so construed to rob an individual member of his property right that he may have or may acquire in any of his recordings. In connection with Nos. 9 and 14, Mr. Mackay states that they are devising a plan to stop all illegitimate and indiscriminate use of phonograph records. He outlines the plan to the Board. All phonograph companies represented are in accord with the proposal.
10. Members of the Federation will not render services at any place where records of any kind are used whether

they are new or library records unless some agreement exists with the employer using the records that musicians be also employed in addition thereto. Declarative of policy and agreed to in principle.

11. The making of any records by running a line through radio corporation studios or any other place for any other than legitimate purposes, that is, purposes in contradiction with these rules, is not agreed to by the Federation. O. K. Agreed to.
12. The making of records taken from the air with or without the knowledge of the musicians is not agreed to by the Federation. O. K. Agreed to.
13. All recording companies to be licensed by the American Federation of Musicians, the license to contain the stipulations under which members of the Federation will make records. O. K. Agreed to.
15. In no jurisdiction of any Local of the American Federation of Musicians can members play for an employer in contradiction of any of the above rules. Declarative and not objected to.
16. All recordings made in accordance with these rules can only be used in places and establishments or over the radio if the same number of musicians are used by the radio stations which receive same.
17. No record made can be used in the jurisdiction of a local union without the consent of such union. Nos. 16 and 17 are stricken out.
18. All contracts to be valid must be approved by the International Executive Board of the American Federation of Musicians or any authority designated for that purpose by the Federation. Declarative and not objected to. The Board resolves into an executive session. The general session is resumed. Additions to Nos. 3 and 8 are agreed to. The phonograph companies are advised of the position of the Federation insofar as the assignment of master record rights is concerned. The meeting adjourned until September 16th and a sub-committee of the companies will meet with a sub-committee of the International Executive Board in the interim. The meeting adjourned at 6:15 P. M.

New York, N. Y., August 3, 1937.

The meeting is called to order at 10:15 A. M. All members present.

D. S. Provost, Ted Sills, representing Jean V. Grombach, Inc.; E. J. Rosenberg, representing Trans-American Broadcasting & Television Corp.; C. H. Venner, representing Conquest Alliance Co., Inc.; Harold Field, representing Mid-West Recording Co.; E. V. Brinkerhoff, S. Sprague, representing E. V. Brinkerhoff & Co., Inc.; P. L. Deutsch, H. J. Quillinan, A. J. Kendrick, representing World Broadcasting; Herbert R. Ebenstein, representing Atlas Radio Corp.; M. M. Blink, representing Standard Radio; C. O. Langlois, R. C. Wentworth, A. Walter Socolow, representing Langlois & Wentworth; Marie H. Hawley, representing Intercontinental Audio-Video Co.; Stanley M. Lazarus, representing Advertisers Recording Service; Frank B. Walker, representing R. C. A. Manufacturing Co.; D. Mackay, representing Victor Co.; James W. Baldwin, representing National Association of Broadcasters; Mark Woods, C. L. Egner, E. Gardner Prime, representing N. B. C.; Ben Selvin, representing Associated Music Publishers, Inc.; Arthur E. Garmaise, representing Associated Music Publishers, Inc.; and McGregor & Solie; Ray S. Lyon, representing WOR Recording Service; Joseph F. Finnegan, representing WOR, attended.

Mr. Egner states that the transcription companies are not in complete agreement and request further time in which to bring their group to a common viewpoint.

Mr. Ebenstein asks where the responsibility rests when the transcription companies make transcriptions for a recording company or advertising agency under a contract made in good faith in conformity with their agreement with the Federation. President Weber explains the methods of procedure that will have to be pursued under such circumstances.

1. Explain the evil of circumventing of employment opportunities of musicians by reason of the uncontrolled use of recordings for profit.
2. There is no objection against recordings for home use or in their use for any purpose outside of the United States and Canada.
4. The Federation is ready and willing to permit their use in such places or for such purposes as radio if it comes to some agreement with the employers

using such records as to the number of musicians to be employed. Nos. 1, 2 and 4 are accepted with the above understandings.

3. Members of the Federation will not in future make records which are to be used for profit unless musicians are employed in the place or establishment where so used. This includes radio, hotels, restaurants, cafes or any other place whatsoever where the use of records has the result of destroying employment opportunities of members. No. 3 accepted with the additions adopted yesterday.
5. The dubbing or re-recording of records will not be agreed to by the Federation. Agreed to with an addition, "except in specified instances, agreed to by the Federation."
6. Members of the Federation will only make records under contracts containing these stipulations. Declarative.
7. The Federation insists that it must be advised of all records made and for what purpose they are to be used with the understanding that records should not be placed at the disposal of an employer where it has the tendency to destroy employment opportunities or the developing of such. Agreed as qualified re home file records.
8. Records henceforth made by each corporation must have a registered number to be filed with the Federation. Before such record is used anywhere for any purpose whatsoever, a clearance permission must be secured from the American Federation of Musicians. As amended in agreement with phonograph companies is read. Transcription companies request that the clause be changed to read: "Agree to furnish a copy of records upon request."
9. Requests by employers that musicians should assign all their rights for the use of the master records to recording companies will be considered by the Federation as an attempt to circumscribe the employment opportunities of other members of the Federation and the Federation will not agree to such assignments. Declarative and informative.
10. Members of the Federation will not render services at any place where records of any kind are used, whether they are new or library records, unless some agreement exists with the employer using the records that musicians be also employed in addition thereto. Declarative.
11. The making of any records by running a line through radio corporation studios or any other place for any other than legitimate purposes, that is, purposes in contradiction with these rules is not agreed to by the Federation. Read and explained by President Weber.
12. The making of records taken from the air with or without the knowledge of the musicians is not agreed to by the Federation. Read. President Weber advises that we will turn to Congress for further relief in this matter.
13. All recording companies to be licensed by the American Federation of Musicians, the license to contain the stipulations under which members of the Federation will make records. No objection.
14. Nothing herein must be so construed to rob an individual member of his property right that he may have or may acquire in any of his recordings. No objection.
15. In no jurisdiction of any Local of the American Federation of Musicians can members play for an employer in contradiction of any of the above rules. Declarative. No objection.
16. All recordings made in accordance with these rules can only be used in places and establishments or over the radio if the same number of musicians are used by the radio stations which receive same.
17. No record made can be used in the jurisdiction of a Local Union without the consent of such union. Nos. 16 and 17 are stricken out and a new paragraph added pertaining to use of records by radio stations.
18. All contracts to be valid must be approved by the International Executive Board of the American Federation of Musicians or any authority designated for that purpose by the Federation. Agreed to.

In answer to a direct question N. B. C. states it has an association with the R. C. A. Victor Talking Machine Co. of Canada.

World Broadcasting System products are purchased and distributed through Northern Electric Co. of Montreal.

Standard Radio and Langlois & Wentworth are distributed through All Canada Radio Facilities of Canada.

The Board resolves into an executive session at 11:30 A. M.

Additions to No. 3 are adopted as follows:

If recording companies are requested by a sponsor to make recordings for which the sponsor furnishes his own musicians, then such recording companies obligate themselves to do so only on condition that it be done in accordance with their own understanding with the American Federation of Musicians; the recordings are only to be used where members of the American Federation of Musicians are employed.

Industrial recordings are permitted only on condition that they are not to be used as public recordings, but are used solely for the purpose of acquainting with their contents the employees of the industry for which the recordings are made or prospective buyers of the products of such industry. However, they are not to be used at any place or at any time to which the general public is invited.

Addition to No. 5 is adopted as follows:

However, manufacturers may submit to the American Federation of Musicians cases wherein, in their opinion, exceptions should be made, with the understanding that the decision of the Federation shall be final.

Additions to No. 8 are adopted as follows:

Recording companies agree to furnish the American Federation of Musicians with their catalogue of recordings already made and advise them from week to week of new recordings made, it being understood that the recordings are not to be used or released before the Federation is so advised. If necessary for the immediate release of such recordings, the Federation to be immediately so advised. This also includes industrial recordings.

Manufacturers of recordings when making report to the American Federation of Musicians of recordings made by them, must also send copy of the script of the recordings so that the American Federation of Musicians may at all times be advised of what these recordings contain. Manufacturers of recordings shall at all times, when a request is made upon them by the Federation, furnish to the Federation a copy of any record made by them inclusive of those pressed in Canada.

The general session is resumed at 12:45 P. M.

Additions to Nos. 3, 5 and 8 are read and concurred in.

The transcription companies agree to meet with the International Executive Board on September 16, 1937.

The meeting adjourned at 1:00 P. M.

The session resumed at 3:30 P. M.

The Board considered the entire situation at length.

The proposition of air-checks is discussed.

The matter of the expense of policing radio and recordings is discussed.

The special meeting adjourns at 4:45 P. M. to reconvene on Tuesday, September 14, 1937.

New York, N. Y., August 3, 1937.

President Weber calls the Board into special session at 5:15 P. M. Present: Bagley, Brenton, Pirnbach, Murdoch, Hayden, Weaver, Petrillo, Parks and Secretary Emeritus Kerngood.

The special session is called to dispose of important matters now pending before the International Executive Board.

The Board refers rules pertaining to radio guest conductors to the sub-committee with full power to act.

The Board considers the matter of state fair prices. The Convention raised the price for orchestras from \$50.00 to \$60.00 for sidemen and from \$75.00 to \$90.00 for leader.

The Board rules that the increased price shall apply to bands playing state fair as well as orchestras.

The Board considers a request of Ovilla Benjamin for remission of a balance of \$50.00 due on a fine of \$100.00 imposed upon him by Local 198. On motion, the request is granted.

A request from the musicians of Oregon City, Ore., for a separate charter is read and considered.

The Board refers same to the Secretary for further investigation.

A request of the residents of Greenville, Pa., for a separate charter and objections interposed by Local 187, Sharon, Pa., is considered. On motion, the request for a separate charter is granted.

The Board considers the matter of a printing company entering into competi-

Mt. Vernon: Embassy Theatre.
 Newburgh: Academy of Music. Arcade Theatre. Bannister, Chas., Music Hall.
 New York City: Beacon Theatre. Belmont Theatre. Beneson Theatre. Blenheim Theatre. Grand Opera House. Irving Place Theatre. Loconia Theatre. National Theatre. New Amsterdam Theatre, 42nd St., near 7th Ave. Olympia Theatre. People's Theatre (Bowery). Provincetown Playhouse. Schwartz, A. H., Century Circuit, Inc. Washington Theatre (115th St. and Amsterdam Ave.).
 Niagara Falls: Hippodrome Theatre.
 Olean: Palace Theatre.
 Ossining: Victoria Theatre.
 Oswego: Gem Theatre.
 Pelham: Pelham Theatre.
 Syracuse: Empire Theatre. Rivoli Theatre.
 Troy: Bijou Theatre.
 LONG ISLAND, N. Y.
 Bayshore: Bayshore Theatre.
 Easthampton: Easthampton Theatre.
 Huntington: Huntington Theatre.
 Locust Valley: Red Barn Theatre.
 Mineola: Mineola Theatre.
 Patchogue: Patchogue Theatre. Rialto Theatre.
 Sag Harbor: Sag Harbor Theatre.
 Sea Cliff: Sea Cliff Theatre.
 Southampton: Southampton Theatre.
 NORTH CAROLINA
 Charlotte: Charlotte Theatre.
 Durham: New Duke Auditorium. Old Duke Auditorium.
 Henderson: Moon Theatre. Stevenson Theatre.
 High Point: Broadhurst Theatre. Broadway Theatre. Paramount Theatre.
 Wilmington: Academy of Music.
 Winston-Salem: Colonial Theatre. Hollywood Theatre.
 NORTH DAKOTA
 Fargo: Princess Theatre.
 OHIO
 Akron: DeLuxe Theatres.
 Bellefontaine: Court Theatre. Strand Theatre.
 Columbus: Garden Theatre. Grandview Theatre. Hudson Theatre. Knickerbocker Theatre. Southern Theatre. Uptown Theatre. Victor Theatre.
 Dayton: Palace Theatre.
 Fremont: Fremont Opera House. Paramount Theatre.
 Lima: Faurot Theatre. Lyric Theatre. Majestic Theatre. Rialto Theatre.
 Marietta: Hippodrome Theatre. Putnam Theatre.
 Marion: Ohio Theatre. State Theatre.
 Martins Ferry: Elzane Theatre. Fenray Theatre.
 Mt. Vernon: Lyric Theatre.
 Piqua: State Theatre.
 Shelby: Castamba Theatre. Opera House.
 Urbana: Clifford Theatre. Lyric Theatre.
 Washington Court House: Fayette Theatre.
 OKLAHOMA
 Blackwell: Bays Theatre. Midwest Theatre. Palace Theatre. Rivoli Theatre.
 Chickasha: Ritz Theatre.
 Enid: Astec Theatre. Criterion Theatre. New Mecca Theatre.
 Okmulgee: Inca Theatre. Orpheum Theatre. Yale Theatre.
 Picher: Winter Garden Theatre.
 Shawnee: Odessa Theatre.
 OREGON
 Eugene: State Theatre.
 Medford: Holly Theatre. Hunt's Criterion Theatre.
 Portland: Broadway Theatre. Mayfair Theatre. Moreland Theatre. Oriental Theatre.

Playhouse Theatre. Studio Theatre. Venetian Theatre.
 Salem: Hollywood Theatre.
 PENNSYLVANIA
 Alliquippa: State Theatre.
 Allentown: Lindy Theatre. Southern Theatre.
 California: Lyric Theatre.
 Chester: Lyric Theatre.
 Elwood City: Majestic Theatre.
 Erie: Colonial Theatre.
 Jessup: Favalas Theatre.
 Lancaster: Fulton Opera House.
 Lewistown: Rialto Theatre.
 Monongahela: Anton Theatre. Bentley Theatre.
 Palmerton: Colonial Theatre. Palm Theatre.
 Peckville: Favalas Theatre.
 Philadelphia: Casino Theatre. Fernrock Theatre. Gibson Theatre. Pearl Theatre. South Broad Street Theatre. Standard Theatre.
 Phillipsburg: Chambers Street Theatre.
 Pittsburgh: Pittsburgh Playhouse.
 Reading: Berman, Lew, United Chain Theatres, Inc.
 South Brownsville: Bison Theatre.
 Waynesburg: Waynesburg Opera House.
 York: York Theatre.
 RHODE ISLAND
 East Providence: Hollywood Theatre.
 Pawtucket: Music Hall. Strand Theatre.
 Providence: Bomes Liberty Theatre. Capitol Theatre. Hope Theatre. Liberty Theatre. Uptown Theatre.
 SOUTH CAROLINA
 Columbia: Royal Theatre. Town Theatre.
 SOUTH DAKOTA
 Mitchell: New Roxy Theatre.
 TENNESSEE
 Chattanooga: Bijou Theatre. Rialto Theatre. State Theatre. Tivoli Theatre.
 Elizabethton: Bonny Kate Theatre.
 Fountain City: Palace Theatre.
 Johnson City: Criterion Theatre. Liberty Theatre. Majestic Theatre. Tennessee Theatre.
 Knoxville: Rialto Theatre.
 Maryville: Capitol Theatre. Palace Theatre.
 Memphis: Princess Theatre. Suxore Theatre, 869 Jackson Ave. Suxore Theatre 279 N. Main St.
 TEXAS
 Abilene: Ritz Theatre.
 Brownsville: Capitol Theatre. Dittman Theatre. Dreamland Theatre. Queen Theatre.
 Brownwood: Queen Theatre.
 Burkburnett: Palace Theatre.
 Dallas: Little Theatre.
 Edinburg: Valley Theatre.
 Fort Worth: Little Theatre. Pearl Theatre.
 Galveston: Dixie No. 3 Theatre.
 Greenville: Gem Theatre.
 La Feria: Bijou Theatre.
 Longview: Liberty Theatre.
 Lubbock: Lindsey Theatre. Lyric Theatre. Palace Theatre. Rex Theatre.
 Lufkin: Texan Theatre.
 Mexia: American Theatre.
 Mission: Mission Theatre.
 Pharris: Texas Theatre.
 Plainview: Fair Theatre.
 Port Neches: Lyric Theatre.
 Raymondville: Ramon Theatre.
 San Antonio: Sam Houston Theatre. Zaragoza Theatre.
 San Benito: Palace Theatre. Rivoli Theatre.
 Sherman: Texas Theatre. Washington Theatre.

Temple: High School Auditorium.
 Tyler: High School Auditorium Theatre.
 Wichita Falls: Queen Theatre.
 UTAH
 Logan: Lyric Theatre.
 Provo: Crest Theatre.
 Salt Lake City: Rialto Theatre. State Theatre. Town Hall Theatre.
 VIRGINIA
 Hopewell: Harris Theatre. Marcella Theatre.
 Lynchburg: Belvedere Theatre. Gayety Theatre.
 Norfolk: Arcade Theatre. Manhattan Theatre. Wells Theatre.
 Petersburg: Marcel Theatre.
 Portsmouth: Gates Theatre.
 Richmond: Capitol Theatre. Grand Theatre. Lyric Theatre. Patrick Henry Theatre. Pontoon Theatre. State Theatre.
 Roanoke: American Theatre. Park Theatre. Rialto Theatre. Roanoke Theatre. Strand Theatre.
 Winchester: New Palace Theatre.
 WASHINGTON
 Tacoma: Riviera Theatre. Roxy Theatre.
 WEST VIRGINIA
 Charleston: Capitol Theatre. Kearse Theatre.
 Clarksburg: Opera House. Robinson Grand Theatre.
 Fairmont: Nelson Theatre.
 Grundy: Lynwood Theatre.
 Hildesheim: Lincoln Theatre. Strand Theatre.
 Huntington: New Roxy Theatre. Palace Theatre.
 New Cumberland: Manos Theatre.
 Parkersburg: Virginia Theatre.
 Warren: Manos Theatre. State Theatre.
 Wellburg: Palace Theatre. Strand Theatre.
 WISCONSIN
 Antigo: Home Theatre.
 Chippewa Falls: Loop Theatre. Rivoli Theatre.
 Menasha: Orpheum Theatre.
 Merrill: Como Theatre.
 Wausau: Ritz Theatre.
 DISTRICT OF COLUMBIA
 Washington: Universal Chain Enterprises. Wardman Park Theatre.
 CANADA
 ALBERTA
 Calgary: Capitol Theatre. Grand Theatre. Palace Theatre. Strand Theatre. Variety Theatre.
 Edmonton: Rialto Theatre.
 Lethbridge: Empress Theatre.
 MANITOBA
 Winnipeg: Beacon Theatre. Bijou Theatre. Dominion Theatre. Garrick Theatre. Province Theatre. Rialto Theatre.
 ONTARIO
 Hamilton: Granada Theatre. Lyric Theatre.
 Montreal: Stella Theatre.
 Niagara Falls: Webb Theatre.
 Ottawa: Centre Theatre. Little Theatre. Rideau Theatre.
 Peterborough: Regent Theatre.
 St. Catharines: Granada Theatre.
 St. Thomas: Granada Theatre.
 Toronto: Arcadian Theatre. Capital Theatre. Century Theatre. Cum Bac Theatre. Granada Theatre. Hart House (Theatre in connection with the University of Toronto).
 QUEBEC
 Quebec: Cartier Theatre. Imperial Theatre. Princess Theatre. Victoria Theatre.
 Sherbrooke: Granada Theatre. His Majesty's Theatre.
 SASKATCHEWAN
 Regina: Broadway Theatre. Grand Theatre.
 Saskatoon: Capitol Theatre. Daylight Theatre.

FIFE AND DRUM CORPS
 Drum and Bugle Corps, Walter R. Craig Post of the American Legion, Rockford, Ill.
 Perth Amboy Post 45, American Legion Fife, Drum and Bugle Corps, Perth Amboy, N. J.

AT LIBERTY
AT LIBERTY—Bandmaster and also Orchestra Conductor wants to locate in a musical community; will consider factory band or municipal. Reply to S. R. Samuelson, Dixon, Ill.
AT LIBERTY—Band director desires location in the southwest with well organized concert band; best of references and experienced in the school of directing; teaches violin and band instruments, also arranges. Band Director, 4300 Ellis Ave., South, Chicago, Ill.

For Sale or Exchange
FOR SALE—Piano-Accordion, 120 bass; beautifully engraved; \$125; list price, \$375. Joe Bernard, 108 Main St., Leontia, Ohio.
FOR SALE—C. G. Conn Tenor Saxophone, brass lacquered; Buffet Bb Clarinet, 17-8 wood, like new. Musician, Box 24, Crestline, Ohio.
FOR SALE—Oboes and E. Horns Lorens and Cabart, second-hand, conservatory, covered holes, reasonably priced. Fernand Roche, 427 West 61st St., New York, N. Y.
FOR SALE—Sousaphone, Holton Bbb silver, 14-inch bell, perfect, no dents, like new; \$125; rush. A. C. Stahl, 8 South Haviland Ave., Audubon, N. J.
FOR SALE—Xylophone, cost \$180, with case; 4 octave; used 3 years in theatre; will sell same for \$60 cash. Edward J. Dominik, 602 Ninth Ave., S., St. Cloud, Minn.
FOR SALE—A fine old double bass, attributed to Stradivarius; one-half size; swell back, wonderful tone, combining quality with volume; terms reasonable. Address, Owner, 35 Stearns Road, Watertown, Mass.
FOR SALE—Used Buffet Bb Clarinet (Boehm System), newly overhauled, new case, \$48; Leedy (floating head) Street Drum, case, \$23; used little. Musician, 152 Thompson St., New Bedford, Mass.
FOR SALE—One Meyer & Starke Harp, builders of the Lyon and Healy Harps; No. 105, cost \$1,000, will take \$400 cash, with case, in fine condition. Aniello DeVivo, 115 Wadsworth Ave., New York, N. Y.
FOR SALE—Saxophone, Buescher, Bb Tenor; silver-plated, including case; just overhauled; new pads, etc.; first \$55 will take it; snap. R. Koschak, 368 South 68th St., Philadelphia, Pa.
FOR SALE—Trombone, Holton, silver, medium bore and case, excellent condition; good slide action; no dents; will sacrifice for \$38.50; trial. I. Danzig, 16 East 177th St., New York, N. Y.
FOR SALE—String Bass, three-quarter size, swell back, practically new; cost \$125, price \$75; Sousaphone stand cost \$20, price \$10. Anthony Fiorillo, 171 Ward St., New Haven, Conn.
FOR SALE—Oboe "Cabart," conservatory system and case, excellent tone and condition, low pitch, \$32; excellent opportunity; trial. J. Hamberger, 1895 Morris Ave., Bronx, New York, N. Y.
FOR SALE—Orchestra Library, bought before 1927; 4,000 numbers; 11 and piano; \$300; will sell 10 single or 6 double numbers for \$1; no lists. Geo. P. Montgomery, Third and Chestnut, Harrisburg, Pa.
FOR SALE—King Baritone Sax.; factory overhauled; gold lacquered; with new case; outfit like new; C. O. D.; two days' trial; \$85; want Bass or Alto Clarinet. Wyman, 207 W. Iowa, Urbana, Ill.
FOR SALE—Values: Leedy Broadway, 5x14 Snare Drum, \$20; 14x25 Bass Drum, \$15; worst double, practically new; some traps reasonable; satisfaction or money back. William B. Busby, 30 W. Main, Chanute, Kans.
FOR SALE—Richenbacher Electric String Bass, \$100, like new, 14x28; green pearl Bass Drum, 14x; green pearl Snare Drum (Ludwig), \$45; Slingerland regular \$18 pedal, \$5. Just to go. 232 Charles St., St. Paul, Minn.
FOR SALE—String Bass, very old and with wonderful tone; have also a few fine Bass Horns, French and German models; price reasonable. Apply, Musician, 735 East 218th St., Bronx, New York, N. Y.
FOR SALE—Music Store, established in the line of all musical instruments for 30 years; excellent location in Newark, N. J. For further information write I. R. F., 42 Nutman Place, West Orange, N. J.
FOR SALE—1 set of Temple Blocks (5), including rack, trap table, Cymbal holders, used very little; will sacrifice it all for \$15; not a scratch on them; hurry. Daylight trial. B. Hirsch, 1225 Latona St., Philadelphia, Pa.

WANTED
WANTED—Lyon & Healy Harp; will pay cash. Address K. Attil, 1030 Bush St., San Francisco, Calif.
WANTED TO BUY—Alto or Bass Clarinet; give complete description, make and lowest price. Musician, 619 Cottage Row, Sycamore, Ill.
WANTED—Attractive girl pianist, not over 28 years of age; must play popular and classical music, also sing or double another instrument; don't misrepresent. Mildred Butz, 1124½ Aline St., New Orleans, La.

MISCELLANEOUS
BAND SCHOLARSHIP now open to qualified high school band musicians at one of the leading military schools of the east, 1937-1938 session; value up to \$1,000; selection by audition only; sophomores and juniors preferred; catalogue on request. Address, Major John M. Das Islets, Fort Duquesne Military Academy, Box 7825, Sharpsburg, Pa.

ART IN RUSSIA ON INCREASE
 Half a billion rubles for art development has been appropriated, this year, by the Soviet Government. By January 1, 1938, the USSR will have 813 theatres as against 775 on January 1, 1937, there will be an increase of 3,000 moving picture houses, bringing the total to 30,000; 11 new symphonic orchestras are in the process of organization, in addition to many choirs, orchestras of folk instruments and music ensembles. Over 250 exhibits of paintings, sculpture and architecture will be held this year. The number of art students, including those attending music, drama, pictorial, plastic art and moving picture schools, has increased by 30 per cent in the current year, reaching 10,000.

SERGE RACHMANINOFF
 I heard music, and I cannot sleep. I have been in some sad and distant land. Where silent footsteps thru dim horizons creep. And long, slow rivers wind thru choking sand.
 I heard winds tempestuous in the night. I heard water walling far away. I heard forests trumpet in their might. And moan together at the break of day.
 I heard voices sobbing in the dark. Because of love, loneliness, and pain. I heard singing when I seemed to bark. To twilight fields and low skies gray with rain.
 I heard trumpets and the roll of drums. Across those steppes, within these forests dim. I felt the sudden thrill that comes Upon the chanting of a mighty hymn.
 I heard music, and I cannot sleep. My heart shall know no peace, no pity yet. For in me whirl, like clouds across the deep. Things I can neither utter nor forget.
 —Nicholas A. Dunaev.

REMARKABLE THINGS SAID
 Democracy cannot hope to survive unless the fountains of thought as well as the avenues of speech are left free and unimpeded.—Dr. James Rowland Angell.
 All the poems glorifying war were written by those who had never seen war.—Dr. F. Raymond Clee.
 Sweating the workers is not the way to make any country great and prosperous.—Arthur Shaw, British labor leader.
 A laissez-faire society is only suitable in a primitive world; social control is our one great task now.—Eduard C. Lindeman.
 Australians hate strikes, because of their destructiveness and because, like war, they hurt women and children most.—Dr. James Marshall, noted Australian minister and naturalist.
 Dictatorships to day have passed the climax; people ruled by dictators are getting tired of false prophets.—Thomas Mann.

Report of the Treasurer . . .

FINES PAID DURING AUGUST, 1937

Table listing names and amounts for fines paid during August 1937. Includes names like Abbott, John; Aragon, Frank; Anderson, Robert; Alpert, Herman; Arpa, Sherry; Algor, Don; Arensman, Pat; Acosta, Alex; Benjamin, Ovlia; Brown, Lester; Bailey, Stuart; Biddick, Guy M.; Brandt, Bill; Bennings, Bert; Bowen, Claude; Barnett, Jerry; Butler, George; Benitez, Pepe; Byers, Ben; Becker, Bubbles; Benson, Frank; Carroll, Marian; Curbello, Herbert; Carter, Cecil; Castellanos, Don; Combatelli, Palmer; Cauete, E.; Caplan, Sam; Curtis, Jay L.; Cushing, Harry; Clark, Eddie; Cole, Winfield F.; Connor, Louis; Caocera, Emilio; Caocera, Ernest; Chase, Ronald; Lewis, E. A.; Darricott, George; Danman, Hal; DeVillera, Rod C.; DeGross, Orville; Echols, Charles; Earl, Warren; Ferdinando, Felix; Farnum, Chas. B.; Ferris, Blama; Frantz, Leo H.; Floras, Joe; Faux, Ivan; Fragler, Sam; Green, Linford; Guber, Al; Garren, Ralph H.; Gonzalez, Jesus; Garcia, Jules; Gomes, John; Garcia, Manuel; Gale, Howard; Hartinger, Joe; Holloway, Bernard; Hutnan, Michael; Hendricks, Dave; Henderson, Grayson; Hayes, Buzzy; Hogan, Chas. H.; Hill, Charles; Hupp, Russell V.; Hadden, Walter E.; Hogan, Bill; Holmes, John; Iverson, Ernest; Johnson, George T.; Jackson, Charles; Johnston, W. R. (Doc); Knight, Fred T.; Kuchenbecker, Clar.; Lisrow, Ellis; Lichtenstein, Ralph; Lynch, Gertrude; Lewis, Joe; Livek, Jole; Lonney, Lawrence; Mitchell, Raymond; Marshall, Frank; Murphy, Dick; Martella, Paul; Mason, Edgar; Matheson, Wm.; Meyer, Robert; Monia, Jos. A.; Miller, Walter; Nichols, Nick; Nioley, Glen; Nulph, Harold; Niemann, Frank; O'Neal, Addison; Ogden, Harry; Patterson, Jos.; Polikoff, Herman; Prokesch, Arthur; Phillip, Hugh; Roy, Zulce J.; Roy, Wilfred J.; Robbins, S. Robert; Rosa, George; Rasmussen, Charles; Ramires, Albert; Reyes, Rudy; Reinhart, Dick; Rosen, Gilbert; Sturdevant, John W.; Swenning, L.; Sandry, Murray; Sposito, Ted; Sayne, Leon V.; Seibart, Hy; Styoski, George; Thomas, Ray F.; Thomas, Howard; Tashen, Sam; Traub, Carl; Thurston, Hal; Travis, Jack B.; Veckrulse, Raymond; Williams, Stan; Walsh, Herbert, James, Jr.; Williamson, John; Young, Bernie.



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LEO SHAPIRO, New York City. Bass trombone NBC, WOR, Radio City Music Hall. Has played a Conn since 1910.



ALBERT ANGELOTTA, Honesdale, W.N.H., New York City. Formerly 1st chair, Capitol Theatre, N. Y., 4 years.



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Table listing names and amounts for claims paid during August 1937. Includes names like Marrier, Chester; Lockage, Frank; McPherson, Hugh; McMichen, Clayton; McKee, Calvin; Nathanson, Robert L.; Niemann, Frank; Parham, Tiny; Paris in New York, Inc.; Quodbach, Al; Roy, Wilfred J.; Redman, Don; Ries, Dave; Roberson, Orlando; Ringling Bros. & Barnum & Bailey; Circus; Stone, Russ; Stenstrom, Catherine; Schlosser, Wm. J.; Texas & Pan American Exp.; Tremaine, Paul (10% ref.); Weiner, Michael; Wheelock, J. Riley; Wells, Henry J.; Wendell, Connie.

Table listing names and amounts for claims paid during August 1937. Includes names like Albrook, Adolphus; Andre, Mildred; Elaine, Jerry; Burt, Carl; Bouche, Albert; Baegman, F. W.; Biagini, Henry; Backman, Ted; Becker, Bubbles; Carter, Chet; Castle, Jay; Casdulo, Joe; Creators, Giuseppe; Craig, Beatrice B.; Daws, Ray; DuPre, Roscoe; Davis, Art; Fishman, Edw. L.; Frank Furness Attractions; Garber, Jan; Jarmon & Hirst; Lowry, Paul; Martin, H. E.; Merson, Jack; Merson, Lloyd; Murr, Lloyd.

SPEECHLESS

Two Irishmen were working together in a quarry. Suddenly one of them fell down a deep hole and disappeared from sight. His mate, thoroughly alarmed, came to the edge of the hole and looked over. "Arrah, Pat," he called. "Are ye alive? If ye can speak, tell me." "Yes, Moike, O'm alive. But O'm spachless."—The Christian Science Monitor.

MARRIAGE

Mandy married a worthless chap, who even refused to deliver the washing she took in. One day she was talking to a white woman about the shiftless man she had. "Is he older than you, Mandy?" asked the lady. "Yasum, dat old no account am twelve years older dan Ah is!" "Then," sympathized the lady, "it must be a case of May having married December." "No ma'am, it ain't dat. It am mo' like Labor Day done married to April Fool."

FOLLOWING INSTRUCTIONS

"Great Scott!" said Mr. Newlywed, seeing broken crockery all over the floor. "Whatever has happened?" Mrs. Newlywed explained: "This cookery book says that an old cup without a handle will do for measuring—and its taken me 11 tries to get a handle of without breaking the cup."—Vancouver Sun. THE MODERN GRANDMA "Johnny, didn't I tell you to come right home from the barber shop?" "Yes, Ma." "Then why didn't you obey?" "I had to wait while grandma got her neck shaved." Then there's the doctor who advertised, "I treat all diseases. This includes children."—Pointer. At Utah, a gentleman is defined as a fellow that will not strike a woman with his hat on.—Humbug. It is the man of superior intelligence who knows when to laugh when a woman is telling a funny story.—Punch Bowl.

Respectfully submitted, H. E. BRENTON, Treasurer.

WASTED

Teacher: "Can you give me an example of wasted energy, Bertram?" Bertram: "Yes, sir. Telling a hair-raising story to a bald-headed man."