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## 59TH A. F. OF L. CONVENTION CALLED FOR OCTOBER 2ND

**Executive Council Says: "Our Forces Are Intact; Harmony, Understanding and Good Will Prevail."**

Washington, D. C.—The Executive Council of the American Federation of Labor sent to all affiliated unions the following call for the fifty-ninth A. F. of L. annual convention to be opened at Cincinnati, Ohio, October 2, 1939:

"You are hereby notified that, in pursuance of the Constitution of the American Federation of Labor, the Fifty-ninth Annual Convention of the American Federation of Labor will be held in the Hall of Mirrors, Netherland Plaza, Cincinnati, Ohio, beginning 10 o'clock Monday morning, October 2, 1939, and will continue in session from day to day until the business of the convention shall have been completed.

### Representation

"Representation in the Convention will be on the following basis: National or International Unions, for less than 4,000 members, one delegate; 4,000 or more, two delegates; 8,000 or more, three delegates; 16,000 or more, four delegates; 32,000 or more, five delegates; 64,000 or more, six delegates; 128,000 or more, seven delegates; 256,000 or more, eight delegates; and so on; and from Central Bodies and State Federations, and from local trade unions not having a National or International Union, and from Federal Labor Unions, one delegate.

"Only bona fide wage workers who are not members of, or eligible to membership in, other Trade Unions, shall be eligible as delegates from Federal Labor Unions. Only those persons whose Local Unions are affiliated with Central Bodies, or with State Branches and who are delegates to said Central Bodies or State Branches shall be eligible to represent City Central Bodies or State Branches in the Conventions of the American Federation of Labor.

"Organizations to be entitled to representation must have obtained a certificate of affiliation (charter) at least one month prior to the Convention; and no person will be recognized as a delegate who is not a member in good standing of the organization he is elected to represent.

### Many New Members Gained

"The report of the Executive Council will show that the American Federation of Labor made definite and most decided progress during the past year. Thousands of new members have been added and the strength and influence of our great movement in both the political and economic

life of our nation is greater than ever before.

"Our forces are intact; harmony, understanding and good will prevail within our ranks, and the spirit and morale of our individual membership have reached new heights.

"As we appraise the spirit, courage and the morale of our membership, we are forced to the inevitable conclusion that they will stand immovable in defense of the economic philosophy and the principles and policies of the American Federation of Labor.

### Large Convention Visioned

"Our Fifty-ninth Annual Convention will be the largest ever held. More delegates will be in attendance, and a larger number of visitors will be present. The economic, social and industrial problems which we have faced during the past year will be considered and acted upon by the delegates in attendance at the Convention. Definite plans for the extension of

(Continued on Page Eighteen)

## A. F. OF L. WINS DECISION ELIMINATING 'LOAN SHARK'

**Minnesota Supreme Court Holds  
Exaction of Usury Is a  
Public Nuisance.**

A notable decision has just been rendered by the Supreme Court of the State of Minnesota outlawing the "loan shark" evil.

The decision is of interest to the American Federation of Labor and its affiliates because the American Federation of Labor joined with the Attorney General of Minnesota and the County Attorney of Hennepin County in the suit brought against the Metro Loan Company, operated by R. J. O'Neill, which lent money to necessitous borrowers at rates of interest ranging from 300 per cent to 1000 per cent.

The County Attorney of Hennepin County instituted a suit for an injunction against the Metro Loan Company and for a receiver for its notes, documents and business.

## NATIONAL MUSIC DEALERS' CONVENTION IN NEW YORK

**Among Those Present Were More  
Than 3,000 of the Country's  
Leading Merchants.**

New York, with its drawing power in the way of fairs and fanfares, was selected as the meeting place for thousands of music tradesmen in the annual Music Industries Convention and Trade Show. For a packed four days the members of musical trades led a hectic existence of speeches, contests, banquets, exhibits, elections, all purporting to show the world and each other just what strides music has made during these years of radio competition and radio stimulation.

Among those present were more than 3,000 of the country's music merchants, who handle some \$80,000,000 worth of business each year. There were at least 250 display rooms, with everything from a 10-cent harmonica to a \$2,500 grand piano on show, altogether \$2,000,000 worth of merchandise, including electric amplifying pianos, period style spinets, stream-

lined guitars and super-lightweight slide trombones.

The convention was "called to order" with a formal assembly, but our report would be anything but complete if it omitted mention of the preliminary and unheralded "convention" of piano tuners. You might have heard them, if you had tiptoed into the display rooms early in July, sounding notes soft and notes loud, in that insistent, patient way they have, getting in shape the 700 display pianos. Then, overnight, they folded up their baggage and disappeared.

Held the first four days of August, the convention began with a hail-fellows-well-met meeting in the grand ballroom of the Hotel New Yorker, on July 31st. Jerome F. Murphy of Boston presided and all the various association presidents and members of the convention arrangements committee were seated on the dais.

The speech of welcome was given by Hon. Stanley S. Isaacs, president of the Borough of Manhattan, New York, representing Mayor LaGuardia. Then the Prof. Vincent Bach's German band took over, displaying a combined musicianship and showmanship that stole the show.

On Tuesday morning, August 1st, the convention week opened officially, with every available inch of exhibition space taken. The morning had scheduled a big open forum meeting for the benefit of all dealers attending the conclave. Much advance publicity had whipped up such interest as to fill comfortably the big meeting hall when, at 9:30, President Murphy rapped his gavel. The attendance was the largest of any N. A. M. M. meeting in history.

The opening remarks, of a congratulatory and stimulating nature, were followed by the report of Lawrence H. Sels on the results of the retail advertising and window display contests open to all music

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CITY PARK BAND SHELL—READING, PA.

(Story on Page 17)

The trial court granted a temporary injunction and appointed a receiver.

The loan company appealed to the Supreme Court, whereupon the Minnesota State Federation of Labor joined with the State and County authorities in prosecuting this litigation and requested the American Federation of Labor to do likewise.

The American Federation of Labor through its counsel, Judge Joseph A. Padway, filed a brief and also presented oral argument to the court.

The issue in the case revolved around the extraordinary procedure by which the authorities secured an injunction against the "loan shark" from continuing in business and by which a receiver was appointed to take immediate possession of the notes, assets and business of the loan company.

### Usury Laws Are Ineffective

It was pointed out to the court:

(1) That for upwards of thirty years

(Continued on Page Twenty-five)





# Henri Selmer Announces

## A NEW CLARINET COMMEMORATING HIS 55 YEARS OF CLARINET EXPERIENCE

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**Selmer** Dept. 1923 ELKHART, IND.

80% OF THE HIGHEST PAID CLARINETISTS USE SELMERS

### National Music Dealers' Convention in New York

(Continued from Page One)

merchants. The prize cup was won by Steinway & Sons.

The speech which seemed to bite deepest was that of William Howard Beaseley of Dallas, Texas, on the subject, "Managing a Music Store for Profit," in which actual experiences were recounted and facts and figures cited. "Personality in Selling" was the topic of Richard B. Bradley, who left for rumination such pertinent sentences as: "Salesmanship is simply organized persuasion"; "We have over 125,000,000 potential customers . . . Let us cease inventoring our losses and develop an appreciation of our possessions." The final speaker of the meeting was Edwin B. George of Dun & Bradstreet, his subject being "The March of Resale Price Maintenance." He spoke of streamlined pianos, of pianos bought to merge with certain types of architecture, of

pianos small enough to go in the tiniest apartment. The meeting closed with the award of an "attendance prize" to the manager of the Wurlitzer store in Philadelphia.

On the evening of August 2nd, after various meetings of a more serious nature, came the gigantic jamboree when "Knights of the Piano Trails" (members of the Piano Travelers' Association), after an excellent dinner, were treated to a floor show, drinks being served betimes—all conducive to a spirit of jollity. Much credit for the success of the evening went to the entertainment committee, composed of Lou Rogers, Bill Bowles, Frank E. Edgar, Charleton Chace, Bill Mennie and Bill Dougherty.

On August 3rd, the AAA and ADA held their first national competition, presenting the greatest array of amateur talent ever entered. The contests of the AAA were under the supervision of a National Committee consisting of Al. Arnstam, Pietro Deiro, Pietro Frosini, Joe Biviano, Charles Magnante, and Charles Nunzio. Judges for the accordion competition were Edna Blake, Joseph Massimino, Carmelo Carrozza, Frank Yaeger, John Magnante, Dean Mokma, Frank Rogowski, Mendi

Cere, Silvio Micucci, Russ Barnes, Salvatore Aviolese, Marvel McCready, Jean Gestwick and Peter Marrasza.

While accordionists were swarming through the Hotel New Yorker, drummers and baton twirlers were doing their stuff in the Rudolph Wurlitzer New York store auditorium. The drummers' competition was held under the supervision of National Chairman Vincent L. Mott of Paterson, N. J., who was assisted by Nat. Sattler, Vice-Chairman and ADA Educational Dean. The four judges were Burns Moore, Gus Holmecke, Bill Hammond and Gus Moeller and the contest lasted from 7:30 A. M. to 8:00 P. M., undoubtedly an all-time record.

On Friday, August 4th, conventionaires and winners in the ADA and AAA competitions took over the World's Fair "Court of Peace." Probably for the first time since the opening of the World's Fair, the mammoth stage at the Court of Peace was completely packed. Music dealers, contestants and spectators marched from the Long Island gate of the World's Fair to the Court of Peace, led by Parade Marshal Major Lawrence A. McNally and a drum and bugle corps of Hackettstown, N. J. Richard Gilbert, editor of Metro-

nome Magazine, was program commentator and master of ceremonies. The program opened with the official march of the AAA, led by Pietro, "daddy of the piano-accordion" and AAA president. There were approximately 1,000 accordionists on the stage, together with drum corps, drum sections, drummers, baton twirlers and the famous Olympia Society Fife and Drum Corps of Basle, Switzerland. The program included selections and presentations of trophies to winners, approximately \$3,000 in trophies being contributed by Calvert Distillers Corporation and presented by John M. Wyatt, Director of Marketing. He was then presented the beautiful gold trophy subscribed to by sixteen "Drummers of the Month" and several manufacturers, in appreciation of his efforts toward the promotion of the American drummer.

New concepts gleaned from the convention were that pianos were coming back into their own, that radio, once a depressant of piano trade, had, as musical knowledge increased, become a stimulant, that sales of clarinets and drums were soaring, and that trombones were replacing saxophones as the favorite instrument of youth.

## Television

IF the British Government adopts the recommendations set up by its Television Advisory Committee, the home television owners will have to pay a special license fee for the privilege of viewing the telecasts. At the present time all radio owners in England pay \$2.50 annually to the Government for sound network privileges, out of which the British Broadcasting Corporation is financed, but if the plan of a special license fee for television (as recommended by the committee) is adopted the viewers will pay \$5.00 annually for the use of telecasts. This fee would cover both pictures and sound reception, of course.

To date television production costs in Britain have been paid by BBC out of the incomes from the radio licenses. Considering that there are, at the present time, only 20,000 television customers compared to nine million radio licenses one can hardly blame the producers in the latter industry for begrudging the money taken from them and spent on television. However, even this extra fee would amount to a very small sum considering the tremendous expenditures involved in television production. That is unless, as manufacturers optimistically hope, there is a terrific increase in the purchase of sets before the end of the year.

In the meantime plans are being considered for the erection of transmitters at Birmingham and Manchester—such an idea has been nurtured for some time but has been undeveloped due to the indecision as to whether these communities could be aligned with the London station by cable or by radio links. As the latter is much cheaper it is likely that the radio links will be used. These transmitters would bring television to the midlands as well as to a large industrial area in the northern part of England and most likely would increase the television market tremendously. In this case, real benefits will accrue to B. B. C. from the proposed extra license fee.

Although indications show that Birmingham will be the first section outside of London to be equipped for television (with Manchester next), Sheffield, England, has the distinction of being the first municipal authority in that country to "demand" television facilities. Sheffield's City Council passed a resolution asking the B. B. C. to establish a transmitter in that locality.

Strangely enough, this motion was sponsored by a member of a local cinema board. He suggested the council offer to take responsibility for part of the necessary financing, with the backing of local Chamber of Commerce and business organizations also, as an inducement to the broadcasting corporation.

While license fees and extension programs are being debated pro and con, B. B. C. carries on with its telecasts and its daily problems. At the moment a battle is being waged between sports promoters and the corporation, for, due to the dissatisfaction of the promoters at the terms offered, both television and radio have been barred from many of the big sports events. And that's a rather sad state of affairs because it has been the successful televising of sports events that has spurred on greater interest in sight-broadcast.

Concerning B. B. C. studio productions, Grace Wyndham Goldie states in "The Listener" that as television overcomes old obstacles and crudities it is immediately faced with a nice set of fresh problems, and at the present moment "television has reached a new stage," and a new bunch of complications. In her opinion, the problem of the moment is that of directing the attention of the viewer to whatever is significant in the television picture. It is a two-fold problem—first, the producer must firmly make up his mind what he wishes emphasized; second, he must have sufficient control over the physical means of production to be sure the emphasis is passed on, with equal firmness, to the viewer.

These are minor problems of the day compared to the intricate ones a few years past when television was in its infancy, and they will all be ironed out in time. Considering the limited finances, and the obstacles which B. B. C. has had to overcome, there is no doubt but that television development in England is farther along than anywhere else, and let's hope they can reap sufficient funds from the license fees and elsewhere to carry on in a bigger way than ever.

A tremendous fall television drive is predicted for New York and vicinity within the next three months, during which time the first sight-broadcast network will be put into action. It is believed that the greatest television activity to date in the world will be demonstrated

here in the East. R. C. A.'s Empire State Building station (New York) and General Electric's television outlet in Schenectady will form the network's first link.

The formation of another possible network was revealed recently by John E. Otterson, former Erpl and Paramount Pictures president, who has organized the Radio Wire Television Corporation. A form of wired radio may be used for the links.

N. B. C.'s weekly television schedule has been increased an hour and a half since August 29, and a minimum of 11½ hours weekly is being presented with one feature film telecast each Wednesday evening. Studio presentations by live talent are telecast Tuesday, Thursday and Friday evenings. The noon-day schedules remain the same, and outside telecasts by the N. B. C. mobile units are relayed over W2XBS on three afternoons a week.

It is expected that financial appropriations will far exceed those of other nations, and it is estimated that at N. B. C.'s July rate of talent costs, more than \$115,000 will be spent yearly on talent alone.

Columbia Broadcasting System and DuMont Laboratories are also expecting to televise both film and live shows.

Dean R. Barker, a radio and television engineer who operates an experimental receiving station near West Falmouth, Mass., states that television images from the N. B. C. station W2XBS are being picked up regularly and clearly on Cape Cod, 185 miles away.

Using a home-made 21-tube set with 5-inch kinescope or screen, a portable 40-foot mast and a two-element antenna beam, he sees hour-long programs without any difficulty and with little or no interference.

Engineers explain this phenomenon (such reception of ultra-short waves being quite contrary to theory) as due to the fact that the waves reach Falmouth over a water route free of obstructions. Mr. Barker has failed to pick up any video signals from his home in Taunton, Mass., which is far inland from the Cape.

Television in Italy has recently been introduced to the public. The station has a 30-mile service radius. Entertainment is provided nightly by a transmitter on Monte Maria, near Rome, and the general public is admitted free to the Circus Maximus to view the shows.

In Switzerland television is also being demonstrated for the first time at the Swiss National Exhibition in Zurich. The transmissions, mostly of outdoor scenes, are reported to be quite satisfactory.

The Baird Television Corporation at Sydenham, England, reports a most successful demonstration of television in natural colors. This is significant in that for the first time a cathode-ray tube, which produces electrical images, was used in the transmission of colors, thus eliminating the complicated mechanical apparatus employed in a similar demonstration last year.

The images were projected on a white paper screen three feet square. Both still and moving pictures were seen. The subjects were a photograph of King George VI, a picture of a cartoon, and an announcer who wore a bright colored carnival hat.

Flesh tints came through well, according to The Daily Telegraph, with blue and red showing up the brightest. Scarlet had an orange tint. However, the definition was not as good as in black and white television.

R. C. A. Manufacturing Company announces the sale of three television receiving antenna systems for television amateurs and experimenters. These are designed to meet the exacting scientific requirements determined by R. C. A. Victor's seven-year field test of television receivers and antennas.

# The Four... Dominating Features of the "DOMINATOR"

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3. Galla-Rini played on a regular stock accordion that had received no special servicing or tuning.
4. The instant response of the multiple switch mechanism, it being necessary to touch only one switch to get any effect, made it possible to obtain an unlimited number of tonal effects, impossible on other instruments.

Send for new free circular which includes a special tonal-chart showing the range and effects of the bass and treble reeds.

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They are each designed to bring in television, as well as standard broadcast signals, and, together, provide for every condition and contingency.

The trend of non-radio firms to apply for television licenses appears to be another significant development in this field.

Until very recently, only radio firms or engineering departments of universities were applying for licenses, but now, strangely enough, department store executives throughout the country are displaying much interest in television.

Two New York department stores, Bloomingdale's and Abraham & Straus, have applied for licenses. A Los Angeles store also recently put in their bid. One newspaper, the Milwaukee Journal, is another applicant.

It is expected that department stores, in particular, may advance television's commercialization, as their advertising depends a great deal upon visual appeal. As to the expenses, it is possible that the manufacturers and stores may share them, and thus settle one of the big problems of the day.

The broadcasting station WOR has just filed an application with the FCC for permission to construct a transmitter of 1,000 watts for experimental purposes.

Although WOR has never shown much interest in television until now, it is be-

lieved that the station's executives fear other applicants may take all the frequencies available for satisfactory television operation and WOR will be left out, if the license is not applied for shortly.

Medical science and television are now face to face with a very serious problem. Doctors protest that "any curtailment of the use of high frequency electric energies in treatment would prevent the saving of many lives."

Dr. Frank H. Krusen, president of the American Congress of Physical Therapy, stated in a recent article the above lines, and further proclaimed that as electrical currents were used in medicine long before they were used in communication the medical man should have priority.

He explained that there are 30,000 to 40,000 short-wave diathermy devices in the possession of physicians in this country, and that between \$15,000,000 and \$25,000,000 are invested in medical diathermy equipment. Also, relief for pain and suffering involves 300,000 patients daily, or 90,000,000 treatments per year.

"The SOS takes precedence over other communications. Likewise, each interfering diathermy sound may be a life and death matter. We physicians want to cooperate. But health comes first."

And that leaves another perplexing problem for the FCC to consider.

GENE HODGES.

### MILITANT INSISTENCE ON LIBERTY THE BEST GUARD AGAINST DICTATORSHIP

(By Governor Herbert H. Lehman of New York)

Dictatorships cannot be controlled by restrictive measures. They can be successfully opposed and nullified only by a militant insistence on civic, religious and personal liberty as guaranteed by our form of government and as practiced by us in our daily lives.

Dictatorships carry on successful propaganda at home and abroad. Democracies, on the other hand, must depend for their strength solely upon their own sound logic and upon a deep-seated and passionate devotion to liberty on the part of their citizens.

The threat to democracy lies, in my opinion, not so much in sudden or revolutionary change. Its greatest danger comes through ignorance, through lethargy and through the failure of the people to defend their fundamental rights against gradual and oftentimes cleverly disguised encroachment.

#### Weakening of Liberty Dangerous

In all despotic states the first steps toward dictatorship have come through the curtailment or the denial of rights of citizens under the alleged sanction of the majority. A denial of the rights of any of our citizens would lead us inevitably to the plight of despotic countries abroad.

If we are to maintain democracy we must uncompromisingly oppose any principle, either of majority or minority inspiration, which would in the slightest degree weaken the principles of liberty upon which this nation has been founded.

Government and industry have in the past made mistakes of policy and judgment. They will undoubtedly continue to make them in the future. But these mistakes, costly as they are in money, time and effort, do not affect the integrity of our democracy.

#### Constant Vigilance Imperative

But let there be injustice in the attitude of government toward any groups, or let there be illegal grasping of power by any group at the expense of others, and we will see democracy in serious jeopardy.

Equality before the law, civil and religious liberty are inalienable rights guaranteed by our Constitution to all. Yet they must be backed by even a higher law than that of statute—the force of public opinion. Let us not forget Jefferson's admonition that freedom by law is freedom in practice only where the law is not nullified by public opinion.

The safeguards of our liberties were written into our law through generations of struggle and of sacrifice. They were conceived through struggle. Only through struggle will they be retained.

Men sacrificed themselves cheerfully for a great social and political principle. Should public opinion cease to sustain liberty, democracy would be greatly endangered. Public opinion alone will prevail against the abuses of both the majority and the minority.

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It contains more than 700 expertly arranged standard numbers for every occasion. Ideal for radio and dance. Send for the new catalog today. It's free.  
EMIL ASCHER, INC. Established 1879  
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#### WHAT NEXT?

Corning Glass Works chemists are reported to have developed a glass that won't break despite temperature changes. The glass, it is said, can be dipped in ice water while red hot without breaking. Commercial production of the new glass is two years off.

An exhibition automobile whose body is made entirely of transparent plastic material is on exhibition at the New York World's Fair. The motor and chassis can be clearly seen through the body.

Latest in steam locomotives is a huge oil-burner made by Baldwin for the Southern Pacific Railroad. The locomotive travels “in reverse,” the cab being in front and the smoke stack in the rear. The engineer gets more visibility and much less smoke, particularly when going through tunnels.

“Scull Coffee, Ready to Drink,” is offered by William Scull Co., Camden, N. J., with the slogan, “No Fuss! No Fuss! No

Coffee Pot!” Nor are there any grounds to dispose of.

B. F. Sturtevant Co. of Boston says that by use of its “Vitalized Air-Conditioning” system the air in railroad cars can not only be made comfortable but can be passed through ultra-violet light rays to make it more healthful, can be given the refreshing ozone of mountain air, and can be sprayed with water to remove dust and bacteria, or to add the salty tang of the seashore.

#### LEADERS

#### ORCHESTRATIONS and BAND ARRANGEMENTS

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# Grand Opera

**N**OW comes the delicate interval in all opera seasons wherein the principal motif is the clink of coins. That builders and scene painters, janitors and stage hands must live is a fact gently hinted. That rents and electricity, furnishings and advertisements have their equivalent in hard cash, is further intimated. Finally, it is made clear that the time for giving has arrived and hands, some eager, some reluctant, dig down into pockets. All this so that a Siegfried, a Boris Godounoff and a Rosenkavalier may next season still be numbered among the living.

Chicago is harping on this strain just now with fortissimo effects, being engaged in securing from business men pledges for next season to the tune of \$50,000.00. With such a guarantee against what e'er may betide, the opera company will feel it can devote the major portion of its energies to the purely musical end of the game, such being fervently desired.

The business men contribute, one must understand, not from artistic motives alone. Being business men, they know the advertising value of Chicago's position as the cultural capital of the middle west. They know just how many out-of-town people Chicago opera brings during the year, and just what percentage of the visitors' money is spent on Chicago merchandise. They know, too, how many individuals are on the opera's payroll, and where they spend their money. In short, they know that, in contributing to opera, their duty lies along the path of personal advantage.

There has been no immediate effort to fill the place of Paul Longone, former artistic director of the Chicago City Opera Company, who died in France this summer. Later, after a thorough investigation has been carried through into capabilities and training of the large number of candidates, a selection will be made. It is interesting to note that public auditions will be held by the Chicago City Opera Company this Autumn, for the first time in its musical history; one male and one female vocalist will be selected. Mrs. William Cowen will be chairman of a newly appointed opera committee. (She it was who "discovered" Marian Anderson, contralto, and Mischa Mischakoff, violinist.) Each candidate will be allowed to sing the role of his own choice and several hearings will be given before any decision is made. The public will be invited to these auditions, and the business men interested in the commercial aspect of the opera will be honored guests. Applications should be mailed to Mrs. Cowen, in care of the Chicago City Opera Company, 20 North Wacker Drive, Chicago, Ill., so that an appointment with Mrs. Cowen may be arranged. All letters must be received by September 23.

The season is scheduled to open October 23, with "Boris Godounoff," Ezio Pinza in the title role.

The Metropolitan Opera season will open November 27, and continue approximately four months. As usual, there will be subscription performances on Monday, Wednesday, Thursday and Friday evenings, as well as matinees on Saturday. A popular priced subscription series will run on Saturday evenings. There has been a most gratifying demand for new subscriptions, says Earle R. Lewis, assistant manager and box office treasurer, and many old-time subscribers are expressing their desire to renew early or to place applications for new subscriptions.

Engaged for the coming season are Jarmila Novotna, Czech soprano, and Alexander Kipnis, Russian-American bass. It is also believed that Germaine Lubin, French dramatic soprano, will sign with the Metropolitan Opera Association for appearances this coming season. These three will be presented in principal roles. Miss Novotna who has appeared in many European capitals, especially Vienna and Prague, may have Smetana's jolly Czech folk opera, "The Bartered Bride," revived for her benefit, since she excels in this role.

Mr. Kipnis, already familiar to America, having sung in the Chicago Opera and in frequent recitals in New York, was in pre-*Amelusse* days one of the leading members of the Vienna Opera Company. He will appear extensively in Wagner roles at the Metropolitan. He is also most successful in his interpretation of Boris Godounoff (Musorgsky).

Miss Lubin has been one of the brightest stars in the Paris opera armament in recent years. Since she has lately signed a contract for engagements to appear only as guest artist with that body, the inference is that she wants to be free part of

the time to engage in activities elsewhere. We hope it will be in America, since she is an excellent interpreter of Wagnerian roles. With her advent we could be assured an additional Sieglinde, Bruennhilde or Isolde of recent Metropolitan standards. One of her finest roles, however, is said to be Paul Duka's "Ariane et Barbe Bleue" and the Metropolitan may revive this French work for her benefit.

By the way, if you are out apartment hunting in New York just now and want a place near theatres and shops, you couldn't do better than take an apartment in the Metropolitan Opera House. There are some fifty rentable apartments, one, two, and four rooms, and, as far as we know, there are a few still vacant. Of course, breathing air with musicians, rarified though it be, entails some inconveniences. For instance, there are no "quiet hours," not even at four in the morning. Someone, perhaps, a young hopeful, starting a career in its benevolent precincts, wants to practice scale just as dawn breaks. No one thinks of complaining. Since almost a third of those living there are singing teachers, you can catch the point of view.

But to offset this, there is the decided advantage of being able to listen, by devious means such as air-shafts, ventilators and stair wells, to the operatic performances. Let alone the more direct way, which, it is whispered, is quite easy for those "in the know." The audience likes to take an airing on an extension from which opens a window in a hall of the living quarters. Easy enough, for those acrobatically inclined, to mingle with the seat-holders and slip in at the end of the first intermission.

Maria Caniglia, Metropolitan Opera soprano, recently took the title role in "Maria Della Landa," an opera by Elsa Olivieri, widow of Ottorino Respighi, in its world premiere in Turin. Signora Respighi has composed a fairy opera, "Flor di neve," as well as a symphonic poem, "Serenata di maschere," a dance suite for orchestra, and many songs. She also completed the orchestration of her husband's opera, published posthumously, "Lucrezia."

Cincinnati Summer Opera audiences were thrilled with the masterly performance of Armand Tokatyán, tenor. In the role of Lieut. Pinkerton in "Madame Butterfly" he portrayed just that lack of poetic sense and of manliness which makes this character so deservedly despised. As an "ungrateful" part, it yet won him the enthusiastic acclaim of his listeners. As Don Jose in "Carmen" Tokatyán was the romantic young officer, and so spontaneously, so gallantly, did he play it, that the audience rose and cheered, entirely caught out of themselves.

There is a definite move afoot now for a new half million dollar home for Summer Opera in Cincinnati. If fine performances such as these are to be the order of the day, no housing would be too good.

On August 24 and 26, performances of Mozart's "Figaro" set a high spot in the series of offerings at the Kursaal in Scheveningen, Holland. Other operas given during the summer season from June to September were Ravel's "O'Heure Espagnole," Delibes' "Coppelia" and "Midsummer Night's Dream" with Mendelssohn's music.

A new version of the "Marriage of Figaro" given at the Opera Comique was the subject of one of the much-indulged-in musical discussions of the Parisians. Universal satisfaction was voiced that the libretto employed was really that of Lorenzo da Ponte (not leaning toward Beaumarchais as the Gallic version usually does). Then, the spoken dialogue used in France was replaced with recitative, the opera being thus brought back to the original Mozart version.

The War Memorial Opera House in San Francisco, being the only municipally

owned opera house in America, speaks well for that city's love for and pride in great works of musical history. Better still, it has never been necessary to campaign for San Francisco's support either of its opera or its opera house, such help coming spontaneously from those eager to see continuance and enrichment of their most cherished musical traditions.

Definite program dates have been announced for the coming opera season, a subscription series of ten performances and a popular series of four making up the entire program. Some of the operas to be performed are: "Manon," "Die Walkure," "Madame Butterfly," "Tristan und Isolde," "Rigoletto," "Il Matrimonio Segreto," "Otello," "Tosca," "Barber of Seville" and "Fidelio."

In Florence the main features of the sixth May Festival of the Maggio Musicale Fiorentino for 1940 have already been announced, the works chosen describing a nice balance between old and new, native and foreign, popular and "cultural." As outstanding events there will be a revival of Giovanni Paisiello's "Nina Pazza per Amore," also a lavish production of "Turandot" or rather two "Turandots," one of Puccini and the other of Busoni, so that aesthetic comparisons may be drawn. And, of course, there will be the Verdi attractions. Among foreign operas to be given are Purcell's "Dido and Aeneas," Handel's "Aci, Galatea e Polifemo," Mozart's "Zauberflote" and Strauss' "Rosenkavalier," this last to be performed by a German company.

It is rumored that a great outdoor spectacle will be presented in next Spring's festival, to "carry us back to the fine old Florentine tradition in its highest sense." There will probably be construction of one of the historical pieces written for the Medici court at the height of its glory, to be revived in all its lavish pomp. A little more suited to democratic palates will be Shakespeare's "Tempest," to be staged in the Cascine Park, with the Arno River as background.

The first musical offering of the Summer season of the amphitheatre of the Baths of Caracalla, Rome, was "Forza del Destino," conducted by Tullio Serafin, with a cast consisting of Caniglia, Stignami, Gigli, Franci, Ghirardini and Passero. In their third season these performances have proven themselves altogether successful, all of the seats, 20,000, having been taken for nearly every performance.

It is a healthful sign that seemingly "dead" operas have recently, through performances here and there, breathed a new life. In their reincarnation they have shown us passages rich in melody and abounding in fresh harmonies. For instance, the Gaveux's "Leonore," pronounced dead some 140 years ago, was given radio performance from the Eiffel Tower station in Paris. Written before the "Fidelio" of Beethoven (who used the same libretto) it has much of the strength of the latter work, since both keep pace musically with the mighty unfolding of the play. The opera ends, not in the brightness of the day, but, as Beethoven himself originally composed it, in the darkness of captivity. Interesting it is as an historical study and worthy as a storehouse of melody.

Then there was a performance in England (Pollards, Loughton, Opera in the open air) where it had heretofore been quite unknown, of the comic opera by Gluck, "La Rencontre Improvise" (The Pilgrims of Mecca) composed in 1764. Very popular during the eighteenth century, the plot was utilized in various forms by Marmontel, Dibdin and Haydn, and formed the basis of the plot of "Die Entfuhrung aus dem Serail," by Mozart. Comparing the works of the two composers is admittedly to the detriment of Gluck, but one must soften this decision by recognition of the fact that the earlier writer had a pastoral imagination surpassing that of Mozart. The opera deserves more frequent inclusion on program series.

Alessandro Scarlatti wrote at the age of 60 "Il Trionfo dell' Onore" (The Triumph of Virtue). Since he is cited as "one of the most important figures not only in the history of opera but in the entire history of music," his opera with its sparkling aria and sense of comic situation has a right to be heard by every lover of music.

At Glyndebourne (it isn't far from London!) the summer's opera season came to an end in the middle of July. And there was a suggestion, in the inimitable English manner, that those who loved their Mozart repertoires in such idyllic surroundings should not "take too much for granted." More support at the box office must be had or this splendid organization may find itself in serious difficulty. A few years ago it was thought John Christie was attempting unwisely if well, but now all the talk is of his extraordinary enterprise and ability as executive.

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Though the operas of Mozart were first considered the reason for the existence of this woodland opera house, other works have since been added, for instance, Donizetti's "Don Pasquale," Verdi's "Macbeth" and, for the coming season, Bizet's "Carmen." After making a thorough survey of all possible Carmens, the Glyndebourne Festival decided on Rise Stevens, young American contralto of the Metropolitan Opera. This will be the festival's first essay in the field of French opera.

Robin Hood Dell in Philadelphia, deciding that Gilbert and Sullivan are box office boomers, put on in August "Trial by Jury," "The Pirates of Penzance," "The Gondoliers," presented by the University Gilbert and Sullivan Company. The organization, now in its third season, is under the management of Joseph S. Daltry.

The New York Hippodrome Opera Company, under the direction of Alfredo Salmaggi, opened its annual season of popular-priced entertainment at the Brooklyn Academy of Music, September 9, with Puccini's "La Boheme." Nightly performances have been given in a nine-day season, the following operas being presented: "The Barber of Seville," "Cavalleria Rusticana," "Pagliacci," "Madame Butterfly," "Rigoletto," "Carmen," "La Traviata," "Faust," "Il Trovatore," "Hansel and Gretel" and "Aida." Seats went at from 50 cents to \$1.00.

The 1939 opera season of Covent Garden saw the cancellation of the Czech operas, a performance of "The Bartered Bride" serving as only compensation. There were "La Tosca" and "Turandot" of Puccini and three Verdi operas; Weingartner conducted "Parsifal," following authentic tradition, a feat possible for him since he was present at the original performance in Bayreuth in 1882. "Don Giovanni" was, it seemed, the success of the season, what with the trained Mozart specialists and the Englishman's delight in works of this composer.

The Milan Scala, probably the most famous opera in Europe, feels it has cause for righteous indignation. A critic of a Milan newspaper, Franco Abbiati, gave a particularly biting write-up on an opera performance, this calling forth a rejoinder from the director that it was such talk as this that had caused the enormous deficit of the Scala. Thereupon said critic took up arms, replying that performances were indeed far below the traditional standard and that, as a matter of fact, he had been all too lenient.

Then a third, in role of peacemaker, stepped in, one Dr. Ugo Navarra, who, while he supported the statements of the Milan critic, added that "racial propaganda has cost him (Scala manager) one-third of his subscribers and followers." He cited the decree that 60 per cent. of the productions must be by living composers—this when, alas, so many living composers are among the dead, and so many dead among the living! Lastly, the admission price had been raised.

All such extenuating circumstances may not be an excuse for the unhappy Scala, but they give us an idea of what sort of opposition Kulturpolitik may set up.

# Name Bands

SEEMS the baton is one instrument everyone wants a try at. Anyway, during the past several months about thirty new bands have been born, with as many others in rehearsal stage. Some are simply old bands re-swung; others, new bands batoneered by old-timers; the largest group, new bands conducted by former instrumentalists.

Building a band around an exceptional instrumentalist is easier now than heretofore, due to the public's familiarity with ace musicians. If a Jackson Teagarden, or a Gene Krupa starts up his own band, the public is waiting and eager. But, if the new outfit hasn't got the stuff, nothing can save it.

Among bands that have clicked, following this procedure, are Benny Goodman, Artie Shaw, Tommy Dorsey, Glenn Miller, Woody Herman, Gene Krupa, Harry James, Jackson Teagarden. Some of the newer bands are Bob Zurke (pianist from Bob Crosby), Ray McKinley (drummer from Jimmy Dorsey), Bobby Byrne (trombonist from Jimmy Dorsey), Jack Jenny, trombonist; Joe Marsala, clarinet (swelling to dance-band proportions); Bud Freeman, saxophone; John Magee (former trumpeter with Richard Himber). Other bands in the make are Lennie Hayton, Bob White, Jack Stacey (formerly with Dorsey brothers), Frankie Carle.

In building new bands, curiously enough, most of the leaders go out of the big cities for their talent. They want men who aren't used to the feel of a thousand dollar check, who still play "for the kick of it."

With so large a list of new bands, there's going to be a merry scramble for spots when Winter sets in.

In Gotham, and near Gotham, Al Kavelin and his orchestra went into the Biltmore August 11 for a three weeks engagement, changing batons with Horace Heidt who opened at the New York Strand. Patricia Morgan is Kavelin's Sunday-best vocalist. . . . Count Basie, colored exponent of swing, twirled his baton at New York's "Famous Door" in July and August. . . . Xavier Cugat was a summer fixture at the Waldorf-Astoria. . . . Charles Beum and his orchestra, in the St. Regis, New York City, since last October, went on a two months' leave of absence while the Iridium Room was being redecorated. They return in Autumn. On the Viennese Roof of the St. Regis, Joseph Rines and Jules Landes were both re-signed until the end of the Summer when the boards were nailed up. Landes continues to conduct the concert orchestra at luncheon and cocktail time. . . . Ranny Weeks was signed by Alex Fynn, head man at the International Casino, for an additional six months' contract. Besides supplying the dance music Ranny doubles as principal in the George Hale production, "Hello Beautiful," singing in that baritone voice with its two and a half tones extra. . . . Skinny Ennis arrived in New York from the Coast, August 16, with Carmine Calhoun, his band vocalist. He returned west after a week's stay in New York, to open at the Mark Hopkins Hotel, San Francisco, August 25, and then, after a three weeks' stay there, went on to Victor Hugo's, Los Angeles, and his Bob Hope radio show in September. . . . Phil Spitalny celebrated the fifth anniversary of his all-girl band on August 11 at the New York Paramount. Among those who have been with him the whole time are Evelyn, violinist; Maxine, vocalist, and "The Three Little Words." Gypsy Farmer, June Lorraine and Marion McLanahan were also featured. . . . Hall Kemp opened August 24 at the Starlight Roof of the Waldorf, replacing Guy Lombardo. . . . Jimmy Dorsey played the New York Harvest Moon Ball in Madison Square Garden, August 30. . . . Six additional weeks were the answer of the Park Central Hotel, New York, to Willie Farmer and his orchestra's success there. . . . Bob Chester's band showed up at the Roadside Rest, August 17, then a couple of nights at the New Yorker and on to Cincinnati. . . . At the Hotel New Yorker they took up Shep Fields' option, and he remains there until Paul Whiteman succeeds him October 12. Then on to Cincinnati to succeed Bob Chester. . . . Van Alexander passed the baton on to Jack Jenney at Murray's, Tuckahoe, New York, September 5 after a long-time engagement there. . . . Will McCune and his orchestra like the Casino-in-the-Park and the Casino-in-the-Park likes them. Booked there for one week in August they were held over indefinitely. . . . Ben Cutler opens up at the Rainbow Room, Rockefeller Center, October 11.

Jive and Jove shook hands at an al fresco date in Robin Hood Dell, Philadelphia, July 21, when Gene Krupa's crew and the Philadelphia Symphony together essayed an interpretation of a composition by Johnny Green, jitterbugs and classicalists both enjoying the novelty.

Along the Atlantic Coast we find Mal Hallett at Hamid's Million Dollar Pier in Atlantic City on August 12, following Frank Dalley. . . . Contracts are contracts to the Steel Pier, Atlantic City. Result: an aeroplane load of Benny Goodman and his orchestra spinning from the Pacific Coast to keep a date there on August 21, for an engagement lasting one week. . . . Buddy Rogers' band played for the International Beauty Contest at Atlantic City, September 9 and 10. . . . On August 22, Jackson Teagarden's orchestra replaced Mal Hallett at the Meadowbrook, Cedar Grove, N. J. Hallett, in turn, had succeeded Charlie Barnet, August 13. . . . Woody Herman opened at Glen Island August 24. . . . From Boston word seeps back of the tremendous reception accorded Duke Ellington and his "Whispering Swing." They stayed two weeks longer than scheduled, until well into September. . . . Glen Gray and the Casa Loma orchestra opened August 5 at the Cavalier Beach Club, Virginia Beach, where dancers swing and sway under a moon dripping gold, on the Show Boat Deck. August 26, Buddy Rogers and a galaxy of entertainers opened an engagement there. Featured were artists Meta Stauder and Marjorie Whitney, songstresses, as well as Johnny Morris, song stylist and drummerman. . . . Larry Clinton and his orchestra opened August 15 at the Surf Beach Club in Virginia.

Heading westward, Willows, Pittsburgh roadhouse, got Red Nichols, July 29, following his engagement at Euclid Beach, Cleveland. . . . Glen Gray's Casa Loma orchestra went into Eastwood Gardens, Detroit, July 14, and Westwood Gardens, July 21. . . . Artie Shaw opened a week's engagement at Eastwood Garden in Detroit, August 11. . . . Westwood closed up shop August 31, with Jan Garber officiating. Eastwood Gardens, under the same management, expected to stay open until September 17, if suitable band was spotted. . . . Enric Madriguera had a good run at the Bon Air Country Club, Wheeling, Ill. . . . August 12 to 28, Herbie Holmes was Big Chief at the Iroquois Gardens, Louisville, then jumped to Dayton, Ohio, opening on the 31st for a fortnight at the Dayton Biltmore Hotel. . . . At Sandusky, Ohio, Bob Zurke gave a sample of his Delta Rhythm when he opened at Cedar Point Pavilion, August 18, then hopped to St. Louis, for a stretch at Chase Hotel. . . . Bob Chester began sixteen weeks' engagement at the Hits Hotels with some dates at the Netherland Plaza, Cincinnati. Shep Fields succeeds Bob there. . . . Gene Krupa will return to Hotel Sherman's College Inn, Cincinnati, in November. . . . Dick Stabile drew two weeks at Hotel Muehlebach, Kansas City, starting the 23rd of August.

Chicago, never on the dull side, got Will Osborne fresh from a date at Palomar, Los Angeles, signing him up for a four-weeker at the Edgewater Beach Hotel, beginning August 25. Then Will was off for a two-weeker at Chase Hotel, St. Louis. Bill Bardo will open at the Edgewater Beach Hotel for a four-week run on October 14, Lawrence Welk getting a hold-over ticket until Bardo signs in. . . . Joe Reichman's orchestra continued at the Empire Room, in the Palmer House, Chicago, well into September. That made a good five weeks and more. . . . Bill Carlson returned to Chicago's Tranon Ballroom, replacing Griff Williams. . . . On October 15, Bob Crosby's orchestra will return to Blackhawk Cafe.

The "disappearing woman" trick has nothing on the "appearing orchestra" act of Paul Whiteman and his men. The audiences at the Riverside Theatre, Milwaukee, in August listened nightly to his famed band, although the seats of the

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players were empty and no conductor waved a baton. Then, about ten minutes later, suddenly they were there, the whole band of them. Seems Whiteman broadcast from a near-by hotel, then hurried over to the theatre with his men.

Mr. Man-in-the-Street is humming "Deep Purple" and "Stairway to the Stars" just as if he had invented them. But if there's a pile of old records in the attic and he cares to rummage through them, he might unearth a deeply grooved one with both tunes on its double surface. Of course, the "Stairway" one had a different title than (that was in 1934), and the "Purple" had no lyrics, but there they are, to prove that Whiteman is a musical "Whis of a Wis" when it comes to knowing what the public wants before they know it themselves.

Conductor Whiteman may swear at rain while at the same time Farmer Whiteman is praying for more. Such is the complicated existence of this baton-whirling cornhusker, this seed-planting symphonist. On his rye farm in New Jersey rain is a practical necessity, but a wet dance floor doesn't help his band any. As he might tell you:

One wet shoe, another wet shoe,  
Potatoes sprout and pumpkins, too,  
One wet shoe, another wet shoe,  
The dance is off, the players through.

One dry shoe, the other shoe dry,  
The dance goes on, the night rides high,  
The players play to a cloudless sky—  
BUT WHAT ABOUT THAT CROP OF RYE?

Clark Dennis by the way was caught up short the other day in Detroit when, walking with a fellow member of the Whiteman troupe, a passerby came out with: "Hey, Stinky, what about a double malted?" Just happened Dennis began his career ten years ago in that city as a soda jerker, known to his friends as "Stinky" or "Skinny." He had hoped he outlived those nicknames.

Whiteman acted as master of ceremonies at WPMJ, Youngstown, Ohio, September 8, opening a four-day engagement at the Palace Theatre of that city on the same day. Then on to Minneapolis, September 20, where he will be the honored guest at a luncheon of musicians. He goes into the Hotel New Yorker in October and there we have them all lined up for competition: Artie Shaw at the Pennsylvania, Sammy Kaye at the Commodore, Horace Heidt at the Biltmore, Guy Lombardo at the Roosevelt, Beach Light at the Taft, Emil Coleman at the Waldorf-Astoria, Eddy Duchin at the Plaza and Gray Gordon at the Edison.

On his extensive jaunt through the middle west, Paul Whiteman has been getting some data first hand on the subject of swing. "There's not the shadow of doubt," says he, "that the college kids are already looking upon swing as high-school stuff. There is a deep-seated romantic sentiment about college days and college dances that swing just doesn't seem to fit in with. I've noticed a tremendous reversion to the soft-light and sweet-music era, which allows the fellows to take stock of the girls they are dancing with instead of appraising the musicians. This is quite a compliment to the girls, by the way, for during the hey-day of swing, the hot trumpeter was likely to get more attention than the prettiest girl.

"Of course I don't want anybody to get me wrong. I say swing is definitely dying out as a fad. That doesn't mean that swing itself is going to die. Swing will live on forever among musicians and a few sincere jitterbugs just the way it lived before the vast public discovered it. There will be special hot records put out, all-night jam sessions and a few fine swing orchestras. But swing as national merchandise will become a drug on the market. It's the kids of college age who make and break our dance music styles. And judging from the first-hand research I've been able to do on my present trip, collegiate musical tastes are reverting to normal."

Whiteman has his opinion, too, about musical lingo. After all, he opines, why say "fortissimo" when we mean "sock it" or "blast"? Why say "scherzo" when the direction is really "medium bounce"? And why insist on "staccato" when "bite it off" or "whack it off" comes nearer the point? The answer is, "We don't—not anymore." American slang has taken over the music territory. Now we play "with schmals," we "ad lib," we "ride solo," we "jam," we "take off," we "go out of the world," we "go to town," we "get in the groove," we "swing out," in short we do innumerable things we have always done heretofore to the tune of Latinisms. True, the American mania for playing "with umph" has something to do with this vast word mitage, but mostly it is the worthy attempt to make American music sound like American music when

you talk about it. Labeling it with American words might help.

In the not too sunny South, Henry Busse took over the Claridge Hotel stand in Memphis, August 7, after twirling it at the Meadowbrook Country Club, St. Louis. Claridge Hotel gets Russ Morgan on the 21st for a fortnight. . . . In early August Phil Harris filled a one-week engagement at the Roosevelt Hotel, New Orleans. . . . Johnny Burkarth's orchestra moved into the Henry Grady Hotel, Atlanta, on the 12th of September, to stay until the 33rd. . . . Signed for five weeks' date, Bob Zurke's orchestra opened August 25 at the Chase Hotel, St. Louis. Up to then the new band had been playing one-nighters only.

In the Lone Star State, at Casa Manana (Fort Worth) \$20,000.00 was taken in during the first week, \$38,000.00 for the first two weeks. Abe Lyman and Kenny Baker arrived August 5 when Ray Bolger, Frances Langford and Russ Morgan made their farewell. Martha Raye started a two-week engagement August 11. Ray Noble played 18 days, beginning August 18, with Bob Burns set for two performances Labor Day, and Burns and Allen appearing the last four days of the run. . . . Bill Bardo billed for a fortnight at the Rice Hotel, Houston, starting August 27. . . . Nick Stuart with his orchestra opened Monday, July 31, at Plantation, Dallas, for a two-week stand. Before that they were at Sylvan Beach, Houston. . . . Pancho and his orchestra made their first appearance in the Dallas territory around August 1, at the Baker Hotel. Signs indicate it won't be their last. . . . Bernie Cummins took over August 7 at the Mural Room of Dallas' Baker Hotel, remaining until the 28th and succeeding Pancho who took in a return week en route to the west coast. . . . Ina Ray Hutton took in four weeks, starting Saturday August 12, at Sul-Jen, Galveston. . . . Joseph Sudy went from San Francisco to Rice Hotel in Houston, September 17, thence, October 3, to Belmont Plaza, New York. He gets around!

Fair Affairs. Guy Lombardo and his brothers were joined by a fifth member of the family the week of August 7, at the World's Fair. Fourteen-year-old, Rose Marie Lombardo, their sister, made her first appearance then. . . . Shap Fields signed up for the World's Fair the week of September 14. . . . Eddy Duchin left New York to appear at the Golden Gate International Exposition in San Francisco beginning August 16. . . . Kay Kyser collected \$12,500.00 for 30 performances at the Golden Gate where he opened for a week's engagement, starting July 14. He followed Benny Goodman, who got \$10,000.00 for the week of July 2.

Now is the time for the States and counties to put on their individual fairs, and there has been a great demand for swing bands. The following will give an idea of the Fair round-up of some of our leading orchestras:

Kentucky State Fair: Vincent Lopes for the full run, September 11-14.

Tri-State Fair, Amarillo, Texas: Clyde Lucas for the full run, September 18-23.

Los Angeles County Fair, Pomona, Cal.: Carl Hoff from September 16-25.

Wisconsin State Fair, Milwaukee: Sammy Kaye for the full run, August 19-27.

Tri-State Fair, Superior, Wis.: Paul Whiteman, August 14-20.

Tennessee State Fair: Paul Whiteman, September 18-23.

New York State Fair, Syracuse: Sammy Kaye, September 4; Tommy Tucker, September 5, 6, 7; Glenn Miller, September 8; Guy Lombardo, September 9.

Platt County Fair, Monticello, Ill.: Griff Williams, August 29; Ted Weems, August 30; Bill Carlsen, August 31; Will Osborne, September 1.

Henry County Fair, Napoleon, Ohio: Freddy (Schnickelfritz) Fisher for full run of the fair.

Michigan State Fair, Detroit: Phil Spitalny, September 1-4; Wayne King, September 5-7; Bob Crosby's aggregation and Jack Benny's "Rochester" (Eddie Anderson), September 8-10.

Brockton, Mass., State Fair: Kingman brought in Ben Bernie and Glen Gray, Guy Lombardo and Rufe Davis, playing September 13 and 14 and for the final two days Eddy Duchin and Jane Pickens top-notched.

Eastern States Exhibition: Tommy Dorsey for September 18 and 19.

Tracing a band in its fair meanderings gives an idea of how the bookings multiply. Clyde Lucas was booked for full run of Du Quoin, Ill., State Fair, then played (August 24-27) at the Waupaca County Fair, Wausau, Wis. He will take in the Oklahoma Free State Fair from October 1 to 7. October 14 to 22 will find him at the Brazos Valley Fair, Waco, Texas; October 26 to November 4 he'll play at the South Texas State Fair.

For Charles Agnew it's always Fair weather. He played Farmer City Fair August 1. Then, August 2, Knox County



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Agricultural Association, Knoxville, Ill. August 4 the Brown County Fair, Mt. Sterling, Ill.; then August 18 at Gibson City County Fair; August 18 and 19 at Douglas County Fair, Newman, Ill.; Richland County Fair, August 24. On to Mercer County Fair, Aledo, Ill., August 31, and September 1, Sauk County Fair, Baraboo, Wis. September 5 he played at Marshall-Putnam Fair, Henry, Ill.

Iowa State Fair went swing with Griff Williams. Abe Lyman was next and then came Whiteman with his band and as master of ceremonies. He and his men were spotlighted at the grandstand night show there the evenings of August 30, 31 and September 1, and after that played each night for a swing dance in a circus tent a block long. With Whiteman were such headliners as Charlie Teagarden, Joan Edwards, the Four Modernaires, Al. Gallardo, Mike Pingatore, Roy Bary and Clark Dennis.

In Canada they can't have enough swing at their fairs, either. Mitchell Ayres was at the Central Canada Exhibition, Ottawa, Ontario, August 21-26, and at the Canadian National Exhibition, Toronto, August 25 to September 9 were Benny Goodman, Guy Lombardo, Glen Gray, Artie Shaw and Tommy Dorsey, two and three days each.

Out in California they had to turn them away at the Bal Tabarin Cafe in San Francisco when Kay Kyser got going. Then on July 28 in Manteca he had them fighting for standing room and as another one-nighter in Sacramento only 60 miles away brought out another mob. Then there were his record breaking engagements at the Golden Gate Theatre in San Francisco and the Paramount in Los Angeles. . . . Joe Sudy returned on the 10th of August for a stretch at Sir Francis Drake Hotel, San Francisco, where Ran Wilde folded up and headed for Dallas and four weeks at Adolphus Hotel, starting the 24th of August. . . . Henry King moved into the Victor Hugo, Beverly Hills, on the toes of Benny Goodman who departed for Atlantic City with a few way-side stops. . . . Charlie Barnett opened at Los Angeles Palomar August 23 for a four-weeker and a picture deal may be set while he is there. . . . Orrin Tucker signed up for six more weeks at Coconut Grove in Los Angeles. . . . Carl Ravazza's orchestra moved into Sir Francis Drake Hotel, San Francisco, September 7.

**News Nuggets.** Windsor, Conn., town court ruled that a musician's instrument, being "a tool of his trade," is exempt from attachment in civil action. The ruling came following attachment of the musical instruments of a Polish polka playing band leader of Poquonock, one Benjamin Simmons. He and his band formerly played for dances in the hinterlands. . . . Jimmie Lunceford and his orchestra sailed August 30 for a concert tour in Europe, covering Copenhagen, Stockholm, Ghent, Brussels, Antwerp, Luxembourg, Zurich, Basel, Geneva, Lausanne and Paris. He closed his stand at the Paramount in New York on August 29. . . . Raymond Scott will augment his quintet to a full 14-piece orchestra for dance work in the fall or early winter. . . . Horace Heidt and his Musical Knights have a smash hit for their radio audiences, not only providing the music for an evening of dancing but putting on a complete show of outstanding songs and novelties. . . . In one of the recent band polls Benny Goodman heads the list, followed by Artie Shaw and Tommy Dorsey. Glenn Miller's outfit skyrockets into fourth, and in fifth, Jimmy Dorsey. Sixth is the new Harry James group, followed in order by Count

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Basie, Sammy Kaye, Gene Krupa, Jimmy Lunceford and Larry Clinton. Then comes Charles Barnet, clicking with a remade band. Richard Himber is next and then Glen Gray and Kay Kyser. Woody Herman is also among the first twenty.

## ZARITSKY ASKS LEWIS TO NAME PEACE TERMS

NEW YORK.—Charging that the CIO "raid on the building trades" will bring "enhanced bitterness and strife" which will "only divide the labor movement still further at a time when it needs unity more than ever," Max Zaritsky, president of the United Hatters, Cap and Millinery Workers International Union, called upon John L. Lewis, president of the CIO, to state his terms of peace.

In an editorial over his signature in the *Hat Worker*, official publication of the

hatters' organization, Mr. Zaritsky states that so far as the American Federation of Labor is concerned, they had already in effect stated their terms of peace as far back as November, 1937, when a tentative agreement was reached between committees of the A. F. of L. and the CIO.

"We heard at our convention," he writes, "that the committees who negotiated peace between the CIO and the A. F. of L. at that time had come to an agreement but that the agreement was vetoed at the last moment. This assertion has not been denied. If the agreement reached then was not acceptable, what are now the points of dispute?"

Mr. Zaritsky ridicules the idea that questions of basic trade union policy divide the CIO and the A. F. of L. "The original issue for the creation of the CIO," he says, "has long been disposed of. It is meaningless to say that the CIO will continue as a separate body as long

as the A. F. of L. will not recognize the principle of industrial unionism. The A. F. of L. has long recognized this principle. I venture to say that there are fully as many industrial unions within the A. F. of L. as within the CIO, and just as many craft unions within the CIO as within the A. F. of L."

Mr. Zaritsky points out that in a number of states and sections the members of the CIO and the A. F. of L. refuse to fight and have reached working agreements on local labor problems. He feels, therefore, that the strife is continued artificially and "for abstruse and devious reasons." It may satisfy "inflated vanities and ambitions," he says, "but serves no other useful purpose."

In view of the fact that the opponents of unionism are gaining the upper hand in Congress and other legislative bodies, and in view of the impending presidential elections, Mr. Zaritsky insists that labor must settle its differences and mend its fences as rapidly as possible.

He ends his article by calling for "the peace terms and for a speedy concord of peace."

# Symphony Orchestras

THIS month will end the season of outdoor flights of Rimsky-Korsakoff's "Bumblebee," and Debussy's "Faun" will have his last frolic in the untrammelled open. "Au Clair de la Lune" must hereafter hymn only window-enframed moons and Liadow's "Mosquito" will probably go South. The musicians will fold up their stands, put away their instruments, and leave the fields to the katydids and the frogs.

But one fact has been well learned: that thousands of folk who have flocked to wayside fields, who have lined banks of rivers and swarmed green valleys to listen to Bach, Wagner and Beethoven have caught the innate affinity between the democratic out-of-doors and the democratic art—music.

Stiff shirts and diamond tiaras may still connote music to a few, but the masses know for certain it is as unpretentious as a breeze across the face, as simple as a bunch of flowers.

In his two weeks with the Chicago Orchestra at Ravinia, Vladimir Golschmann's direction was marked by that quick touch of intimacy with his orchestra which everyone can sense but no one can define. At the final performance, on July 23rd, in his reading of the Ravel score, "Daphnis and Chloe," he gave pertinent attention to each section of his orchestra, bringing to eerie clearness the woodwinds, calling out the flute to breathless beauty. The violas in "Romeo and Juliet" were rich and purple as their namesakes. The poignant "Last Spring" of Debussy, the great "Death and Transfiguration"—these were nuggets for the music-lovers' treasury. So Vladimir Golschmann made his exit, the throngs still a-thrill with the melodies he evoked.

Artur Rodzinski conducted during the last two weeks of the Ravinia season, beginning July 27th. With all the concentrated emotionalism that a Pole can harbor, this mad monk of melody raced his orchestra through the Fifth Symphony of Tchaikovsky. If a gasp or two was heard from those ghost-ridden to desperation, it was forgotten in the general whirl of the spectacle. After that, Stravinsky glittered new facets in "Petrouchka," and Verdi spoke a more casual word in his rarely heard "I Vespri Siciliani." On July 28th Wagner and Richard Strauss vied for public favor, with soloists Grete Stueckgold, Eyvind Laholm, Susanne Fisher and Susanne Sten.

July 29th brought a Johann Strauss, a Wagner, a Miaskowsky, and a Copland number and, on July 30th, a program of likewise varied appeal—Overture to "Euryanthe," Weber; Symphony No. 2, D Major, Brahms; "España," "Chabrier; "Les Preludes," Liszt.

The final week of the Ravinia festival opened with Bach, Beethoven and Strauss. Mr. Rodzinski was in fine fettle and the orchestra flexible as a reed in the wind. The Bach numbers, "Nun Komm der Heiden Heiland," and "Wachet auf Ruft Uns die Stimme," in orchestrations of Ottorino Respighi, were calm and noble, and the performance of the Beethoven First was like the unfolding of a rare and perfect flower. In spite of the fact that Chicagoans have heretofore felt that all performances of "Ein Heldenleben" should be under the baton of Frederick Stock, Rodzinski's performance made them see the error of their ways, made them realize that a great composition, having as many phases as a planet, can be presented accordingly.

The evening of August 4th presented Jacques Gordon playing Sowerby's Concerto in G minor for Violin and Orchestra in the first performance since its revision. Having many of the faults of so many modern works, a chaotic, formless quality, a lack of conviction, it yet displays passages of true beauty, quiet and serene. There was a Dvorak early symphony (No. 4), the Brahms "Academic" Overture and Dohnanyi's Suite, Opus 19.

Wagner, Sibelius and Vivaldi-Silotti held the field in the concert, August 6th and 8th, when compositions of Smetana, Szymanowski, Debussy and Dukas were programmed. The concert closed with Rimsky-Korsakoff's "Capriccio Espanol." Guest pianist was Wanda Paul, crisply capable.

That same evening a delightful "family party" for members of the committee and musicians, marked the close of the season. Now the trustees "said it with flowers"—a great bunch of them for the ticket sellers. Beethoven's "Kitchen Symphony" was rendered with gusto by tympani men in chef's garb. Frans Polesny of the viola section in the role of the Devil's Violinist, with wild eyes and straggling locks,

jingled medals and presented with one uncovered and one white-gloved hand a concerto written for open strings. And then came the "Farewell" Symphony of Haydn, each member blowing out his candle and silently stealing away, leaving Papa Haydn (looking remarkably like Rodzinski!) to the dusk of the descending night.

Now it seems that the Festival must acquire Ravinia Park, not depend year after year on the expansive generosity of Mrs. Louis Eckstein. But buying this superb out-of-door orchestral site is a matter of something no less literal than hard cash. Gate receipts tell the tale. That the 1939 season was best attended of the last four concert seasons and drew 68,882 is a good augury. We may hope, not for a "second Salzburg," as many phrase it, but for a "first Ravinia," a perfect setting for perfect performances.

## REBIRTH OF THE DELL

After hovering on the brink of civic oblivion for several months, music lovers in the Philadelphia area can rejoice in the rebirth of Robin Hood Dell.

Through the untiring efforts of Samuel R. Rosenbaum, the 1939 season at Robin Hood Dell has just closed after establish-



SAMUEL R. ROSENBAUM

President, Robin Hood Dell Concerts, Inc.

ing an all time attendance record of 135,939 paid admissions for the eight weeks of symphony, opera and ballet.

At the time Mr. Rosenbaum was called to take over the Dell, the men of the Philadelphia Orchestra had decided to discontinue their cooperative management of the concert season, leaving the prospects for the 1939 season very much in the dark.

Borrowing a leaf from Postmaster General James A. Farley's note book, Mr. Rosenbaum launched a \$100.00 dinner which realized nearly \$20,000.00, approximately half of the fund necessary to complete the season. In eight weeks all previous Dell attendance records were shattered, the best previous year being 1935, when the Dell played to 136,000 persons. Although prices this year were 30 per cent. lower than last, the public paid nearly \$14,000.00 more into the box office than they did last year.

Salaries for musicians this year were on the basis of a guaranteed minimum of \$60.00 per week compared to the \$29.00 weekly salary earned by the players last year on a cooperative basis.

Gross deficit for the current season was \$36,000.00, reduced to the final \$5,000.00 by contributions raised largely through a summer-long, one-man campaign waged by Rosenbaum, who a few weeks ago made a special trip to Bar Harbor to interest

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wealthy Philadelphia music-lovers, summing there, in the Dell's financial plight.

The Dell concerts this season cost \$100,000.00. Sales of season coupon books and cash ticket sales brought in \$64,000.00, leaving the \$36,000.00 operating deficit.

Expenses were divided as follows:

Orchestral personnel	\$45,000.00
Conductors	5,000.00
Management and office	9,000.00
Dell operating, expenses	11,000.00
Soloists	8,000.00
Operas and ballets	15,000.00
Printing, campaign, etc.	7,000.00
<b>Total</b>	<b>\$100,000.00</b>

Biggest single night attendance came at the Lily Pons concert with 9,539 paid admissions. Smallest was a Massimo Freccia program, on a threatening night with 470 admissions.

For purely symphonic programs the audiences average 2,000. For operas, ballets and big-name soloists the average attendance was 5,000.

The Dell made a profit on only two nights—\$1,500.00 on the Pons concert, and a small profit on the Fray and Braggiotti-Montgomery Ballet evening.

There were 3,752 paid admissions at the Helfets concert, but the Dell made no profit that evening. Miss Pons and Helfets received \$2,500.00 each for their evening's services.

Cost of putting on an average concert without soloists, including payment of orchestra and conductor, was put at \$1,750.00. With attendance at such concerts averaging 2,000 people, at a 33-cent average admission, receipts were only \$660.00.

Only eight concerts were rained out this season, equalling the average for the past ten years, but threatening weather affected attendance at other concerts.

This year the orchestra personnel of 90 contained 80 regular members of the Philadelphia Orchestra, including more first-deck players than ever before. The men have been paid their salaries in full for the first seven weeks. Due to the deficit at the end of the season, they will be paid half their salary for the last week, having consented to wait until next season for the balance.

Dell authorities, Rosenbaum said, formed certain conclusions from this season. The scale of prices was too low. It was a mistake, they found, to give concerts on July 3, 4 or 5, as the audiences were negligible. Of 40 concerts this year, only 17 were double admission, with star attractions. Double admissions were

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almost self-supporting, because of the public's interest in the stars. So more doubles will be planned for next season.

Tschaikovsky, Wagner and Beethoven. In the order named were the most popular composers on this season's program. Operas, ballets, and a few big-name soloists, were most popular with audiences. The second performance of "Carmen" had 6,085 paid admissions; second night of "La Boheme," 5,312.

Of the \$31,000.00 raised toward the season's deficit, according to Rosenbaum, 75 per cent. came from the social register.

The success of the just-ended Dell season makes it apparent that the American public is eager to hear the best in music if it is served up attractively at low enough prices.

Frederick Stock will open the 49th season of the Chicago Symphony Orchestra on October 12th with the Brahms "Academic Festival" Overture, Beethoven's "Eroica" Symphony, Debussy's "Iberia" and Strauss' "Til Eulenspiegel." Highlights during the season will be Yehudi Menuhin's appearance as soloist, Casadesu's playing of Brahms' Second Concerto, Myra Hess's playing of his First, and Gregor Platigorsky's rendering of Mr. Stock's Concerto for Violoncello. Messrs. Prokofiev, Stravinsky and Enesco will conduct.

The Grant Park (Chicago) concert of July 28th presented Shirley Noelle in her debut. With a voice of pure lyric quality and coloratura ornamentation, she aroused respect as well as enthusiasm. Her singing of "The Nightingale and the Rose" was delightful.

July 24th at Grant Park was Lily Pons' night, and this charming singer won new laurels. We wonder if there is anyone just now who could quite fill her shoes, tiny though they be. That is the worry of a number of orchestras in gazing into the distant future.

On July 24th at the City Park Stadium in New Orleans the Civic Symphony Orchestra gave a concert to raise funds for financing the attendance of deserving boys and girls of the public and parochial schools at a series of youth concerts to be given throughout the winter. It is hoped that the proceeds of this concert will enable youths with a talent for music to realize an intimacy with the masters they could not otherwise gain. St. Louis and several other cities have held similar events with great success, and New Orleans with its tradition of culture has not been backward in following their example.

It is rumored that at the Baltimore Stadium concerts the audiences applaud between movements of a symphony and that this wouldn't be done in more formal concerts. Sticklers to the contrary notwithstanding, we applaud the applauders, who know what they like and know how to ask for it. Time enough to learn the rules of etiquette when they've taken the edge off their musical appetites.

Twenty-five cents for any seat in the "bouse" is the explanation for this unscheduled applause, the theory being that, if a thing is cheap, anybody is willing to try it at least once. But enthusiasm cannot be bought at any price, and for this audience it was not program notes a-rattle nor silks a-swish nor yet Corinthian columns upreared that made the concert. It was, rather surprisingly, music.

On August 13th Robert Paul Inla directed the first concert to an audience of 15,000. Hawkers sold their lemonade and popcorn before the concert and during its progress the field gleamed with cigarettes burning, as with glow-worms. The backdrop of blue (a concealed sounding board) and the amplifiers at right and left carried breathless pianissimos to the farthest corner. First there was Sibelius'

"Finlandia," and then refreshingly simple melodies from the score of "Blossom Time." Miss Stokes sang "Dich Teuere Halle" from Wagner's "Tannhauser" and then came waitess "Tales from the Vienna Woods" by Strauss, compositions redolent of the out-of-doors. Intermission then, and time to stretch one's legs, to gurgle down cooling drinks. The program continued with Grofe's "Mississippi Suite," "Valse des Fleurs" (Tchaikowsky) and the Fifth and Sixth Hungarian Dances by Brahms. "A Birthday" by Huntington Woodman was to have ended the program, but Miss Stokes knew the temper of her audience, knew the applause was no perfunctory hand-slapping. She came back after the prescribed number of bows and, standing by Mr. Inla, sang "Will You Remember?" from "Maytime." Such was this first of the concerts by the Stadium Civic Orchestra in the Baltimore Stadium. The second of the series was given August 20th, with Dr. Gustav Straube guest conductor.

The Philadelphia Federal Symphony Orchestra conducted by J. W. F. Laman

went hithering and thithering in that city with grateful responses from audiences wherever they played. On August 22nd they played at Hunting Park, on August 23rd at Grand Court of the Philadelphia Art Museum, and on August 24th at the outdoor theatre in Pastorius Park, the last two concerts conducted by Guglielmo Sabatini. Wagner figured prominently on their programs, as well as Schubert, Thomas, Smetana, Rossini and Johann Strauss.

On August 23rd, Wagner was presented in the overture to "Rienzi," "Siegfried's Ascent of the Burning Mountain," "The Dance of the Apprentices," the Finale from "Die Meistersinger" and the Prelude to Act III of "Lohengrin." Mr. Sabatini's prelude "Il Mare" was played as well as Dr. James Francis Cooke's "Hungarian Echoes," Strauss' Waltz, "On the Beautiful Blue Danube," and the Overture to Verdi's "I Vespri Siciliani" completed the program.

On August 24th, Sabatini led soprano Dolores DePuglia in arias from Gounod's "Faust" and Rossini's "Barber of Seville." Orchestra numbers included the Rhumba

from Harl McDonald's Second Symphony; the Finale from Tchaikovsky's Fifth Symphony; the "Dance of the Russian Sailors" from Gllere's ballet, "The Red Poppy," Britten's Sutto "Sources Musicales," and Rossini's "William Tell."

Where lights of bridges lie in black water and small waves murmur, a symphony orchestra floats on a white shell attached to a barge moored in the Potomac. And while they float they send out strains of music to those who sit along the shores. Here twice a week, just when red sky smoulders into black, come the music lovers of Washington, often 25,000 strong, watch the musicians crossing to their "stage" on a swaying plank, listen to them "tune up" in competition with katydids and swooping airplanes, revel in symphonic works chastened by starlight and amplified by river. President Roosevelt, listening from his automobile could see across the river the porticoes of the mansion of Robert E. Lee peering from the trees. Canoes held their cargo of listeners. "Rentable" seats ranging from the right of the Washington entrance to



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the long, low Arlington Memorial Bridge in a tier of 40 steps were completely filled. A backdrop such as this for music has perhaps never before been devised. Dr. Hans Kindler, director of the National Symphony on that first night, directed the orchestra in "Au Clair de la Lune," the prelude to the third act of "Lohengrin" (President's request) and "The Flight of the Bumblebee."

Charles O'Connell presided on the podium August 6th; Rudolph Gans, August 9th and 13th; Reginald Stewart, August 16th and 20th. On August 23rd Dr. Kindler again conducted.

Still hovering near the Mason-Dixon Line, we discover that the Richmondites are enjoying their symphonic concerts out-of-doors. While still in the formative phase, they had their mayor come out and speak for music, for a permanently constructed stadium. The president of the movement, Frank F. Rennie, Jr., spoke of the ideal location of this particular place, its accessibility, its beauty.

A program played to over a thousand under the conductorship of Paul Affelder, offered the Overture to "Russian and Ludmilla" by Glinka and the "Dance of the Russian Sailors" by Giliere. A whiff of English folk music came with "Neil Gwynn" by German and there was a Suite by Corelli for strings and Rebikoff's "Marche" in a clever orchestral arrangement by Ruffy. The very young baritone, Tivis Wicker, brought deservedly enthusiastic applause. His rich depth of tone was in full evidence when he sang with the audience the final selection, "God Bless America," by Irving Berlin.

With the "new generation" as well as the old guard turning out and enjoying the informality of the garden setting with its tables and chairs, the Cleveland "Pop" concerts can be said to have had a more-than-hoped-for success. It got off to a flying start, under the able conducting of Rudolph Ringwall, on the opening half of the season, in July, the attendance for each of the six concerts averaging 5,300. On July 12th Boris Goldovsky was guest artist, playing the Piano Concerto in E flat with a fine regard for the intricacies of this master work. July 14th was Wagner-Tschaikovsky night, the soloist being Stephen Hero, violinist. On July 15th the audience heard guest artist Edouard Grobe, tenor, and July 19th Ida Krehm at the piano. The soprano, Virginia Johnson, on July 21st, sang the aria "Al desio" from "The Marriage of Figaro," as well as the famous "Jewel Song" from "Faust." On July 22nd the soloist was Henry Pildner, who played the unforgettable "Prelude in C sharp Minor" of Rachmaninoff, and "Rhapsody in Blue," Gershwin.

The second half of the inaugural season which opened August 9th was conducted by Rudolph Ringwall, associate conductor of the Cleveland Orchestra, and consisted in an all-request program with Felix Eyle, violinist, and the four Hruby Brothers (three of them, Alois, William and Charles, playing trumpets, and the fourth, John, conducting).

On August 16th, under the masterly conductorship of Burle Marx, "Marche Slav," and the Fiedermans Overture, as well as several favorite Wagnerian numbers were presented. The orchestra was perhaps at its best in the rendition of the magnificent "Russian Easter," of Rimsky-Korsakoff, wherein the French horn section, the percussion group and the harp were brought out in glorious prominence. Soloist for the evening was Muriel Dickson who needed no introduction to Cleveland audiences.

Though everyone expected the series would finish in the red, this year of pioneering, it was very gratifying to note that the deficit was only \$7,500.00, much less than the pre-season estimates. The total attendance for the season, 70,816, and the enthusiasm evident, brought forth from Edgar A. Hahn, president of the Society, the statement that the concerts would be continued next summer.

On August 23rd, Albert Strossel conducted the Chautauqua Symphony Orchestra in its last concert of the season. This lake-bordered site "where education and recreation meet" has had a series of concerts this season surpassing in quality and attendance even those of previous years. Soloists appearing this season were sopranos Helen Jepson, Josephine Antoine and Susanne Fisher; violinist, Carol Glenn; tenor, Lawrence Tibbett; pianists, Gordon Stanley and Oscar Wagner; violinist, Joseph Fuchs; cellist, Georges Miquelle; fustist, Georges Barrere; baritone, Evan Evans, Julius Huehn and Clarence Reinert, and mezzo sopranos, Pauline Pierce and Joan Peebles. There was also the Cleveland Women's Orchestra and "Chautauqua Little Symphony," conducted by Georges Barrere. All through July and August such music has been given there as to satisfy the most discriminating. For August's contribution there was the Symphony Orchestra program of August 2nd, containing

"Suite from Dramatic Music," Purcell, Symphony No. 1, Shostakovitch, Arias sung by Josephine Antoine, and Brahms' Symphony No. 2.

On August 5th the Young People heard the Overture, "The Yellow Princess," Saint-Saens; "Southern Idyl," Strossel; "Mardi Gras," Grofe; "The Magic Box," and "The Song of the Mosquito," by Liadov; "Sheep and Goat," Gulon; "To a Wild Rose," MacDowell, and selections from "Naughty Marietta," by Victor Herbert. On August 6th a varied program was broadcast: "Roman Carnival," Berlioz; "Symphonie Espagnole" for Violin and Orchestra, Lalo; "Fetes," Debussy; "Daphne and Chloe Suite," No. 2, Ravel, and "Espana Rhapsody," Chabrier. Although but little time could be given for rehearsals, the orchestra under Albert Strossel played with absolute precision and, in the broadcast, not a phrase was marred, nor a nuance lost. The audience could not have enough of the soloist, Mischa Mischakoff, and little wonder, for he was in his best form. Back they brought him for encore after encore, "La Gitana," Kreisler; "Zephyr," Hubay; "Orientale," Cesar Cui; "Guitar," Mussorgsky, and "Swiss Lullaby," a composition of his own creation.

On the eighth, Weber, Brahms, Schumann and Ravel formed the Big Four of the program. And on the ninth the three B's—Bach, Brahms, Beethoven—with Wagner for good measure. The young people had another treat August 12th when the orchestra featured Mendelssohn ("Baltarella" from "Italian" Symphony); Dvorak ("Allegretto" from Symphony 4), Schubert ("Marche Militaire"); Brahms-Kramer (slow movement from the 3rd Violin Sonata); Brahms ("Hungarian Dance"); Saint-Saens ("The Swan") and arrangements of Lampe of "Melodies from the Sunny South." That same evening there was the somewhat exotic rendition of "Scheherazade," "Streets of Peking," and Polka and Fugue from "Schwanda" (Weinberger). On August 13th, Georges Miquelle was guest artist on a program featuring Chabrier, Dvorak, MacDowell, Smetana and Wagner, and on August 15th Vaughan-Williams and de Falla were programmed with Beethoven in his Symphony No. 3 ("Eroica").

August 19th brought another concert for the young people and, in the evening, a program of Beethoven's "Fifth," Glinka's "Kamarsinskaja," Debussy's "Afternoon of a Faun," Dvorak's "Two Slavonic Dances," "Strauss' "Tales from the Vienna Woods," and Liszt's "Rhapsody No. 2. Clarence Reinert sang several arias. On August 23rd the violinist Carol Glenn was heard.

And so to the August 26th concert of Lawrence Tibbett and the end of the series, a musical presentation indicative of the high purposes of the Chautauqua.

The eight-week Hollywood Bowl season (the 13th consecutive) is drawing to a close with another success jotted down on the credit side. Eighty conductors have at one time or another been outlined against its silvery crescent; this summer's list includes Pierre Monteux, Albert Coates, Artur Rodzinski, Otto Klemperer, Carl Alwin, Richard Lert, Henry Svedrofsky, Irvin Talbot, Pietro Cimini, Rudolph Gans, Jose Iturbi, Andre Kostelanets, Werner Jenness, Richard Hageman, Vladimir Bakaleinikoff.

Diversified programs, special features and eminent guest artists such as Albert Spalding, Rudolph Gans, Miliza Korjus, Jose Iturbi, Jascha Heifets, Lotte Lehmann, Dallet Frants, and Dimitri Tiomkin set the pace for the concerts. The normal capacity of Hollywood—if you think of any such figure as "normal"—is 20,000. But even at that on one occasion at least an odd thousand or so had to sit the concert out on the surrounding greenery. No wonder Hollywood has invested in \$500,000.00 worth of "improvements," a new tearoom, a picnic garden and ways and means of transporting the populace painlessly.

Seeing the enthusiasm of these multitudes, it really is thoughtful of Nature to provide a sixty-five acre natural amphitheatre for their "Symphonies Under the Stars" and only sensible of the management to go on with a project so patently approved by all.

The Minneapolis Symphony Orchestra backers in their winning struggle to make summer music pay are getting down to essentials. Not content with the trite, "the people need it" they list (and the newspapers publish) such reasons as these:

1. The people want it.
2. It provides employment for musicians during lax summer months.
3. It holds skilled musicians in the city.
4. It creates business (transportation, restaurant, hotel, clothes).
5. It gives prestige to the city.

Having struck bed-rock, civic and commercial associations and the musicians' union of Minneapolis are working like old

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team-mates in their eagerness to promote this enterprise. There was a groping period of exhausted funds, underwriting, and pending cancellations. Then the public—bless the public!—took a hand, began to attend in increasing numbers, began to call for more, began, in short, to balance the budget. All told, more than 30,000 persons have attended the programs, and gate receipts have registered but a hair's breadth under the total expenses. A hopeful outlook for next year's season.

Works given, aiming to please as well as to instruct, ranged all the way from Beethoven to "Beer Barrel Polka." And let no one look down his nose at that combination. I believe Beethoven himself would have approved the unrestrained applauding of both, would have added his signature to the message sent by J. C. Cornelius, chairman of the tourist and publicity committee. "We have appreciated the opportunity to work with the symphony orchestra in the completion of this experiment."

Music lovers, who, despite dark skies, went to hear a little heralded and little known Paul Paray the last week in July at the Lewisohn Stadium in New York, were all the more gratified to discover for themselves a new star in the musical firmament, and to revel in it for a brief few hours before New York in general became aware of its brilliance. For aware everyone certainly was the next morning when critics burst out with Huszas and Bravos and "Hip-Hip-Paray's" purporting to convince one and all they knew a good thing when they saw it.

Paray himself must have had an agreeable surprise other than this. For it has been rumored he had rather negative ideas about American orchestras. Happily surprised he must have been, for he conducted the Philharmonic Orchestra at the Stadium with a master's seat, getting from it every nuance, every shade of meaning, every flow of mood of which it is capable. Now there is a hue and cry raised to make the Concert management or the French Commission, or whomever can, get him back to America. So far with no definite result. Anyway, he has left behind an aura all the brighter for having been created not out of hopes nor expectations but out of a performance superbly executed.

That a Swiss Folklore program should have been given (August 3rd) at the Stadium is indicative of the rising awareness in America of that tight little, right

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little country, and its propensities in the way of art.

The drums played were not of modern type but in the old oblong shape which gives that deep and stirring sound reminiscent of soldiers tramping through narrow winding streets of walled cities, inhabitants craning their necks from geranium-lined, diamond-paned windows.

Swiss composers figuring in the early part of the program were Hans Huber, Fritz Brun, Jean Binet, Emile Jaques-Dalcroze and Honegger.

Viennese Night on August 5th (Carl Bamberger conducting) was just what such a night should be—and that's saying much. With Schubert and Mozart—those composers destined ever to be young—with Waltzes by Brahms and dances of various descriptions by Johann Strauss, the audience caught that stir and lift that made old Vienna the center of gaiety and joy. Whatever more strident notes have sounded since, the messages these composers had to give, though spoken gently, will resound as long as man can hold a violin or lift his voice in song.

August 6th held as its treasures "Frelschuets" Overture, Weber; Symphony No. 2 in D major, Brahms; "Pageant of P. T. Barnum," Douglas Moore; excerpts from "Die Meistersinger," Wagner, and "Les Preludes," Liszt.

Six thousand at the Stadium on August 2nd heard Fritz Reiner open his Beethoven cycle with the "Prometheus" Overture and the second and third symphonies and make (or mar) musical history by playing the "Scherzo" in the latter symphony, not after the Funeral March but after the first movement. We wonder whether this is one of the times Beethoven would have thrown the water pitcher or whether, with a gigantic shrug of his shoulders, he would have indicated that one man's guess is as good as another's in regard to which comes first in life. This "Eroica" was played with a few other touchings up on the great masterpiece, all of which the audience seemed heartily to approve.

On August 3rd, Ezra Rachlin assisted as piano soloist in a sensitive rendition of Piano Concerto No. 4 in G major. Other numbers on the program were the "Fidelio" Overture in E major, the First Symphony and the Seventh Symphony.

On August 7th, Heifetz of the flexible bow offered formidable competition to himself (appearing currently in the picture "They Shall Have Music") in the playing of the Beethoven Violin Concerto in the third concert of the Beethoven Cycle under Fritz Reiner. The "Coriolanus" Overture and the Fourth Symphony were other numbers on the program.

The audience of August 9th heard the "Pastoral" Symphony, the "Leonore" Overture No. 2 and the Beethoven "Fifth," the "hit" of the classical world. Here one sensed the perfect coordination between music written and music played. On the last day of the Beethoven concerts, August 10th, Harold Bauer played with the orchestra the "Emperor" Concerto, after the program was opened with, the "Egmont." The program ended with the Eighth Symphony.

The last of the Beethoven programs contained "Leonore" Overture No. 3, Symphony No. 9 in D minor with the Chorus of the Schola Cantorum and, as guest artists, Elisabeth Schumann, Edwina Eustia, Paul Althouse and John Gurney. In speaking of the unutterable Ninth much might be said of a slight crescendo here and a diminuendo there that was more the wind's intention than Beethoven's. But, all such parryings aside, it is a heart-filling joy when 15,000 plain folk of New York swarm to hear a concert of His Leonine Majesty. Why? Because they like it.

Love can scarcely be replaced by lesser gods, but the audience of August 11th showed themselves content with such ambrosial fare as Brahms' "Academic Festival" Overture and his First Symphony. Also, for frothier effect, were "Beautiful Galatea," von Suppe; "Gold and Silver Waltz," Lehar; "Slavonic Dance" in A flat, Dvorak; and "The Wienerblut Waltz," Johann Strauss.

On August 12th a Czecho-Slovak concert was the first one of this nation to be given at the Stadium, and something of the poignancy inherent in that country's history was apparent. Under the patronage of His Excellency, Hon. Vladimir Urban, Czecho-Slovakian Minister to the United States, it was invested with a quasi-official air and discernible was an undertone of pure grieving. Josef Blant conducted through Smetana's "Tabor," played for the first time there, typical in its intricate rhythms of the verve of Czecho-Slovakian music, and Dvorak's "New World Symphony"—that tender dreaming of another Bohemian denied his homeland. Mr. Balacovic was the violinist in Dvorak's Violin Concerto in A minor.

That a violin number should have been included is altogether fitting. One has heard that the Bohemian peasant puts into the hands of the new-born babe a violin, that he may get the "feel" of it

from his very first day. Certainly they grow up, as it were, with a violin under their chins. Now, of evenings throughout that land tenuous melodies drift from cottage to cottage, music expressing that which the tongue cannot speak, the pen cannot write.

On August 13th the New York Philharmonic gave that stupendous "1812" Overture and the Piano Concerto No. 1 in B flat minor, played by Zadel Skolovsky, Alexander Smallens conducting. Carl Goldmark's Violin Concerto in A minor was played by John Corigliano. Moussorgsky and Rossini figured respectively in Persian Dances from "Khovantchina" and the "William Tell" Overture.

On the 15th, Mr. Smallens again took the baton for a rare performance of the overture to "Merry Wives of Windsor," followed by Nicolai, "L'Arlesienne" Suite, No. 1, Bizet; "Caucasian Sketches," Ippolitoff-Ivanoff, "Fetes," Debussy, and Symphony No. 5, Tschalkovsky.

The tenth and last week of the Stadium concerts—at first cancelled but re-programmed because of popular demand and Mrs. Charles S. Guggenheimer's resoluteness—included within its August 16th and August 22nd compass several famous great artists. On August 16th there was Emanuel Feuermann, Austrian cellist. Heard in Bloch's "Schelomo" and Saint-Saens' Concerto in A minor, he brought out the inherent characteristics of both. "Schelomo" gives—in all his Oriental splendor—a portrait of Solomon, King of Israel. Before the palace of gold and ivory, amid the glittering spears of a thousand mighty warriors Feuermann takes us and lets us hear in all the shouting and clamour the anguished groan of that great King. "Vanities of Vanities! All is Vanity!" The transition in mood to that of Gallic convention and delicacy came easily within Feuermann's stride. As fine as a spider-web, as deft as reparation, were the notes of the concerto of Saint-Saens. For encore—and encore was definitely insisted on—came the "Sarabande and Bourree" from the Bach solo Sonata in C major.

On August 18th, Erna Rubinsteln, violinist, played the Mendelssohn Violin Concerto. It has been ten years since this mistress of the violin came to our shores, but we still remember her, in her flying appearances with almost all the noted orchestras of America, sending a new glow through the works she played, impressing by her straightforward technique.

On August 19th, Muriel Dickson, Metropolitan Opera soprano, sang a group of Gilbert and Sullivan gems as well as some of the light opera arias. August 20th saw a complete Russian program in which Rimsky-Korsakoff, Spendiarov, Tschalkovsky and Kalinnokov gave their several versions of the Russian temperament, an estimated 3,500 persons attending. Tuesday, August 22nd, was an evening of varying moods. The "Jupiter" Symphony in C of Mozart and Symphony No. 4, Tschalkovsky, offered less glaring contrast because they were separated by excerpts from Mendelssohn's "Midsummer Night's Dream."

At the closing concert, August 23rd, Muriel Dickson interpreted arias from various Gilbert and Sullivan operas as well as songs from Herbert's operettas. Mr. Barlow, conductor, offered Rossini's overture, "The Barber of Seville," Haydn's "Surprise Symphony" and the overture to Johann Strauss' "The Gypsy Baron." Then followed a group of Strauss works, and "Auld Lang Syne," sung by the audience, closed the concert—and the season.

It is gratifying to note that the average attendance at the larger concerts was over 21,000, a figure that speaks for itself. That New Yorkers love soloists has been definitely ascertained, the concerts featuring them being much better attended. The Beethoven series was also popular and the National nights an attraction. The rain was the dark horse of the enterprise, as always, though it did most of its harm this season by merely threatening. There is talk of a great awning to be placed over the Stadium, talk which will probably come to naught, as have other improvements in the past.

In Mexico City, Otto Klemperer and Pierre Montoux appeared as guest conductors last month, Berlioz's "Benvenuto Cellini" and Brahms' Second Symphony being among the numbers programmed. Debussy, Ravel and Richard Strauss numbers were particularly well received. The programs of August 11th and 13th contained the overture to "Leonore," No. 3, and the Seventh Symphony of Beethoven. Carlos Chavez returned to his role of regular conductor of that orchestra on August 18th.

At the National Music Camp Orchestra at the World's Fair, on August 18th and 20th, appeared a new child prodigy, Lorin Maazel, who, though only nine years of age, has assumed the baton with a fine flourish. Public acclaim and parental pride have always paved the way for infant prodigies, but usually it is along

the more trodden paths of instrumental virtuosity. The intricacies of the baton have been considered as lying within the scope only of the matured intellect. Now, however, Lorin Maazel has left us no other choice than to admit that precocity in the conductors' field is also possible. For Master Maazel's baton-wielding is not only accurate, but masterly. He is no mere time-beater, no mere setter of tempi. His hands deal out pianissimos as light as breath, retardandos as imperceptible as a dying day, fortissimos as dynamic as a clap of thunder. Conducting without score, he yet knows every phrase, every entrance and exit of his orchestra. Nothing is left to chance. He has a cue for each slightest nuance.

Born March 6, 1930, he has crowded into his brief nine years a virtuoso's technique on the violin, as well as well-rounded acquaintance with the piano keyboard. Visitors at the World's Fair Court of Peace were reminded that some 200 years ago another child conducted an orchestra through the intricacies of one of his own compositions. His name was Mozart.

On August 1st the Buffalo Federal Symphony Orchestra and guest conductor, Edward McArthur, presented in Grover Cleveland Park a program well chosen for wide appeal: Overture to "Rosamunde," Schubert; Symphony No. 2, Haydn; "Prelude and Love Death" from "Tristan and Isolde," "Siegfried's Funeral March" from "Gotterdammerung," "Meistersinger Overture," Wagner. On August 8th, Paschall Swift, local baritone, appeared as guest soloist, Franco Autori conducting and presenting his own compositions, "Three Negro Spirituals." Other selections were: "Wherever You Walk" from "Semele," Handel; Symphony No. 5, Beethoven; "My Heart is a Silent Violin," Fox; "The Blue Danube," Strauss; "Polovetzian Dances" from "Prince Igor," Borodine. These concerts were a presentation of the Works Projects Administration and were free to the public.

The Buffalo Federal Symphony Orchestra, playing in Grover Cleveland Park was conducted by Franco Autori in a program suggestive of sun breaking through clouds, for it began with overture to "Orpheus in the Underworld," by Offenbach, and Tschalkovsky's Symphony No. 1, First Movement, and then burst into brightness with "Spanish Dance," de Falla; "Dance of the Clowns" from "Snowmalden," Rimsky-Korsakoff, and "Tales from the Vienna Woods," Strauss. The Prelude to Act II, "Lohengrin," and overture to "Tannhauser," Wagner, closed the program.

At the Vancouver Symphony Orchestra concert on August 5th in the Malkin Memorial Bowl was featured Kitty Hamilton, popular Vancouver soprano. Dr. Nealey Willan conducted a program including "Euryanthe," Weber; "Pastoral" Symphony 1st and 2nd movements, Beethoven; "Chanson Boheme" from "Carmen," Bizet; "Arlene" from "Jeanne d'Arc," Benberg; "Solemn March," Dr. Nealey Willan. After the intermission came "Peer Gynt Suite," No. 1, Grieg; Introduction to Act III, "Lohengrin," Wagner, and other shorter numbers.

The Toronto Promenade Symphony concerts have almost completed their sixth consecutive season, having started on May 4th and being scheduled to conclude on October 12th. These Thursday night "Proms" are operated by The Toronto Musical Protective Association on a co-operative basis, under the presidency of Walter M. Murdoch, the brilliant leadership of Reginald Stewart and the careful business management of Ernest Johnson who, in turn, are supported by a committee composed of orchestra and other Association members.

In the spacious University of Toronto Arena, which can, and has, accommodated some 7,500 people, these "Proms" have become an established feature in the summer life of Canada's second largest city and are well patronized by visitors from the United States. Thus, what was begun in 1934 merely as a means of providing a source of income for Toronto's symphonic musicians, has become not only an artistic reality but a tremendous asset in the matter of attracting tourists.

Up to the sixteenth concert of the season, which was held August 17th, there was a total attendance of 73,787, or an average of 4,610, with the more largely attended part of the season to come. From August 24th until the concluding concert it is estimated that the audiences will number from 6,000 to capacity (7,500), and the Toronto Association takes some pride in the knowledge that this achievement has been attained despite many discouragements, most of which are now only a matter of memory.

In the past few years there has come into being The Toronto Summer Symphony Association, with Dr. Roscoe Graham, one of Canada's most noted surgeons, as its president. Supported by an aggressive committee, Dr. Graham and

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his colleagues have made a valuable contribution to the permanent success of the "Proms" by constantly urging the public to give its financial help and thus augment the box office receipts which, though the audiences be large, would be inadequate owing to the popular prices charged. These range from 25c to 35c general ad

# HERE, THERE AND EVERYWHERE

mission. Reserved seats are from 50c to \$5.

Of tremendous financial importance, too, is the present broadcasting contract with the Canadian Broadcasting Corporation, which followed a similar arrangement last season. Through the CBC, the "Proms" are supplied to the NBC, with the result that all of Canada and the United States is covered as a regular feature.

With the help of The Summer Symphony Association many famous concert artists have been heard this season, including Efram Zimballist, Rose Tentoni, Anne Jewison, Adele Marcus, Carlos Salzedo, Michel Piastro, Charlotte Boerner, Grace Panvini and Austin Conrad. There are yet to be heard James Melton, Joseph Schuster, Susanne Stea and Jan Pearce.

This season, as in past seasons, Reginald Stewart has been the recipient of congratulations for his thoughtful, skillful readings as well as for his program building.

The unforeseen success of Toronto's Promenade Symphony Concerts is due to three things, consistently high-caliber programs under distinguished leadership, expert business management and continuous, well-conceived publicity.

In Portland, Oregon, the note of informality is sounded consistently in their summer concerts. The open stage without the customary shell and outlined in palms in the center of an open field where music lovers stroll or sit in groups. Paul Lemay as guest conductor carried out the idea of popular interest by including in his program of July 17th such numbers as the "Holberg" suite by Edward Grieg and selections from Victor Herbert's "Natoma." Guest artists were Donald Nova, tenor; Alec Tompleton, pianist; Donald Dickson, baritone, and Jan Pearce, tenor.

Williamsburg, Va., will hold for the fourth season a festival of 18th century music, beginning October 19th. The Governor's Palace will serve as concert hall. The first concert will feature military music which was played when Lord Cornwallis' troops surrendered at Yorktown in 1781. As usual, the music will be played on the instruments of the period, Ralph Kirkpatrick being the harpsichordist.

Toscanini, who has his opinion of dictators in general and of two in particular, gave overt expression to it by severing his Salzburg connections because of the Anschluss. And this summer there was a rival festival, with Toscanini adding weight to it, in Lucerne. Open from August 3rd to August 29th it included six orchestral and five choral concerts. There were several recitals (Beniamino Gigli, Alexander Kipnis and Othmar Schoeck) and a chamber-music evening by the Adolf Busch Quartet. There were also solo appearances of Sergei Rachmaninoff, Pablo Casals, Bronislaw Huberman and Vladimir Horowitz. The choral works were sung by the Strassbourg Cathedral Choir under Abbe Hoch (assisted by Joseph Bannet, organist), and the famous Sistine Chapel Choir, directed by Lorenzo Perosi. Five conductors, Toscanini, Ernst Ansermet, Sir Adrian Boult, Bruno Walter and Frits Busch took charge of the orchestra concerts. A more beautiful setting than Lucerne for this music could scarcely be imagined. And we are glad it is flourishing in that oldest democracy of Europe, Switzerland.

Leaving Lucerne September 14th and flying the Atlantic on a Pan-American clipper, Toscanini arrived in New York in time for the first of the series of sixteen concerts of the N. E. C. Symphony which he will conduct.

The line-up of conductors for this coming season is as follows:

Chicago: Frederick Stock

Hans Lange, Associate

San Francisco: Pierre Monteux

Cleveland: Artur Rodzinski

Los Angeles: Otto Klemperer

Minneapolis: Dmitri Mitropoulos

Cincinnati: Eugene Goossens

Pittsburgh: Frits Reiner

Vladimir Bakalainikoff Associate

Detroit: Franco Ghione

Rochester: Jose Iturbi

Washington, D. C.: Hans Kindler

Baltimore: Werner Krauss

Kansas City: Karl Krueger

Seattle: Nikolai Sokoloff

Dallas: Jacques Singer

Duluth: Paul Lemay

Eugene Ormandy will begin his second season with the Philadelphia Orchestra, with Leopold Stokowski assuming the baton for scattered performances in the Autumn and perhaps in the Spring.

The New York Philharmonic this season will be conducted by John Barbirolli on the third year of his first contract with that body. He will be assisted by Serge Prokofiev, Albert Strossel and George Enesco.

**T**WO President Charles Ashby of Local 260, Superior, Wis., we are indebted for the following information regarding the heroism of a member of Local 5:

The steamer Alabama of the Georgian Bay Line, en route from Buffalo to Duluth, upon which the writer was a passenger, docked at Mackinac Island, Mich., one of its ports of call, at 3:00 P. M. Tuesday, July 25. The weather was warm and most of the passengers went ashore for a while.

One of the colored boys who is employed in the pantry took the occasion to go in swimming and was soon in distress. He had gone down several times when Bill Gail of Detroit, Local 5, and leader of the ship's orchestra—a very fine, snappy five-piece combination—noticed his plight. Bill is crippled himself, having lost his right leg in an auto accident; notwithstanding this he went over the side after the drowning colored boy. Eventually they were both pulled out by the Coast Guard. The colored boy was dead in spite of Bill's efforts to hold him up, but Bill appeared at sailing time apparently not much the worse for his experience.

Local 73, Minneapolis, Minn., held its annual picnic at Excelsior Amusement Park on Lake Minnetonka on Monday, August 7. The Local took over the entire park for the occasion and members, with their families, attended to the tune of 1,400. Everything was free, and some idea of the spirit in which everybody entered into the occasion can be gained from the fact that over 20,000 tickets for the various rides were used. Lunch and refreshments were served, and the boat rides in the afternoon and dance in the evening were the highlights of the occasion.

Music for the dance was furnished by Joe Billo and his orchestra.

### SPOOKY BUSINESS

"Let's have your watch." You're wrong, this is not a stick-up. It's the manager of a restaurant in Pearl Street asking you to check your watch before you sit down to dine. For more than a year strange things had been happening in this restaurant, a staff reporter of the Federal Writers' Project of New York City was told. And the management was baffled. Small kitchen utensils could be hung up simply by placing them against the wall. A light iron pot set upon the stove would require two people to lift it off again. Knives and forks placed upon the tables would swing around by themselves.

The mystery was soon solved when experts found that electrical current was seeping through the walls from a dynamo located in a plant next door. This current had magnetized the kitchen ware.

Most of the difficulties have been eliminated now, but four tables along the wall are still in the magnetized area. If you refuse to check your watch, and sit next to the south wall, within ten minutes your time-piece will have become quite useless as a result of the magnetism.

Local 30, St. Paul, Minn., held its annual picnic at Highland Park, St. Paul, on Saturday, August 12. Attendance of members and their families registered more than 800. There were 13 athletic events with cash prizes, topped off by a kitten-ball game between the married men and the single men. At the point of exhaustion the score was tied at 24 all.

Lunch and refreshments were consumed copiously and R. K. O. Johnson and his Heba Haba band furnished the entertainment in the afternoon. The affair was topped off by a monster dance in the evening.

### EAST SIDE HAVEN

Almost everybody in New York knows about Saint Marks-in-the-Bowery—that it is New York's second oldest church and stands at the corner of Eleventh Street and Second Avenue, on the spot where Peter Stuyvesant was buried in 1673. But relatively few know the singular charm it holds for those who see it morning, noon and night throughout the changing seasons.

Walking through the cluttered, noisy and over-populous streets of the East Side, one comes unexpectedly upon the quiet beauty of the old church and stops for a breathless moment at sight of its slender spire sharply outlined against the sky.

Wisteria vines, gnarled and twisted with age, cover its weather-beaten portico. Trees shadow the ancient grave stones and overhang the sidewalk on busy Second Avenue.

Behind the church stands the rectory

in its cloistered garden where tulips bloom in spring and chestnut trees shower their blossoms on the grass.

A high, old-fashioned iron fence protects the churchyard and garden, but the gate that leads to the church is always open, and one may pass inside, into an older, quieter world.

Local 25, Sheboygan, Wis., celebrated its 40th anniversary on Monday, August 14, with a special meeting and social in Turner Hall, Sheboygan. Theodore Winkler, honorary member of the Local, was the principal speaker.

The feature of the occasion was a concert by the Sheboygan Municipal Band, which is under the direction of William F. Haack, Jr. The Local points with pride to the fact that the band has again taken the lead in presenting popular concerts in the city parks. The celebration closed with appropriate refreshments and lunch.

### "FAIR" COMPETITION

Visitors to the New York World's Fair agree that Times Square doesn't have to take a back seat when it comes to spectacles. Among the brilliantly colored signs is one that can be seen from the Statue of Liberty, a distance of about five miles. The sign covers more than 10,000 square feet, carries 4,000 light bulbs and 4,000 feet of neon tubing; it consumes an amount of electricity equivalent to that used in a town of 10,000 people. Its 30-foot high electric letters are the tallest in the world. Four red pictorial roses, each weighing a ton, are mounted on gigantic green stems that run down the edge of the sign for ten stories.

The annual meeting of the Pennsylvania-Delaware Conference of Musicians was held in the Traylor Hotel, Allentown, Pa., on Sunday, August 13. Thirty-eight locals were represented by 145 delegates. There were 83 ladies and guests, making a total attendance of 198. President Diefenderfer called the meeting to order at 10:00 A. M., and the entire morning session was given over to the reports of the locals and introduction of guests.

At noon a fine dinner was served by the Allentown Local. A concert orchestra under the direction of Arthur Mattern played a fine program during the dinner, which was greatly appreciated by the assemblage. Alfred Hettiger acted as toastmaster. Brief talks were given by Paul R. Metzger, president of Local 561, and by Peter Grim, county commissioner, who arranged a most interesting tour for the ladies during the afternoon.

At the resumption of the business session addresses were given by Claude R. Rosenberg, state director of education; Harry J. Steeper, fraternal delegate from the New Jersey Conference, and J. McDevitt, president, and David William, secretary of the State Federation of Labor. G. Bert Henderson represented the A. F. of M. and gave a most comprehensive talk on the affairs of the Federation, including the additional problems caused by the development of coin machine facilities. He also outlined the problem that the Federation will have to face this fall in its new negotiations with the broadcasting industry.

Frank L. Diefenderfer was re-elected president and George H. Wilkins, secretary. John H. Baker declined the nomination for vice-president, and Rex Riccardi of Philadelphia was elected to fill that office. The 1940 Conference will be held in Wilkes-Barre, Pa., on the second Sunday in August.

Local 4, Cleveland, Ohio, held its third annual picnic and outing at Bedford Glens Park on August 21. The weather was ideal and long before noon little groups having arrived on the grounds were taken in charge by some member of the committee, properly rubber-stamped and turned loose to go or do as they pleased.

By 2 o'clock the grounds took on the appearance of a real picnic: benches beneath shady trees were piled with bulging baskets, mothers kept busy handing out lunches to their already hungry offspring—while over in the pavilion, now comfortably filled with the sterner sex, nimbly bar-keeps were kept on the go dishing out the foamy brew to the grown-ups and soft drinks to the ever thirsty kiddies.

In the meantime, Freddie Carlone's and Lee Allen's teams ever on the ball field, arrayed in their bright new uniforms, were chafing at the bit to get started and waited impatiently for the words "play ball," which were no sooner spoken than the game was on. This was a contest between the two trailing teams in the

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FOR SALE—TRUMPET, "Martin," new, Imperial Model, gold lacquered, Gladstone plush-lined case, price \$63.00; cost \$135.00; three days' trial.

FOR SALE—BASS DRUM, "Slingerland," 14x28, black shell, with lights, excellent condition, \$19.50; also "Leedy" set of Bells, 2 1/2 octaves, case, fine tone and condition, \$18.00; three days' trial.

FOR SALE—CLARINET, "Cobart" (Partial), Grenadilla wood, Boehm system, 17-6, French shaped case, demonstrator, unusually fine tone, \$36.50; also "C" Flute, "Laval," new, Boehm system, silver, closed G2, gold springs, plush-lined case, \$44.00; 3 days' trial.

FOR SALE—French "Beason" TRUMPET, brass, lacquered, plush-lined case, like new, brilliant tone, price \$58.00; also Gladstone combination plush-lined case, new, \$5.25.

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As per schedule, sports and games for the youngsters then got under way, winners in each instance being awarded a prize. From then on and for the remainder of the afternoon, every kid you ran across was eating either tandy or

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chino of Local 665, Mt. Vernon, N. Y.; Vice-President Tom Williams of Local 235, White Plains, N. Y., and National Secretary Fred W. Birnbach. At dusk the gay crowd dispersed, having enjoyed a delightful outing even to the perfect weather which was supplied by the Weather Man upon special request.

### SO-CALLED UNION MAN

He said he was a union man  
And he thought he was at that,  
But we noticed that upon his head  
He wore a scab made hat.

He boosted for the union  
With a most pugnacious holler,  
But he had no label on his tie,  
Nor upon his collar.

He said he thought that the scab  
Was made of the meanest kind of dirt.  
But despite his indignation  
He wore a prison-made shirt.

He claimed that the bosses made  
The union man the goat,  
But he never asked the salesman  
For a union labeled coat.

In the meeting halls, his speeches  
Were patriotic rousers,  
But that old bird always wore  
Non-union trousers.

And when with words of righteous  
wrath  
He stood up to stir them,  
From either pocket hung a tag,  
Chesterfield, or Bull-Durham.

For breakfast he ate scab bread  
And he drank non-union booze.  
He wore non-union clothing,  
And he bought non-union shoes.

Oh yes, he is a union man,  
If you would hear him tell.  
But his brand of unionism,  
Keeps us all in —! Hot Water ! !

### JOHN D. TOBIAS

John D. Tobias, past President of Local 47, delegate to the Colorado Springs Convention in 1924 and Sergeant-at-Arms at the 1932 Convention in Los Angeles, passed away in that city on August 15.

Brother Tobias was born in Riverside, Calif., on June 8, 1880. He attended public school in Riverside and received his early musical training in the city of Chicago. He moved to Los Angeles in 1898 and became a member of Local 47 on April 12, 1901. He played in a number of vaudeville theatres in Los Angeles and was well known to many performers through eight years of service in the Orpheum Theatre.

Mr. Tobias served on the Board of Directors of the local from 1911 to 1917; was president of the local in 1923 and 1924. He returned to the Board of Directors in 1926 and was elected Vice-President in 1928. On September 10, 1935, he was elected a life member of the local. Brother Tobias was also the first president of the Musicians' Club of Los Angeles and served on its Board from 1925 to 1932 inclusive. He was a delegate to the Central Labor Council of Los Angeles and for the past 8 years was employed in the office of the Financial Secretary of the local.

The funeral was held at noon, August 16, at the mortuary of W. A. Brown, Silver Trowel Lodge No. 415, F. & A. M., of which he was a Past Master (he served in 1917) exemplified the Masonic funeral service. Interment was in the family plot at Riverside, Calif.

### LOUIS F. HELBLING

Louis F. Helbling, a charter member and officer of Local 196, Champaign, Ill., died in that city on July 16.

He was a charter member of the Musicians' Protective and Benefit Association, founded in 1900 and affiliated with the American Federation of Musicians since 1902 as Local No. 196. Mr. Helbling served the local in numerous capacities; delegate to the Trades and Labor Council, Sergeant-at-Arms, Trustee, Secretary and finally as Treasurer, which office he held at the time of his death. Brother Helbling was on the board of the local for 35 years, during 26 of which he served as Treasurer.

### EDWARD E. LINDSAY

Edward E. Lindsay, one of the oldest members of Local 196, Champaign, Ill., passed away in that city on May 5, 1939. Brother Lindsay served on the Board of Directors of the local for 25 years, the last 17 of which were continuous. Further details have not been received.

peanuts. The sports events were brought to a close with a fresh egg tossing contest for grown-ups, providing more amusement to the spectators than to those taking part.

The time had now arrived for the event of the day, the championship ball game between Manny Lander's team and that of Tommy Hopton, winner of the trophy in last year's contest. Neatly attired in colorful new uniforms, both teams made a nifty appearance and showed to advantage in their preliminary practice on the diamond. By doing a number of stunts which only boys in the big league are accustomed to do, their actions reminded one more of the professional ball player than musician.

By this time the crowd which had grown in numbers had parked themselves in advantageous positions about the grounds, but seated and standing along the sidelines were the real rooters for both teams. Preliminary to the game being called, President Milt Krasny stepped into the pitcher's box, while Secretary Elmer Wahl donned the catcher's mask and glove. Milt steps on the rubber, here's the wind-up and here's the pitch, a beautiful curve ball just cutting the corner of the plate and fortunately landing safely in the mitt of the watchful Elmer.

For this occasion those in charge had wisely provided two professional umpires and as the game progressed the necessity for having them was evident for they had to make several close decisions, which some of the fans, especially the women, didn't like at all and gave vent to their feelings in a vehement manner. It was quite evident after the first inning had been played that Tommy Hopton's boys were not at their best, but they held out through the seven innings and went down fighting hard. Score at the end of the game, for Manny Lander's, 7 runs; for Tommy Hopton, no runs.

Somewhere around 6:30 P. M. a delightful concert was given by the WPA Band during which the veteran conductor, Herman Biringer, formerly director of the Hippodrome Theatre orchestra and one of the most widely known vaudeville leaders in the country, acted as guest conductor for several numbers and demonstrated again his ability to wield the baton with grace and authority.

Preceding the concert, President Krasny after congratulating the winners in the various contests, made awards as follows: To the winning Manny Lander's ball team, the honor of having the name of the team inscribed upon the beautiful trophy which now graces a corner of the reception hall at headquarters. Individual cups were awarded to the following league leaders; Ernie King (King of Swat), Hopton's team, batting average .574; Ernie King, most home runs—(9); Tony Granata, Lander's team, leading pitcher—won 12, lost 3; Tony Granata, most strike-outs—(100); Chuck Kravin was voted the league's most valuable player and received a beautiful cup for this honor.

In the golf tournament, which had taken place some days previous, a beautiful trophy was awarded to Manny Lander's foursome, Al Mann of that team winning the individual trophy for the lowest score.

By the time the awarding was over, the young folks and many of the older ones were just rarin' to dance, so Jack Horwitz, master of the Terpsichorean festivities, called upon all present to assist him in giving a rousing vote of thanks to the officers of the Local and the Committee in charge of the picnic for a very wonderful day.

Dancing was then made the order of the evening with Jack Horwitz and his orchestra leading off, followed by Manny Lander's, Tommy Hopton and Vince Pattie's newly-organized bunch. The festivities were brought to a close around 11 o'clock with Horwitz's band on the stand.

When the last of the picnickers had left the grounds the lights were extinguished and the day that marked the third annual outing of the musicians of Cleveland was a thing of the past.

Local 275, Port Chester, N. Y., held its Annual Clam-Bake at Schmalzing's Farm on Sunday, August 22. One hundred twenty-seven members, wives and guests enjoyed the sumptuous repast provided by the Committee consisting of Rocco Mender, John Ravese and Ralph Foster. There were many athletic events topped off by a kitten-ball game between the Fats and the Leans. The Fats won by a score of 10 to 4 (all in one full inning). Martin Gordon pitched for the Fats and did very well until ready to drop from weariness. Guests included President A. Rosenberg of Local 402, Yonkers, N. Y.; Secretary Martin Gordon of Local 626, Stamford, Conn.; President Nicholas Marrafino and Secretary Tommy Mini-

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# Stage Shows

**H**ARRY LAUDER once stated, "Beat the sticks and out will come the talent." We have often expressed the possibility of stage presentations being brought back to major proportions, starting in the family theatres in medium-size cities. Evidently with this idea in mind, Harry Sherman, former IATSE official who has lately been in the states' right motion picture business, has formed the Mutual Booking Office. Sherman has, up to date, signed the following forty-one theatres for one, two and three days a week:

Theatre	City
Orpheum	Aberdeen, S. D.
Broadway	Albert Lea, Minn.
Opera House	Ashland, Ohio
Ambridge	Ambridge, Pa.
Paramount	Austin, Minn.
Berwick	Berwick, Pa.
New Bradford	Bradford, Pa.
Majestic	Butler, Pa.
State	Cortland, N. Y.
Irving	Carbondale, Pa.
Strand	Delaware, Ohio
Tabor	Denver, Colo.
Oklara	Eau Claire, Wis.
Capitol	Endicott, N. Y.
Lyric	Honesdale, Pa.
Huron	Huron, S. D.
Rita	Hawley, Pa.
Jasper	Jasper, Ind.
Kenton	Kenton, Ohio
Hollywood	La Crosse, Wis.
Rialto	Little Falls, N. Y.
Hollywood	Montevideo, Minn.
Time	Mankato, Minn.
Strand	Mt. Vernon, Ohio
New Cathedral	New Castle, Pa.
Auditorium	Newark, Ohio
Union	New Philadelphia, Ohio
Oneonta	Oneonta, N. Y.
Chateau	Rochester, Minn.
Falls	Redwood Falls, Minn.
Metro	Red Wing, Minn.
Sherman	Stroudsburg, Pa.
Paramount	St. Cloud, Minn.
Family	Scranton, Pa.
Columbia	Sharon, Pa.
State	Slouss Falls, S. D.
State	Winona, Minn.
Capitol	Wheeling, W. Va.
Capitol	Waverly, N. Y.
Irving	Wilkes-Barre, Pa.
Weller	Zanesville, Ohio

He is expanding his circuit every day and expects to double this number of houses before mid-September. A most pertinent feature is the fact that his contracts provide for a minimum of ten weeks. This is confirmation of another of our pet theories that stage shows must be given a fair opportunity to demonstrate their worth before being condemned as unprofitable. Interstate theatres in Albuquerque, N. M.; Amarillo, El Paso, Vernon, Abilene, Austin, Galveston and Wichita Falls, Texas, are the most recent additions to Mutual's list. Out on the West Coast John Dantz is opening the Orpheum Theatre in Portland to stage shows, playing the same policy which has been so successful in Seattle's Palomar Theatre.

In the mid-West the Minnesota Theatre is now in its fourth week of operation. It is playing to satisfactory business, all but one week having shown a profit. The Tower Theatre in Kansas City has returned to popular priced stage shows with a 25-cent top admission. Winnipeg saw its first stage revue in years in Clifford C. Fischer's "Folies Bergere" which played a three-day engagement at the Walker Theatre in late August. The Palace Theatre in Chicago reopened on August 11 and the Fox, Detroit, and Lyric, Indianapolis, on September 1. The Paramount in Fort Wayne, the Palace in Akron and Roxy's in Salt Lake City also resumed stage shows on or about the same date.

In the East, the Roxy and Capitol in Atlanta, the Paramount in Newark, Fay's in Providence, the Casino in Asbury Park and the Community in Tom's River, N. J., also returned to the fold in September. Loew's State and the Capitol in New York and the Capitol in Washington are showing full weeks at the present writing, with spot bookings for their houses in Columbus, Akron, Richmond, Norfolk and Atlanta. Warner's Strand Theatre, New York, is proving a veritable gold mine with its stage show policy. Other full-week stands controlled by the Warners are the Fox in Philadelphia and the Earle in Washington. A number of other houses will resume one, two and three-day stands in mid-September. Other independent bookings now operating with vaudeville are: Roxy, New York (full week); Hamid's Million-Dollar and the Steel Pier (full week) in Atlantic City; the State, Baltimore (split week); the Riverside, Milwaukee (full week); Minne-

sota, Minneapolis (full week); Broadway, Pittman, N. J. (last half); Carman, Philadelphia (full week); Orpheum, Los Angeles (full week); Palace, Youngstown (full week); Palomar, Seattle (full week); Golden Gate, San Francisco (full week); Denver, Denver (full week); Paramount, Los Angeles (full week); Paramount, Springfield, Mass. (full week); Beacon, Vancouver, B. C. (full week); Colony, Jersey City (Fridays); Pix, Portland, Ore. (week ends); State-Lake, Chicago (full week); and Oriental, Chicago (full week); Orpheum, Portland, Ore. (on and off); Music Hall, New York (full week).

The Capitol in New York City opened with its stage show policy on August 17 and played to a terrific \$65,000 for its first week. Mickey Rooney and Judy Garland were the stars and the picture, "The Wizard of Oz." Comparing this gross with the average during the past year, all the way from \$6,000 to \$25,000, would convince the ordinary showman beyond doubt that the stage show policy should be permanent. However, the "powers that be" evidently can't see it that way as they state that when this show has had its run the house will go back to straight pictures (and the resultant weak grosses).

Brandt brothers are staggering their openings. The Flatbush, Brooklyn, will open first on September 15; the Windsor, Bronx, September 21; Audubon, Manhattan, September 21 and the Carlton, Jamaica, September 28. Sammy Kaye band, Cass Daley and Bob Dupont will top the opening bill at the Flatbush and rotate later at the other three theatres. Jimmy Dorsey's orchestra opens the Audubon September 21 and then goes to the Carlton, September 28.

Three other shows are set to play the four theatres, all opening first at the Flatbush, in this order: Andrews Sisters, Mill Britton Band and the Honey Family, September 21; Cab Calloway's Cotton Club show, September 28, and Larry Clinton's band, October 5.

Most of the vaudeville attractions for late summer consisted of big name bands, and the business they attracted shows that there is no abatement in the drawing power of these top-flight organizations.

For the week ending July 28 Rudy Vallee brought in a fine gross of \$41,000 to the Chicago Theatre in Chicago. At the Paramount in New York Woody Herman with Bob Hope, in his second week, drew \$28,000. Eddy Duchin in his second week at the Strand showed great strength with \$38,500, and Fats Waller brought in \$17,000 to the State.

For the week ending August 3 Woody Herman drew a fine \$24,000 gross at the Fox in Philadelphia. Another demonstration of the great drawing power of these bands as stage attractions was the Orpheum in Denver with the "Folies Bergere" unit drawing \$21,500 against an average of \$8,000. Rudy Vallee at the Orpheum in Minneapolis drew \$14,000 for five days. Frankie Masters with Betty Grable and "Rochester" gave the Earle in Washington a most satisfactory gross of \$22,500. In New York City Phil Spitalny opened at the Paramount and during his first week drew a tremendous \$52,000, the best summer week during the last four years of stage show policy for this house. Leith Stevens gave the State Theatre \$13,000 and Eddy Duchin, in his third week at the Strand, drew \$25,000.

For the week ending August 10 Paul Whiteman grossed \$15,600 at the Riverside in Milwaukee, more than double the average receipts for this house. Woody Herman drew \$14,000 at the Capitol in Washington. Sammy Kaye drew \$22,500 to the Buffalo Theatre in Buffalo, N. Y., while Gene Krupa drew a corking \$44,000 to the Chicago Theatre in Chicago. In New York City Phil Spitalny's second week at the Paramount came through with an excellent \$37,000. Horace Heidt at the Strand came through with another of those record breakers with \$50,000 for his first week's gross.

For the week ending August 17 Horace Heidt, in his second week at the Strand, drew \$40,000, while Phil Spitalny closed with \$34,000 at the Paramount, piling up a tremendous \$123,000 for his three-week stay. At the Hippodrome, in Baltimore,

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WRITE FOR CATALOGUE

Frankie Masters with Betty Grable and "Rochester" brought in \$17,500, the theatre's best gross in months, while out on the West Coast Ted Lewis gave the Orpheum in Los Angeles \$21,000, this figure being nearly triple the average weekly figure for this house.

For the week ending August 25, Paul Whiteman drew a tremendous \$21,000 at the Orpheum Theatre in Minneapolis. In Philadelphia Layton Noble with Betty Grable and "Rochester" inaugurated the return to stage shows at the Earle Theatre and drew a fine \$23,500 gross. Glen Miller was another life-saver, hyping the Capitol in Washington to \$22,500. In New York Horace Heidt drew \$43,000 for his third week at Warner's Strand. Bunny Berigan gave the State its best gross in weeks with \$25,000 and Jimmie Lunceford drew \$25,000 at the Paramount for his single week's stand.

In the legitimate end of the business Broadway has experienced the best season in many years. Not only have a greater number of shows run through the summer, but the gross is more than one-half million dollars ahead of previous years. The figures for 1939 are \$1,692,100, compared with \$1,114,400 for 1938, and \$1,277,100 for 1937. "Streets of Paris" is a distinct hit, and "Yokel Boy" and "From Vienna" are enjoying most satisfactory business, indicating that they will be big money makers with the advent of cool weather.

This upturn is not confined to Broadway alone. The first eleven weeks of the summer on the road are way ahead of those of previous years. The figures are as follows:

Total grosses for the first eleven weeks of the current summer on the road, with the figures for the comparative periods the preceding three years, are as follows:

1939	\$777,300.00
1938	385,700.00
1937	547,500.00
1936	582,700.00

Total number of playing weeks on the road for the eleven-week period of the last four summers have been as follows:

1939	78
1938	32
1937	41
1936	49

With such attractions as "No Time for Comedy," "Abe Lincoln in Illinois," "The American Way," "The Little Foxes," "The White Steed," "Hot Mikado," "Outward Bound," "Mamba's Daughter" and Maurice Evans in "Hamlet" and "Henry IV" available for the fall, 1939-40 should

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show the finest out-of-town results in the past decade.

For the week ending July 29 grosses of musical comedies on Broadway were as follows: "Hellzapoppin," 37th week, \$28,000; "Streets of Paris," 7th week, \$21,500; "The American Way," 23rd week, \$22,000; "Yokel Boy," 5th week, \$16,000; "From Vienna," 7th week, \$6,000; "Pins and Needles," 87th week, \$6,000. At the Municipal Theatre in St. Louis "The Bartered Bride," with Myron Taylor, George Rasely and Muriel Dickson, played to 49,000 paid admissions and an approximate gross of \$30,000. In Central City, Colo., "Yeoman of the Guard" closed its second week with \$14,000, a total gross of \$26,000 for the 18 performances. In Detroit, "Mikado in Swing" grossed \$12,500, while in Chicago, John Barrymore in his 12th week of "My Dear Children" brought in \$11,500. Turning westward, "Susan and God," at the Elitch Theatre in Denver, drew \$7,500, while on the West Coast Helen Hayes in "Ladies and Gentlemen" wound up her first six days at the Billmore with \$30,000. In San Francisco, "Tobacco Road" drew \$7,000 for its 6th week at the Geary; "Outward Bound," in its first week at the Curran, drew \$3,000. On Treasure Island, "Cavalcade of the Golden West," in its 23rd week, drew \$27,000; "Folies Bergere," 15th week, \$16,000; "Music Hall Revue," with Jack Haley, Alec Templeton, Rubinoff and Betty Grable, \$13,000.

For the week ending August 5 the Municipal Theatre in St. Louis gave George M. Coban's "Mary" a gross of \$36,000 with \$1,000 paid admissions. At the Iroquois Gardens in Louisville, Ky., Noel Coward's "Bitter Sweet," with Charlotte Lansing and Roy Cropper, drew \$12,000. In Chicago, John Barrymore's "My Dear Children" increased to \$12,500, while "Mikado in Swing," in its second week in Detroit, drew a fine \$10,000. In Denver, "Our Town" drew \$6,000 at the Elitch, while in Los Angeles Helen Hayes sold out every performance for her second week in "Ladies and Gentlemen" and drew \$28,500. "The Mikado—in Swing," at the El Capitan in Hollywood, grossed \$10,000. In San Francisco, "Tobacco



Road" wound up its stay at the Geary with \$6,800 for its final week, and "Outward Bound" closed at the Curran with \$8,500 for its final week. On Treasure Island, "Cavalcade of the Golden West" drew \$28,000 for its 24th week, while "Folies Bergere" drew \$17,000 for its final week of the first edition. Broadway grosses for this week showed the following results: "Hellzapoppin," \$28,000; "Streets of Paris," \$19,500; "The American Way," \$20,000; "Yokel Boy," \$15,000; "From Vienna," \$4,500; "Pins and Needles," \$5,500.

For the week ending August 12 Broadway gave "Hellzapoppin" \$27,000 for its 39th week at the Winter Garden; "Streets of Paris," \$19,000 for its 9th week at the Broadhurst; "The American Way," \$20,000 for its 25th week at the Center; "Yokel Boy," \$15,000 for its 7th week at the Majestic; "From Vienna," \$4,000 for its 9th week at the Music Box, and "Pins and Needles," \$5,600 for its 89th week at the Windsor. John Barrymore's 14th week at the Selwyn in Chicago drew \$12,000. "The Mikado—In Swing" managed \$9,000 for its third week at the Cass in Detroit. George White's 1939 "Scandals" played its first break-in week at the Garden Pier in Atlantic City and rang up a terrific \$29,400. "Primrose Path" grossed \$4,000 at the Brighton Theatre in Brooklyn. "I Loved You Wednesday" drew \$6,800 at the Elitch in Denver. In St. Louis the Municipal Theatre in Forest Park showed "Babette," but was hampered by poor weather all week, missing one performance on account of rain. However, it still managed to ring up a gross of \$30,000. In Los Angeles, "The Mikado in Swing" drew \$9,000 for its second week at the El Capitan, while in San Francisco "The Swing Mikado" opened at the Geary and came through with a gross of \$10,000. On Treasure Island, "Cavalcade of the Golden West" drew \$31,000 for its 25th week. "Folies Bergere" opened its second edition and came through with a socko \$35,000.

For the week ending August 19 the Forest Park Municipal Theatre in St. Louis again suffered from bad weather with one performance rained out, but still came through with another \$30,000 for "Song of the Flame." John Barrymore's "My Dear Children" continued to build in Chicago and drew \$13,000 for its 15th week at the Selwyn. On the West Coast, "Outward Bound" drew \$10,000 for its first week at the Biltmore in Los Angeles, while "The Mikado—In Swing" came through with another good \$9,000 for its third week. In the Golden Gate City "White Cargo" drew \$4,200 for its first week at the Alcazar; "The Great American Family," \$7,000 for its first week at the Curran, and "The Swing Mikado," \$9,200 for its second week at the Geary. On Treasure Island, "Cavalcade of the Golden West" continued its neck-breaking pace with \$37,900 for its 26th week, while the second edition of "Folies Bergere" grossed \$36,200 for its second week, the greatest gross for any week in the California Auditorium. Final reports from Memphis show a total paid attendance of slightly in excess of 80,000 with total gross admissions of more than \$31,000 for the five-week season in the Al Fresco Theatre. On Broadway the week showed the following grosses: "Hellzapoppin," 49th week, \$28,100; "Streets of Paris," 10th week, \$19,300; "The American Way," 26th week, \$19,700; "Yokel Boy," 8th week, \$15,100; "From Vienna," 10th week, \$3,800; "Pins and Needles," 90th week, \$5,600.

For the week ending August 26 Broadway showed a decided improvement. "Hellzapoppin" garnered \$29,000 in its 50th week; "Streets of Paris" built to \$21,000 in its 11th week; "The American Way" increased to \$21,000; and "Yokel Boy" in its 9th week bettered \$16,000; "Pins and Needles" drew \$6,000 for its 91st week, and "From Vienna" played its 10th and final week to \$3,500. This refugee revue closed for revision and will reopen shortly if sufficient new material and acts can be found.

In Chicago John Barrymore drew an exceptional \$14,000 in his 16th week at the Alvin. Ethel Barrymore in "The Constant Wife" drew \$5,000 at the Maplewood Theatre, Maplewood, N. J., while George White's "Scandals" for its second try-out week in Boston grossed \$22,000. Moving westward we find "The Brown Danube" drawing \$6,500 at the Elitch in Denver and "Tobacco Road" registering a smashing \$13,300 for nine performances in Portland, Ore. In Los Angeles "Outward Bound" drew only \$3,900 for its second week at the Biltmore while "The Mikado—In Swing" in its fourth week at the El Capitan in Hollywood grossed a most satisfactory \$8,000. In San Francisco "The Great American Family" in its second week at the Curran drew \$5,000 and "The Swing Mikado" \$8,200 for its third week at the Geary. On Treasure Island "Cavalcade of the Golden West" in its 27th week again broke its own record with \$38,000 and "Folies Bergere" drew a highly profitable \$34,000.

## Band Concerts

**W**HEN people start coming at 5 o'clock in the afternoon for an 8 o'clock concert, bringing camp stools and lunches with them; when 12 city policemen and 10 park guards are required to handle motor traffic threatening to clog the park drives, when 20,000 people are packed shoulder to shoulder over several acres of ground—then everyone knows that musical history is in the making. This is what happened August 7th at the new band shell in City Park, Reading, Pennsylvania, when "the largest audience that ever listened to an evening of music in the county seat of Berks" was assembled and Conductor Frank L. Diefenderfer led a vast ensemble consisting of the Reading Federal Band and the Penn Wheelman Chorus. Paul Althouse of the Metropolitan was guest artist, and the soloists included Miss Anna May Diefenderfer, Mrs. J. Wanner Drase, Arthur A. Jones, Penn Wheelman, and Paul L. Jones with accompanist Will Richter.

Mr. Frank Diefenderfer, though he has long been identified with musical matters in Reading and is director of the Federal Band of that city, admitted special enthusiasm in conducting this program, since his lifelong friend and fellow townsman, Paul Althouse, would be singing, and selections by Victor Herbert, whose friendship he has always valued and whose compositions he so greatly admires, were to be offered. Before the music started, acting as master of ceremonies, Mr. Diefenderfer spoke of the great advances made in the field of music and musical appreciation in Reading during the last decade, and gave a stimulating challenge to further endeavor. Other speakers were Mayor J. Henry Stump; Councilman Howard McDonough; Thomas W. Lantz, superintendent of recreation, and George W. Snyder, former councilman and treasurer of the Musicians' Union.

The Victor Herbert program was just such a one as packed the city auditorium to its doors last Spring. The end of every number was a signal for an outbreak of vociferous applause. Althouse sang the Negro spiritual, "Bones, Come a-Knitting," and those old favorites, "When I Think Upon the Maiden," and "I Love Life." As an encore, absolutely insisted on, he sang "Sweet Mystery of Life." For Paul Althouse, too, this concert was fraught with sentimental associations, since in this very city of Reading he started his musical career (which was to land him in the Metropolitan Opera House) as a young chorister, in the choir of Christ Episcopal Church.

Volunteer instrumental musicians in the concert were: William Smeck, trumpet, formerly soloist with Victor Herbert; Elmer Quinn, trumpet; Emil Mischbach, flute; Arthur Garber, oboe; LeRoy Werner, bassoon; James Bolton, clarinet; Edward A. Glicker, baritone horn; Raymond Frey, French horn; Harry Reber, Jr., French horn; Clarence Tomney, string bass; Robert Guldin, string bass, and George Haller, Jr., tympani.

Various play centers, pools and parks in and around New York were favored with band concerts by the Associated Musicians of Greater New York, under the auspices of Mayor LaGuardia. John S. Burke of the Friedsam Foundation and Local 802, A. F. of M. On August 8th at Crotona Park in the Bronx the band was conducted through a program of classics and semi-classics: "The Pilgrim," by Lake; Overture, "Raymond," by Thomas; "Artists' Life," by Strauss; "Remembrances of Switzerland," by Liberatti, and "Melodies" by Victor Herbert, arranged by Sanford. After the intermission selections from Gounod's "Faust" were applauded enthusiastically, as well as "Down South" by Myddleton, excerpts from "The Mikado" by Sullivan and "God Bless America," by Berlin. The conductor of the evening, Lambert L. Eben, has a long record behind him of musical accomplishment, first as a musician in the ranks of the 71st Regiment Band, N. Y. N. G., then as its director. Now he is Senior Bandmaster of the National Guard of the State of New York. The cornet soloist of the evening was A. N. Brabook.

On August 13th the concert was given at South Beach, Staten Island, on the Franklin Delano Boardwalk, with Arthur Pryor, well-known bandmaster and world-renowned trombone soloist, conducting. From 1893 to 1903 he played with John Philip Sousa's band, making three world tours with that organization, and playing over ten thousand trombone solos. In his program on August 13th he gave num-

bers of Sousa, Suppe, Weber, Herbert, Simon and Sibelius, imbuing them with his characteristic rhythmical zest. After the intermission, "Cavalleria Rusticana" excerpts by Mascagni, "Dolores," by Waelteufel, and "William Tell" overture by Rossini were played, as well as two selections of the conductor's own creation, "The Whistler and His Dog," and "40 and 8."

On August 17th the Sunset Play Center was the locale of a band concert conducted by Gerardo Iasilli, known as saxophone soloist and assistant conductor of Creator's Band, as well as teacher and composer. The program offered his "American Army," following with "Saracen Slave," Mercadante; "Pantomime from Opera 'Il Cid,'" Sacchini; Hungarian Dance No. 6, Brahms; "Evolution of Dixie," Lake; "Blue," Spiller; "Wedding of the Winds," Hall; "Lost Chord," Sullivan, and a "Faust" selection, Gounod, the last arranged by Iasilli. Thomas D. Onofrio was soloist of the evening.

Macomb's Dam Park was the August 22nd rendezvous for concert-goers; Angelo Baccari, bandmaster and teacher of music in Sing Sing Prison, was conductor. An interesting program was selected, the numbers including "Choral," by Chambers; "Rienzi," overture, by Wagner; "Gold and Silver," by Lehar; "Slave," by Tschalkovsky; "Ermine," by Jakobowski; "Dance of the Serpents," Baccari, and "Echoes from the Metropolitan Opera House," by Moses-Tobani. Miss Edna White played a cornet solo.

A program for lovers of the grandiose and the gay was presented at Rockaway Beach on August 24th. Hugo Mariani conducting. Edgar's "Pomp and Circumstance" started off the evening; "William Tell" overture by Rossini, Strauss's "Weiner Blut," and Chabrier's "Espans" followed. A march from "Aida" was particularly well received, as well as "Dance of the Hours" by Ponchielli. Victor Herbert's "Kiss in the Dark" and "Badinage" were two favorites, as were the same composer's "American Fantasia." Harold Stambaugh, cornetist, played "Clifford Fantasia" by Brand.

In the Henry Hudson Park on August 29th, the fourteenth Municipal Band Concert was given with Giovanni E. Conterno, teacher, composer and conductor, leading the band.

He gave a scholarly reading of "Sempre Fidelis," Sousa, followed by "The Marriage of Figaro," Mozart; "Barcarolle Characteristic" (his own composition); "Babes in Toyland," Herbert; "Bellisario," Donizetti; "Rosamond," ballet music, Schubert; "The Merry War," Strauss; "La Plus Belle," Waldteufel, and "A Frangosa," Costa.

The value of these concerts to the City of New York can scarcely be over-estimated, for evening after evening they present good music, ably rendered.

The Philadelphia Federal Penn Band (under Lieutenant Joseph Frankel) and the Philadelphia Federal Sylvania Band (under Joseph De Luca) were heard at various parks and public places in Philadelphia during August, the enterprise being under the Federal Music Project of the Works Projects Administration. On August 28th districts to be enlivened were Rittenhouse Square and Cobbs Creek Park; on the 29th, Marconi Plaza, and the Music Pavilion at Strawberry Mansion; on the 31st, Fishers Park. Then there was a gala get-together when the W. P. A. Federal Music Project forces combined in a huge concert in the Grand Court of the Art Museum, August 30th. The organizations represented were the Federal Symphony Orchestra and the "Penn" and "Sylvania" Federal Concert bands, as well as the N. Y. A. Chorus. Germaine Ruth, soprano, was guest artist and there were no less than four conductors to share podium honors. Mr. J. W. F. Leaman, conductor of the Philadelphia Federal Symphony, was general musical director, leading his symphony in several popular numbers, to the grand finale,



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Tschalkovsky's "1812" overture in which orchestra, bands, and chorus participated, with drums, chimes, cannon and firearms giving an effect almost too realistic. Band numbers were offered under the directorship of Lieutenant Joseph Frankel and Joseph DeLuca. The National Youth Administration Chorus, conducted by W. Franklin Hoxter, provided a group of choral compositions. Miss Germaine Ruth was heard in two arias, "The Hymn to the Sun," Rimsky-Korsakoff, and "Charmant Oiseau," by David.

The Beaver Dam City Band, composed of twenty-five musicians from Local 422, and under the baton of bandmaster William Novotny was engaged for half the concerts given at Swan's City Park, Beaver Dam, Wisconsin. It was also engaged for two evenings at the Dodge County Fair held in that city September 9th and 13th, as well as for the Labor Day Picnic, Swan's City Park, September 3rd and 4th.

The Fort Dodge Municipal band offered programs of great variety and interest on August 22nd at the Algona Fair and on August 24th at the Iowa State Fair. Previous to their starting out on their tour of fairs, they played a final concert in Fort Dodge, Iowa, on August 20th, at the Oleson park music pavilion. The program contained selections by Jewell, Reisinger, Hatton, Bennett, Robin, Calliet, Bernie, King, Monaco, and Hoschns, and ended with a spirited rendering of The Star-Spangled Banner.

If Coney Island is the heart of the East Coast and Luna Park is the heart of the West Coast, Cola Santo's band, on the evenings of August 19th and 20th, at least, was the heart of them all. For this ensemble unquestionably was the center of attraction. The programs were carefully arranged, such favorites figuring as Gounod, Thomas, Weber, Verdi, Wagner, Rossini and Tschalkovsky.

Cola Santo's organization has played for several seasons at Brighton Beach, Saratoga Springs, St. Augustine, Florida, and other amusement centers of the United States.

The San Francisco-International Band will hereafter have as associate conductors Frederick Preston Search and Arthur Winn, according to an announcement by Judge George J. Steiger, chair-

man of the board of the San Francisco International Arts Foundation. Mr. Search was war-time leader of the noted Mare Island Navy Band, and has since gained an American and European reputation as composer and conductor. Arthur Winn is also eminent in the field of band conducting.

The International Band, formed in order to encourage the best in music, consists of well-known soloists and performers trained in symphony orchestras. Its instrumentation is adequate for the interpretation of both concert and symphonic works.

In addition to Judge Steiger, sponsors of this Foundation include Dr. Paul Wienholz, president; Mrs. Lillian Birmingham, Mrs. Grace Campbell, Mr. Parker S. Maddux, Hon. Richard M. Tobin, Dr. A. T. Leonard, Jr., Mr. John W. Barker, Mr. Harris Hobron, and Dr. Don J. Aubertine.

At the Watch Factory Reunion in Douglas Park, Springfield, Illinois, August 6th, the colorful days were recalled when the Illinois Watch Factory Band played for every occasion of note and was the pride of the entire community. On August 6th, the Springfield Municipal Band, successor to that musical group of yesteryear, played a memorial concert for the old band and the old times. It was on Armistice Day, 1933, that the Illinois Watch Factory Band was transformed, with the playing of "Auld Lang Syne," into the modern ensemble. But never can the old members forget the stirring marches they had through the streets of Springfield!

The old drum, imprinted with a gigantic clock-face, was put into service again at the "Memorial Concert" and two of the charter members of the band, Leon P. Hopkins, 88, and George Hopkins, 80, were there. "Dear Old Pal of Mine," popular in the days when they were proud members of the band, was played for them. Frank E. Leeder, now manager, is the oldest member in years of service. Homer Mounts is the present director.

The records of the band date back to 1881 when there were twenty-six members. The first engagement played was at the funeral (held under the direction of the Masonic Order) of one of the worthy citizens of Springfield, Attorney John E. Rosette.

Mr. William Stephens, one of our traveling representatives, has won the gratitude of Parker and Watts Circus, for his resourcefulness in an emergency.

When Bandmaster L. Claude Myers suffered a broken shoulder, member Stephens stepped right up without a word and conducted the band for three days "in such fashion that one could not tell that the regular leader was not there."

In his letter of August 1st, from Cadis, Ohio, Manager Ira M. Watts tells us further: "Mr. Stephens has co-operated with us in every way possible and we want you to know that we feel that such men as he are the kind that promote harmony for all concerned."

Good words for an able representative! It is encouraging to know that this spirit of helpfulness is showing itself in every part of the country, and that members are realizing the true purpose of the Federation—co-operation.

As a feature of the California State Fair stages at Sacramento September 1 to 10, Louis Castellucci led his famous symphonic swing band composed of thirty Los Angeles musicians, as well as two hundred and fifty voices of the Sacramento Civic Singers group. The pianist of the ensemble, Arthur Winterschmidt, presented George Gershwin's "Rhapsody in Blue" as a solo response to hundreds of appreciative listeners.

The band features arrangements of classical jazz, with saxophone and brass sections as highlights, and is unique in its diversity of instrumentation.

The Sherman Institute Band of Riverside, California, an all-Indian organization made up of boys and girls of Sherman Institute, plays for various school activities such as rallies, assemblies, socials and athletic contests. It has its own club officers and constitution and is sponsored and directed by Patrick L. McGill, a graduate of the school and a former solo clarinetist of the band. All members look forward to an annual party held during the Spring semester.

Sixteen different Indian tribes are represented in the band and the members hail from California, Arizona, Utah, Nevada, Montana, New Mexico, Oregon and Idaho.

Dr. Edwin Franko Goldman started off his sixth week of directing the Goldman Band in Central and Prospect parks, New York, with an all-German program, August 13th. Such favorites as Schubert's "Unfinished" and the overture to "The Magic Flute" were played. On August 14th the complete First and Fifth Symphonies of Beethoven were performed. The pro-

gram for August 15th (this time in Prospect Park) consisted entirely of music written originally for band, such composers as Tchaikovsky, Respighi, Vaughan-Williams and Prokofiev being represented. On Wednesday, August 16th, again in Central Park, another program of original band music was presented.

Czecho-Slovak composers were honored in the program of August 17th, in Prospect Park, and, on August 18th, Central Park guests heard a concert devoted largely to numbers by Victor Herbert. At the Saturday concert, English composers were featured, Walton, Sullivan, Holst, Elgar, Wood and Vaughan-Williams.

During the seventh week of band concerts unique programs attracted large audiences. On August 21st the program was devoted to compositions by members of the Goldman Band. A program featuring the works of Bach was presented on August 22nd, and a program largely devoted to Polish composers on August 23rd. Soloists for the week included Leonard B. Smith and Frank Elsass, cornetists.

The eighth week of the concerts contained a Sousa Memorial Program (August 20th) and a concert of soloists (August 21st), including Severio Penza, oboe; Leonard B. Smith and Frank Elsass, cornetists; Angel Del Buato, bassoon; Otto Monard, flute; Sebastiano Cognata, clarinet; Nicola Gallucci, baritone; Roger Smith, trombone, and Miss Senta Hofmann, harp, and a program consisting entirely of Russian composers (August 22nd). The outstanding feature of the week was the Musical Memory Contest of August 23rd, occupying the second half of the program. Excerpts from twenty-five compositions performed during the season were played, and those attending wrote on the blanks designated in the program notes their guess as to the compositions played. Medals were awarded by Mrs. Daniel Guggenheim.

The ninth and last week of the concerts contained a request program (September 3rd) at which the "Fifth" of Beethoven was performed. On September 7th the closing concert at Prospect Park included Bach, Ravel and Sibelius, and, on September 8th, the closing concert at Central Park consisted of works of Goldman, Weber, Schubert, Bach-Holst, Sibelius, Wagner, Verdi and Liszt. These concerts, made possible by the Daniel and Florence Guggenheim Foundation, had a larger attendance this year than ever before.

## 59th A. F. of L. Convention Called For October 2nd

(Continued from Page One)

American Federation of Labor unions into unorganized fields will be formulated at this Convention.

### All Affiliates Urged to Send Delegates

"We appeal to all organizations, national, international, state federations of labor, city central bodies and federal labor unions to be represented in the Fifty-ninth Annual Convention of the American Federation of Labor.

"Delegates must be elected at least two weeks previous to the Convention, and their names forwarded to the Secretary-Treasurer of the American Federation of Labor immediately after their election.

"Delegates are not entitled to seats in the Convention unless the tax and assessments of their organization have been paid in full to August 31, 1939.

"The importance of our movement, the duty of the hour and for the future, demand that every organization entitled to representation shall send its full quota of delegates to the Cincinnati Convention, October 2, 1939.

### Credentials

"Credentials in duplicate are forwarded to all affiliated unions. The original credential should be given to the delegate-elect and the duplicate forwarded to the American Federation of Labor Office, A. F. of L. Building, Washington, D. C.

"The Committee on Credentials will meet at the headquarters of the American Federation of Labor six days previous to the opening of the Convention, and will report immediately upon the opening thereof at Cincinnati, hence secretaries will observe the necessity of mailing the duplicate credentials of their respective delegates at the earliest possible moment to Washington, D. C.

### Resolutions—Time Limit

"The provisions of the A. F. of L. Constitution, Article III, Section 6, require all resolutions, petitions, memorials and appeals to be received by the Secretary-Treasurer of the American Federation of Labor, at Headquarters in Washington, D. C., thirty days immediately preceding the opening of the convention; except in instances where such resolutions, peti-

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TRADE TALK

tions, memorials, appeals, etc., have been acted upon and approved at a regular convention of a National or International Union or State Federation of Labor, held during this 30-day period, in which event such proposals shall be received up to five days prior to the convening date of the convention of the American Federation of Labor.

"Resolutions of State Federations of Labor must first have received the approval of the previous convention of the State Federation of Labor involved.

"Resolutions of City Central Labor Unions must first have received the approval of such Central Labor Union at a regularly constituted meeting of the organization.

"Any resolutions or proposals received after the expiration of the time limits shall be referred to the Executive Council and the Executive Council shall refer all such proposals to the convention with the understanding that acceptance of such proposals is dependent upon the unanimous consent of the convention.

"Any or all proposals emanating from directly affiliated local trade and federal labor unions shall be referred to the Executive Council for consideration and disposition. The Executive Council shall in turn advise the convention of the disposition made of such proposal or proposals.

"Three copies of each resolution or proposal should be furnished.

Grievances

"Under the law no grievance may be considered by the Convention which has been decided by a previous Convention, except upon the recommendation of the Executive Council, nor will any grievance be considered where the parties thereto have not themselves previously held conference and attempted to adjust the same. (Art. III, Sec. 12.) \* \* \*

"If there be any further information regarding the Convention, or arrangements for the convenience of the delegates, it will be communicated in a later circular or through the American Federationist.

"Fraternally yours,  
"EXECUTIVE COUNCIL OF THE AMERICAN FEDERATION OF LABOR:

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We note with regret the passing of Mark J. Kalashen, the well-known manufacturer of hand-made brass musical instruments at 14 Cooper Square, New York City.

Mr. Kalashen was born in Russia and came to the United States as a young man. He was best known for his personal philanthropies and his generous contributions to various charitable institutions. He was a member of the Grand Street Boys' Association.

Each month, for the past several, we have been privileged to welcome many new advertisers to our columns. In this mood we welcome "Galanti," the famous accordion manufactured by R. Galanti and Brother of New York City. Connected with Galanti is the well-known pedagogue, Galla-Rini, who has written a number of special arrangements for the piano-accordion.

Another new-comer is the firm of Conrad & Company, manufacturers of reeds—more particularly those for clarinet and saxophone. This company is proud of the fact that Artie Shaw and Rudy Vallee were early patrons of the Conrad products.

We were pleased to greet many old friends at the Trade Show during the Music Convention, particularly such old-timers in the music business as Fred A. Holtz of the Martin Band Instrument Company; Bill Ludwig of the W. F. L. Drum Company; H. H. Slingerland of the Slingerland Drum Company; Jack Fedderston and George M. Bundy of Selmer; Sam Rowland and Fred Gretsch, Jr., of the Gretsch Manufacturing Company, and Harry W. Schwartz of C. G. Conn, Ltd.

We are particularly proud of the way that a number of old-time professional musicians have forged their way to the top in the musical instrument manufacturing game.

Excelsior Accordions brought out a new instrument in its "Meet the Stars" exhibit at the Convention. Named "Excelsior," it was enthusiastically received during informal demonstrations by Charles Magnante, Pietro, Frosini and Andy Arcarl.

No advertiser should overlook the October issue which will explode with a bang next month with all its new features, pictures, new dress and new advertisers. This 40-page issue will undoubtedly make history for THE INTERNATIONAL MUSICIAN. Don't forget to get on the band wagon, for if you don't you'll be sorry when the parade goes by.

**NEW FEATURES**  
**IN OUR OCTOBER ISSUE**

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**DRUM LESSONS**

BY *Nat Sattler*

Dean, American Drummers' Association

---

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# PEDAGOGICS

## Physical Apparatuses AND The First Procedure

By M. GRUPP

Internationally Known Specialist in Teaching  
Natural Wind Instrument Playing  
(Copyright, 1938, by M. Grupp. All rights reserved.)



M. Grupp

In my last article I have described what is "natural" and what is "unnatural" wind instrument playing. I have also explained what is mouthpiece and lip mania. In this article I will answer the following questions:

Q. Does your theory state that the playing on all wind instruments, whether brass or reed, is accom-

plished with the same physical apparatuses?

A. Definitely yes. Wind instrumentalists, from the tuba to the oboe player in the same manner as singers, from the bass to the coloratura soprano, all employ the same physical apparatuses, when playing and singing; which are the breathing, tonguing, mouth and lips. There is only one exception; namely, while the breath vibrates the vocal chords to produce the voice, it vibrates the lips on the brass, and the reeds on woodwind instruments, in order to produce the sounds on the wind instruments.

Q. What are the roots of wind instrument playing difficulties?

A. The roots of "all" playing difficulties are, as I have already mentioned previously, "unnaturally" controlled breathing, tonguing, lip muscles, etc., and playing "complexes" resulting from these unnatural controls.

Q. How does this system of natural wind instrument teaching destroy these "destructive to playing" roots?

A. By substituting the "unnatural" with the "natural" physical controls, and by erasing "psychologically" the playing complexes. This, besides eliminating all playing difficulties rapidly, improves, to an astounding degree, the general playing for the instrumentalist, regardless whether he be an outstanding professional or average player, and as I have already stated, without the necessity of changing the embouchure or, in the least obstructing one's playing ability.

Q. What is the first procedure in assisting a troubled player with this system?

A. Whether the instrumentalist be a brass or reed player, the following routines are the first procedure:

1. The exact cause of an instrumentalist's playing trouble is diagnosed.

2. It is explained to him what is "natural" playing.

3. What are the "unnatural" things that he is doing with his physical apparatuses that cause those difficulties.

4. How the unnatural functions of these apparatuses cause these difficulties.

5. At this point it is explained to him, what has to be done to replace the unnatural functions with the natural.

6. How exactly it has to be done in order for him to derive the desired benefits, etc.?

Immediately after that, the procedure to replace the "unnatural" physical functions with the "natural" ones together with the psychological eradication of the playing complexes may begin. Due to this procedure, whether the student is an outstanding or just an average player, he notices and feels an instant relief in his playing difficulties, and, due to that, an improvement in his general playing. He continues to improve with the continuation of the adoption of this system of natural wind instrument playing.

More on this subject in my next article.

## COMPLETE COURSE IN HARMONY

as taught by

JULIUS VOGLER and JOSEPH HAGEN

### LESSON SIX

INVERTED CHORDS—(Continued)

The 2nd inversion of the chord of the 7th is formed by having the 5th of the fundamental in the bass, and is figured 7.

#### EXAMPLE 1

2nd inversion of the chord of the 7th in various positions.



#### DIRECTIONS FOR EXERCISE 1

Write TRIADS in the measures marked X, and 2nd Inversions of the cord of the 7th in all other measures, based on the fundamentals indicated.

Since the chord in the first measure is given, the first you are to write will be the 2nd inversion of the chord of the 7th in the second measure.

Q. What kind of a chord are you to write now?

A. The 2nd inversion of the chord of the 7th.

Q. How is this chord formed?

A. By having the 5th of the Fund. in the bass. Write 5th in the bass.

Q. How is this chord figured? A. 7. Write 7 above the bass.

Q. Of what other intervals does this chord consist?

A. 8th, 3d and 7th of the fundamental. Write 8th, 3d and 7th.

Write number of degree under fundamental.

Observe the rule of chord connection and voice progression. When in doubt, refer to directions for Exercise 1.

#### EXERCISE 1



Follow the same procedure in D flat Major, and have the chord in the first measure start from the first position (8th in the Sop.); and in E Major, but have the chord in the first measure start from the 5th position (5th, B, in the Sop.). Use separate paper.

The 3rd inversion of the chord of the 7th is formed by having the 7th of the Fund. in the bass, and is figured 7.

#### EXAMPLE 2

3rd inversion of the chord of the 7th in various positions.



#### DIRECTIONS FOR EXERCISE 2

Write 1st inversion of a Triad in the measures marked X; 3rd inversion of the chord of the 7th in measures figured 7 and have a Triad in the last measure.

Since the chord in the first measure is given, the first chord you are to write will be the 3rd inversion of the chord of the 7th.

Q. What kind of a chord are you to write now?

A. The 3d inversion of the chord of the 7th.

Q. How is this chord formed?

A. By having the 7th (of the Fund.) in the bass. Write 7th in the bass.

Q. Of what other intervals does this chord consist?

A. 8th, 3d and 6th of the fundamental. Write the 8th, 3d and 6th.

Write the number of degree under the fundamental.

Observe the rule of Chord Connection and voice progression. When in doubt, refer to directions for Exercise 2.

#### EXERCISE 2



(Continued on Page Twenty-one)

## Embouchure Hints » »

No. 5 in the Series

### An Explanation of the Open and Closed Lip Formations

By William Costello

Several months ago my first article appeared in this publication and although the response was good, it did not come up to expectations. After the second, however, things began to happen and I now find myself unable to devote sufficient time to answer the letters I receive promptly. It occurred to me that a Questions and Answers column might interest my readers. If such is the case, it is suggested that you address your request to Mr. Birnbach in care of the INTERNATIONAL MUSICIAN. Of course full names will not be used in replying to questions—simply initials. Those who would still prefer an answer by mail are asked to enclose a stamped, self-addressed envelope and not to become impatient. Letters will be given my attention just as soon as possible after receipt.



WILLIAM COSTELLO

There seems to be some confusion in the minds of many as to just what is meant by open and closed lip formations. In explaining this briefly, the reader is cautioned that this particular phase of the system in no way affects the data given in previous articles.

The open lip formation is developed by students who have concentrated too much on the lower register. Very often students are encouraged to play long tones, low C and below low C, for many weeks, and even the middle register is neglected. Everyone knows that the lips can be formed for either low or high notes but naturally, after the student concentrates for months (sometimes years) on low tones, he will eventually want to try the upper register. He will be unable to adjust his lips to produce satisfactorily because he has acquired open lips by playing the lower and middle registers constantly.

It is easier to play the low register on a high formation (closed lips) than it is to play high register on low formation (open). It is impossible to execute the upper register using open lip formation without force, or excessive pressure. With a little patience, however, the low register can be played with closed lips. By closed lips, I do not mean pressed together, but practically closed in comparison to the flabby, relaxed formation frequently employed.

There are many students who believe they possess inherent talent and can teach themselves. Some of them can and by sheer good luck find the correct formation. But the average person requires the supervision of a teacher because he acquires numerous bad habits which ultimately the teacher must eliminate before the rebuilding process can begin. The muscles in the lips have been relaxed so long that it is usually difficult to close them properly.

Very often the question of paralyzed lips is brought up. There is no such condition, as long as contraction of the facial muscles is possible. This so-called paralysis is the direct result of misuse and abuse of the lips through incorrect formation. You are the best judge of your own ability. If the results you are getting do not satisfy you, analyze your formation—and then do something about it.

Briefly, the lips should be rolled in, not in front of the teeth, but over them so that the lips overlap the teeth. Simultaneously the lower jaw should be protruded so that the air is directed upwards toward the top of the mouthpiece. In playing low notes, the lips should relax, but not to such an extent that the formation is lost. In the beginning the low tones may be a little hard to produce because you will be playing them on a high embouchure. However, this will pass as soon as the lips adjust themselves to the new system. In a comparatively short time you will find all the registers responding with equal ease.

COMPLETE COURSE IN HARMONY

as taught by JULIUS VOGLER and JOSEPH HAGEN

(Continued from Page Twenty)

CHORDS OF THE 9th

A chord of the 9th is formed by having the 8th of the fundamental in the bass, and consists of the 8th, 3d, 5th, 7th and 9th of the fundamental, and is figured 9.

The 9th must appear at the distance of a 9th (or more) above any voice having the octave of the fundamental.

The 8th, 3d (excepting the 3d of the 5th degree, DOMINANT), and the perfect 5th can be doubled. The 7th and 9th should not be doubled.

Example showing the various positions of the primary form, and inversions of the chord of the 9th, of the 5th degree (dominant) of C major.

PRIMARY FORM

9th Pos. 7th Pos. 5th Pos. 3rd Pos.

1st INVERSION

9th Pos. 7th Pos. 5th Pos. 3rd Pos. N.B.

\* For convenience in notation, the G is written in the bass clef. The student may at all times employ the bass clef when the treble clef would necessitate many ledger lines.

N.B. Faulty. 3d of the 5th degree (dominant) should not be doubled.

2ND INVERSION

9th Pos. 7th Pos. 5th Pos. 3rd Pos.

3RD INVERSION

9th Pos. 5th Pos. 3rd Pos.

In all the positions and inversions of the chord of the 9th just illustrated, it will be observed that the 9th appears at the interval of a 9th above any voice having the octave of the fundamental.

Next follow two examples showing 1, the octave above the 9th, and 2, the octave close to the 9th. Both are incorrect, as the 9th should always appear at least EIGHT DEGREES above any voice having the octave.

EXAMPLE 7—(Faulty)

CLOSE POSITION

arises when the upper three voices are so arranged that no tone of the same chord could be added between these voices without doubling one of them.

EXAMPLE 8

OPEN POSITION

arises when the upper three voices are so arranged that another tone of the same chord could be added between, without doubling any of these voices (Example 9-A).

"I Didn't Think --"

UNION LABEL LIBEL

By HY HURDLE

An article and cartoon appearing in the April issue of THE RAILWAY CLERK and reprinted by permission.

"I didn't think to ask for th' union label" is a tag that is bein' worn by th' thinkin' apparatus of so many union workers that we can easily see one reason why th' workin' class o' people are so often spoke of as bein' their own worst enemies.

"It's a double-dyed cinch," he went on, "that if every union member in America was to start in tomorrer an' demand th' union label on every article they bought, there would be a decided change in th' economic life of our country before Saturday night. It'd be a change for th' betterment o' all classes o' workers, especially them unorganized workers that produce so much o' th' stuff that union workers buy."

"Th' union label on a article means that th' article was made by union workers, drawin' union rates o' pay, an' th' shame of it is that such a small percentage o' us union workers ever ask to see that union label on a article that we go to buy. In lots o' cases, in fact, I'd like to believe that in most cases, this indifference to th' union label is due to th' buyin' worker not thinkin' about it at th' time. But in a good many instances union-made goods are passed up by bargain-minded union buyers because you can't buy a union-made article with a sweatshop price tag on it an' some of our brothers an' sisters go shoppin' with th' idear that, so far as they're individually concerned, a retail bargain in worth more than a wholesale principle. Such union members as them are libels on th' union label they carry themselves."



"You condemn cheap labor on lodge night, but you patronize it on pay-day!"

"But, as is sometimes th' case o' that kind o' union-user, th' 'I' was th' biggest letter in the word 'union'—he never give a thought to th' 'u' in th' same word. In other words he was in favor of a airtight, ironbound union an' a leak-proof workin' agreement as regardin' his own class o' labor. Th' union was strictly a personal affair with him an' he never considered unionism as it affected other kinds o' workin' people an' his thoughts never dwelt on th' principles of unionism in general application."

"I always had a suspicion that he was a union-user, an' my suspicions was confirmed one pay-day when I run into him on th' street as he come out of a bargain store with his arms full o' bundles. He didn't even blush when he spied me. In fact, he walked right up an' stopped an' commenced to cuss about th' local growler."

"It seemed that he had fled a nifty overtime claim with th' growler some days previous an' it wasn't gittin' th' handlin' he thought it should have. He was burnin' about it an' he performed with his mouth so long that he worked hisself into a dither an' dropped one o' his bundles. It busted open an' I noticed that he had been purchasin' hisself some shirts. I noticed they was marked "MADE IN JAPAN" as I helped him to pick 'em up."

"Even then I didn't say nothin'. He kept on cussin' th' growler an' fin'ly worked hisself around to exhortin' about unionism in general an' he got plumb full o' hisself. He flung up his chin an' there was a hero in each of his eyeballs as he says: 'I believe in th' strict enforcement of every rule in our contract with no shadings nor exceptions. I am a union man. I always will be a union man because I believe in unionism an' all it stands for!'"

"'Yeah! I says, you are a hot union man. You pay union dues and git union hours that afford you enough time off to come to town an' spend your union pay-check. An' what happens to your union principles then? How do you spend your union-protected money? W'y, you got enough bundles in your arms right now to make Santa Claus hump-shouldered an' you have made th' rounds of every cheap store in town an' there's a bargain in every bundle—not a union label in th' lot! You puff up your chest an' point to your own union label which is your union card, but you libel that label in th' way you express your lack o' union principles."

"'Here you are now, a union man with a arm full o' no-bill products. You condemn cheap labor on lodge night, but you patronize it on pay-day. Too many 'high-wage' criers are cheap buyers. An' a man, like you, that spends so much time harpin' on unionism an' then does his personal buyin' without regard for th' union label, is like a soldier that spends most o' his time trainin' for war an' then, when th' enemy appears, surrenders without firin' a shot."

"'Th' simplest an' most convenient way for each union man to contribute his share towards th' general welfare of unionism is to insist on th' union label bein' displayed on everything he buys!'"

DISPERSED POSITION  
EXAMPLE 9-A-B

NOTE: In Lesson 4 there has been an omission in the paragraph immediately following Example 10. This should read: Do not have any of the voices progress by a skip greater than a 3d in this exercise, the last two measures excepted.

This course will be available as a self-instructor about October 1st.

Those who desire to have their lessons reviewed, write for particulars to JOS. A. HAGEN, 70 Webster Avenue, Paterson, N. J.

**"ORIGINAL . . . .  
SONGS WANTED"**

Attracted by misleading advertisements, countless amateur song writers fall easy prey to song sharks

By ROBERT LATHROP BACON  
(Reprinted by permission of KEN MAGAZINE)

**T**HE extent of the song shark racket can be judged by the fact that one shark alone copyrights an average of 100 songs each month that he has set to music. (This copyrighting service, which costs but \$1.00, is a good selling point in the come-on literature.) This man's methods bring in approximately \$60.00 from each disappointed lyric writer who falls. His total cost for printing, advertising, copyrighting and furnishing the music for each dupe's song runs around \$4.50.

For the year of 1936-37, there were \$1,821 musical compositions copyrighted at Washington. An estimated 22,000 were the collaborated songs of sharks plus suckers. Yet despite this bulk of yearly amateur songs there is not one instance of a song shark's composition being even a moderate success—not one instance since Stephen Foster's prime, during the Civil War, when this song poem racket started. At almost any other gypping game they let the chump win once in a while.

Legitimate publishers declare that of the 700 amateur songs submitted to them each month, 60 are deliberate infringements of standard works, 50 are properly constructed but uninspired. Only two out of the 700 are of professional quality.

"But don't print that," begged a famous music critic of Tin-Pan Alley. "The average amateur songwriter is such a hopeless sucker that even those figures, two out of 700, would be an advertisement for the song sharks."

Not long ago the Toronto Better Business Bureau received a complaint from an elderly lady in Indiana who admitted that she had "paid plenty" to have her song lyric entitled, "Let's Croak Old Man Depression," set to music and "published" by song sharks.

Her letter intrigued them and a test was decided upon. The office boy was ordered to turn out a song lyric, pronto. After tearing his hair for half an hour he jumped up with the following song poem and apologized: "Gee, Boss, this is lousy. I ain't no poet":

I WISH we didn't Love each other SO  
For Parting wouldnt bee SO hard  
But we muSt bee brave Sweetheart  
althoug It will brake our poor hartS.

The bureau sent this poem to the song shark and in 48 hours received a circular stating that "cash prices for songs range from \$300 to \$5,000" and that "a straight royalty contract brings \$10,000.00 to \$100,000.00 for a hit." A letter accompanying it, accepted the above "superior lyric, to be set to music and submitted for sale." Provided of course, that \$10.00 down payment on the collaboration was made at once.

The letter went on to ask: "Please state also whether you want us to submit your song for sale for a lump sum in cash or on a straight royalty basis." This skillful phrasing is typical of the song shark's psychologically correct come-on literature. Without promising anything, it infers to the dupe that his masterpiece is a sure sale. The only question remaining in doubt is whether he should take cash payment (the circular mentioned "up to \$5,000.00) or the slower and more substantial royalty basis as described in the circular, "up to \$100,000.00."

One firm sends among its literature an imposing "Agreement For Broadcasting Rights." The sucker is implored as a special favor to give the company the right to broadcast the "exceptional song" that is to be made of the lyric he submitted.

This implants the idea that the song is an assured seller and that the listening world is clamoring for it. The poem writer rushes the radio release and the collaboration fee by special delivery and waits in vain by his radio to hear the song played.

The song shark's legal, "service rendered," is setting to music of the sucker's song poem. This music is turned out by hacks who quickly jot down adaptations of

published melodies. In one case history in the files of the Music Publishers' Protection Association, the melody furnished the dupe for his \$60.00 investment was Lineke's familiar *Glow Worm*, note for note.

The fact that titles can not be copyrighted enables the song sharks to send out impressive colored circulars purporting to show dozens of well known hits their music writers have composed, or which they have published. All they have to do is to strike off a few copies of some feeble improvisation under a well known title in order to claim every hit song from *The Star-Spangled Banner* to *Flat Foot Floogie*.

A "Money Back Guarantee" gag is used to give the chumps an assurance that they cannot lose. This guarantee is a rich looking engraved certificate like a banknote, with what might be taken for a notary's seal affixed and stamped on it. Most people could read this guarantee over 20 times without realizing that it gives the company the option of making endless alterations in the song, or of refunding the money. And a hint to the poem writer that they can not sell his song until he approves it usually brings his written OK that is in effect a release.

A stubborn "eefery" (underworld slang for a chump who squawks to the Post Office) can be sent his refund and then shamed into returning it with more besides, when the "lost opportunities" and the "unquestioned fairness of the publisher" are brought to his attention with skillful letters.

It is axiomatic that one person out of five tries to write a popular song at some time of his life, and the song sharks have two methods of getting his name. By advertising; and from the monthly copyright list at Washington, which until recently published the names and addresses of all persons copyrighting musical compositions.

Obviously, the bulk of the 30,000 copyrights each year are not "fresh chumps" for the song sharks. More than half of them, it is estimated, have already been "taken." To capitalize on this fact a gentleman who is rated among the cleverest in the racket sends out a letter something as follows:

**SONG WRITER: Have You a Grievance? Free advice on your song problems. If you have had any dealings with song publishers, whether favorable or unfavorable—please write this organization. If you have been victimized by RACKETEERING PUBLISHERS who promised all and gave nothing, it is important that you get in touch with us IMMEDIATELY for legal redress. Sincerely, Composers and Lyricists Protective Association. (ENDORSED BY THE FEDERAL BETTER BUSINESS BUREAU.)**

The duped songwriter who gets this letter writes the high-sounding come-on organization immediately. Later, at their request he sends a copy of his "published" song. Of course the shark is crazy about the song and insists that it must be included in the dance folio of songs he is putting out next month. The amateur is then induced to send \$40.00 to share in the expense of putting out this folio. His only return from this money is 15 "free" copies of the folio, which the shark has admitted cost him but 10 cents each.

This angle brings to light another business, a firm that registers or files names similar to well known associations or companies, and sells them. For instance, if there is a legitimate, "Nationwide Better Business Bureau," they file and therefore own the names: "National Better Business Bureau," "Federal Better Business Bureau," and all similar names a careless public might confuse with the real organization. All a mail-order swindler has to do is to buy one of these names in order to use the line printed on his stationery: "Endorsed by the Federal Better Business Bureau."

The advertisements of the "song poems wanted" firms appear in many magazines, chiefly the pulps, although even some of the Sunday School weeklies like D. C. Cook Co.'s *Girl's Companion* and *Young People's Weekly* have carried the "Wanted: Original Song Poems" advertisements of the Columbian Music Publishers Ltd., Toronto, Canada.

A writer, feeling that the advertisements in these righteous papers indorsed the firm, spent ten minutes concocting the

following doggerel and sending it to Columbian:  
Every night will be Saturday night,  
After we're married, my dear;  
In our wee cottage all will be right,  
Nothing to worry or fear;  
No one to watch or turn on the light—  
And you will always be near;  
Every night will be Saturday night,  
After we're married, my dear.

Three days later he received an envelope full of literature from Columbian and a printed form letter "accepting" the song. The publishing of it depended, however, upon his rushing \$40.00 to the firm for the musical setting. Enclosed was a 24-page booklet telling of alleged enormous fortunes made from popular songs and giving a list of songs, none of which sold less than one million copies.

A printed form report with a signature reading "Alexander Angus, Chief of Staff," praised the poem immoderately and the Chief kindly recommended that "our promotion service get behind this number." There was no mention of the foolish songwriter getting behind the Eight-Ball.

Later, one of the many follow-up letters, which had "New York," "Hollywood," "London," printed above the firm name, was also over the signature of the Chief of Staff. He wrote in part: "In reviewing recent marketable material on hand, I was again struck by the exceptional quality of your lyric. Believe me, you have written an unusually fine song poem. I am holding your lyric in my special file—"

This praise led the writer of the lyric to some figuring: Even if he only turned out one ten-minute masterpiece a day and only sold one million copies (the smallest number listed in the booklet) and each copy brought four cents royalty, he would soon be rich. But perhaps if he was that good, he better not take the first offer. So he submitted the doggerel to seven other firms that advertised. All accepted it immediately, but "if money." One company, the Indiana Song Bureau, sent an elaborate report with the notations in longhand: "A splendid poem. Your talent should be developed. We like your work." It developed also that they would like \$25.00 on the line.

Naturally, the writer of the Saturday night lyric felt pretty sure of himself after all that, but decided to offer it to Tin-Pan Alley first of all because he was acquainted there. Breathlessly expectant of praise, he showed the lyric to a clever publisher who had picked out three smash hits that other firms overlooked.

The publisher glanced at the poem, laughed a little, and said with finality: "Jack, that poem stinks. It's worthless. You couldn't even get it printed on those comedy musical-toilet-paper rolls."

Some of the cleverest "work" in the song shark game has been introduced by two partners who were once indicted for fraudulent use of the mails. Operating under some high-sounding name, they start with a charge of \$60.00 for "an original musical setting"—the piano part. Then the poem writer is asked for \$40.00 more for a sheet music arrangement. All this "publishing" work, including the mailing of a few copies to legitimate publishers, costs the sharks about \$5.00.

When the song poem writer shows no further interest in throwing his money into this rat-hole, he receives a letter from an organization using some name like the "Amalgamated Manuscript Bureau (Song Brokers)" at a desk space address. They offer to sell his song on straight commission—no fee—and mention that the song was recommended as saleable by the first company. This Manuscript Bureau dodge usually leads the dupe to place more songs with the original firm.

Then, when the poem writer becomes impatient with the Manuscript Bureau, he is referred to the "Radio Broadcasting Guild," another interlocking desk space. The Guild is very enthusiastic about the song and suggests that it might be just what the doctor ordered for radio. But, in order to be available for broadcasting, a recording must be on file with the Guild. It is further suggested that the "expert, Mr. Alexander Jefferson," be called in to make a radio arrangement of the song and to cooperate with "Mammoth Recording Co." in making the record.

Of course these latter interlocking desk spaces get paid—\$20.00 for the arranger and \$25.00 more for the recording company. All five of the firms pay into the same pocket.

When all these schemes are washed up the dupe may yet be enticed into an "Amateur Songwriters' Contest" sponsored by a national magazine. The entry fee is only \$1.00, but the sucker finds out too late that in signing the entry blank he has agreed to pay in advance for 25 copies of a folio to be made of the contesting songs—at \$1.00 per folio.

Needless to remark, the "national magazine" sponsoring the contest is a cheap throw-away published by the same firm. It carries the "house ads," and the editor very kindly solicits queries from amateur

**Book for  
Tune Writers**

"Musical Copyright," by Alfred M. Shafter (of the New York Bar), 667 pages. Callaghan and Company.

What "belongs" to a person? It is interesting to know that peoples of other times and ages have had widely differing ideas. At one time the possessive sense extended little beyond one's own hands, hair, feet, or the food one was consuming. Then it was projected to include implements, such as a flint or a spear; then, after a lapse of ages, land, a cow, a plough. It was very late indeed, comparatively speaking, that possession came to comprise the work of one's hands, let alone the creation of one's brain.

In the slow broadening of the possessive idea curious quirks appeared. The American Indian composer "possessed" a song to such an extent that no one but him could sing it. When the printing press was first invented, the music printers, not the musicians, got the copyrights. And there was a wrangle in ancient Rome as to whether a piece of writing inscribed on papyrus belonged to the papermaker or to the author.

In tracing the development of "Musical Copyright" and its present status, Alfred M. Shafter points out that it was only when the possibility of mental creation was realized that people began to value their works enough to protect them. Curious were the early forms of copyright, for instance the astounding custom of "honoring" the composer of songs by blinding him, either to indicate that his gifts as singer rendered sight superfluous, or with the more practical intent of making it different for him to stray away. In any case he was literally compelled thereafter to a life of composition.

Copyright began to assume the modern aspect with the development of printing, for now the danger and advantage of multiplication were present. Just one year before Columbus discovered America, the first copyright law was formulated. Ottaviano Del Petrucci obtained from the Signory of Venice the sole privilege extending over a period of twenty years of printing "figured music."

Then many a year passed in which copyright remained a special privilege obtained at court through political influence, those subsidized being content, those not so favored bitterly in revolt with consequent fines, confiscations and imprisonments. So, through a most muggy period, to a slightly less turgid time, the modern era, which is described in the next part of Shafter's work. Here one discovers what can be copyrighted, what cannot be copyrighted, practical steps to take if you want to copyright your own compositions, how you may lose your rights—this all enlightening for the musician usually precariously near outer darkness regarding rules and regulations.

The third section of the volume deals with infringements, dangerous games of chance played with the law wherein the composer (or copyist) finds, after all, his pack of cards unstackable. Plagiarism renders up its ghosts of songs; the clash of battles over modulations and chordings are heard; records, rolls and radio give the law new swords to rattle, and quirks and quibbles give life new zest. All making this book not only interesting but required reading for anyone venturing into the field of musical creation and publication.

—HOPE STODDARD.

song-writers. It requires no great insight to figure what steering advice the poor saps get from the editor.

The actual situation in the legitimate song publishing business at present is unfavorable for the amateur. The sale of sheet music has been cut to 50,000 copies for a hit and the writers must produce ten songs for every one they wrote a decade ago. Neither writers nor publishing houses could exist on sheet music sales today. Practically all outstanding songs are subsidized directly or indirectly by stage and movie productions. There has never been a market for separate song lyrics. Popular songs are the product of lyricist and composer working together constantly. Amateur and song shark submissions by mail are refused by legitimate publishers and these publishers never ask writers for money in advance.

**HOT CHORUSES**

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# This Thing Called



By PAUL WHITEMAN, Distinguished Orchestra Conductor

JAZZ has had many apologists. And in its clownish days it may have needed them, for people then as now forgot to look behind the clown's vermilion grin . . . where genius sometimes hides. But jazz needs them no longer. Eloquent, persuasive, cajoling, it speaks for itself and asks no quarter. It has set the world's toe-tips tapping, its shoulders undulating. It has blasted out a secure niche for itself in the adamant walls of contemporary music and has won its legitimate claim to serious attention.

Jazz, like poor little overworked Topsy, "just grewed." Indeed, it wasn't even named until it reached its teens. Its bright, brief past can be traced back through the ragtime of pre-war days to Negro musicians of the last century who blew their cornets into milk buckets and derby hats, scraped on washboards, and whistled on water jugs. And some trace it further—to the tom-tom music of the African jungle. But the important thing is that jazz is what it is—and that it may become something that it is not now.

"But swing music!" people say. "There's something new. New as 1939." I have little patience with them, for I first encountered "swing bands" years ago on the Barbary Coast when I was playing viola in the San Francisco Symphony. We didn't call it "swing" then. We used a far more picturesque term—"gut bucket."

It is easy to make mistakes about jazz. Most people think it is a type of music. Here, they say, we have classical music and there jazz. But that isn't quite right. Jazz is, first of all, a way of playing any music—and if you think some of the classics defy the jazz technique, you probably haven't been listening to your radio lately.

Of course, there is such a thing as written jazz music—the score which sets forth that way of playing any music, but, unlike a symphony score, it often does not tell all. It leaves much to the player's mood and talent.

And then there's another fallacy about jazz. You hear it said that it is a peculiarly American contribution—or contamination, depending upon your point of view. Indigenously American (says the critic who wants to work off that word). But the only music that is purely American is that of the American Indian, and, since it can't be harmonized, it has lost out. No, it would be truer to say that the world gave jazz to America and that America, after having possessed it, is now giving it back to the world.

Oh, yes, one more fallacy. "You don't have to be a musician to play jazz." That is pure buncombe! You do. It is impossible to become a finished jazz musician without an advance acquaintance with the elements of rhythm, harmony and melody. Perhaps my own experience is typical. My mother sang in oratorios and choirs in our home town—Denver, Colorado. My father directed music in Denver's public schools for 40 years . . . and never allowed one note of jazz to be played while he had anything to say. I learned the elements of music from them . . . and then, as some would say, veered. On a recent visit to New York, Dad told newspapermen: "Paul's music is as different from mine as can be. I am the old classic kind. All the same, I like Paul's manner of playing new things. He's modern and I'm not." That, I think, is true broad-mindedness. I would think so even if it hadn't come from my father.

Now the jungle may have been the birthplace of jazz music—but the tempo of modern times has been its cradle. Success today seems to consist of having something to say and being able to say it fast. That is particularly true of music. Tunes must have split-second effects and must be streamlined and air conditioned, for today's audiences won't lend their ears long to anyone or anything.

Swing is an evidence of that. Early swing was haphazard; sometimes the solo improvisations "rang the bell," sometimes they fizzled. This new music has a splendid vitality that deserves expert handling. That is why, while working out an interpretation of it, topnotch swingsters must be, first of all, fine musicians, well grounded in musical theory. But swingsters are not and should not be composers—each for his own instrument.

I personally have no objection to swing if it's well done, but I would certainly hate to stand up in front of a band that

could play nothing but swing. I want an orchestra that can play swing, but can also play rumbas, tangos, and other types of music. The basis of swing is: make it fast and make it loud. But I think the trend is soon going in the opposite direction—towards the blues, where the music is slow and sweet.

Fast supplanting the voodoo rhythms of the past decade are more melodious tunes, the waltzes of mother's day. The world is tiring of "hot tunes" and is returning to solid, honest-to-goodness numbers. There is a welcome trend away from the tom-tom kind of music and toward a pleasanter type. Emotional appeal must always have a place in our music, for that is the essential of real folk music, from which all music springs.

Dance music is America's present-day folk music. It may be for other lands, too. The tunes which make young and old America dance, really form the backbone of a vigorous and distinct musical form. That's why I came to the conclusion long ago that this dance music had at least one of the emotional fundamentals of great music. The history and development of American music have long been one of my favorite hobbies. It was a recent pleasure of mine to endow a Museum of American Music at Williams College, in Williamstown, Massachusetts. In its collection are old manuscripts and scores which represent America's musical growth since colonial days, and instruments which were used as far back as the time when slave ships deposited their human cargo on the shores of New England.

To me George Gershwin was one of the major milestones in the history of jazz. In fact, his *Rhapsody in Blue*, in my estimation, is the only worthwhile thing that came out of the jazz era. It is composed of timeless stuff and will never be dated. I'll play it to the end of my days.

The memorial concert on the first anniversary of George Gershwin's death—which I had the privilege to conduct last July at the Lewisohn Stadium in New York City before a capacity crowd of 19,000—once more attested to the enduring thrill of Gershwin's music and his position as one of the immortals of jazz.

Call him the American Offenbach, the Beethoven of jazz—George's songs with their bounding verve, wit, and charm had an instantaneous appeal. His were that magic flow of melody and gift of imparting to tunes unexpected twists that piqued interest. Masterfully he blended the deep-down human emotions with the gayer and lighter side of life. Into his music George wove the vibrant tempo of Broadway, the sophisticated suavity of Park Avenue, the blatant blares of Harlem, and the idyllic strains of more picturesque days.

Certainly Gershwin was a person dedicated to his task of lifting popular music to the level of the concert platform, of being the good minister who dared wed jazz to the classics, thus doing what no composer had done before.

I first met George Gershwin when he was writing music for the *Scandals*. I liked George and he like me. There's no use in saying that I knew at a glance that he was destined to make musical history. I didn't, but I did grow to believe that Gershwin could do the job I wanted done.

Brought up as I was with a symphonic background, I could never understand why jazz had to be a haphazard thing. I couldn't see why it shouldn't have form and consistency. I recall that during my stay in San Francisco, I heard bands render one jazz number in excellent style and another in the worst possible manner.

The players were faking, or, as we say today, jamming. It occurred to me that scores to these numbers could be written. And, digressing briefly if immodestly, if I have contributed anything to music it is that one thing. I started the arranging idea among bands.

But back again to the story of Gershwin. As I said, I wanted a composition to show that jazz was more than just an offbeat, foot-stirring brand of noise. Something that would let all the world know that it was a great deal more than savage rhythm from the jungle. Something that would give expression to what I was seeking to bring out.

As I came to know George, I felt more and more that he was the one man who could do the thing I wanted. I talked it over with Gershwin and Victor Herbert,

# Ancient Musical Instruments

## Tournebout

(Pronounced: Tour-ne-bou)

By CHARLES WILLIAM McMILLIN

A wind instrument of wood, having two reeds in the manner of an oboe. In producing the sounds or notes from an oboe, the tips of the reeds are inserted into the mouth, wind pressure is applied which causes the reeds to vibrate, thus producing the sound. The sounds or notes produced by a Tournebout are very similar to those produced by an oboe with the exception of a slightly deeper tone.

The picture I have of a Tournebout looks very much like a crude Alto Clarinet. Its nearest equivalent in English instruments is the Bassoon. The unusual thing about this old French and German instrument is in the way it is, or rather was, played. As stated above the oboe is played by inserting the tips of the two reeds into the mouth and blowing upon them. The Tournebout is also played by two similar reeds but they are not inserted into the mouth! A hollow cylindrical "cap" fits over the reeds. This "cap" or cover has a small hole in one end through which the performer blows and causes the reeds to vibrate and produce the sound. In the picture this "cap" looks very much like a cover for a saxophone mouthpiece. The range of this instrument is naturally limited to the fundamental notes usually obtained from a simple flute, such as those sold by any 10-cent store.

When the column of air is divided, such as is done when the octave key is pressed on a saxophone, the Tournebout will not produce an octave, but will produce a twelfth, corresponding in this peculiarity with the Clarinet and all stopped pipes or bourdons.

The Tournebout existed as a complete family from the 15th century. The deep bass, the bass, the tenor or alto, the cantus or soprano, and the high soprano, with compass respectively of:

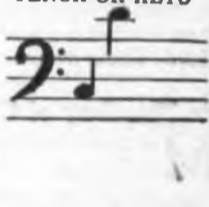
DEEP BASS



BASS



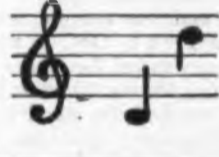
TENOR OR ALTO



CANTUS OR SOPRANO



HIGH SOPRANO



that grand old rebel.

He smiled at George and me across the table. He was sympathetic toward the idea. He always felt kindly toward anything revolutionary.

"All you have to do is hire a hall," Victor said.

So I started preparations for the concert that came to be variously known as "Ten Years of Jazz," "An Experiment in Modern Music" . . . and "Whiteman's Folly."

George said he would write his composition as a rhapsody, pointing out that the rhapsody was the freest of musical forms, providing him with full license to indulge in any effect he desired without violating the sacred standards of musical tradition. Then, after a moment or two of further consideration, George inspirationally concluded, "I'll write a *Rhapsody in Blue*."

George sent it to us a sheet at a time and we orchestrated it that way. Ferde Grofe was the arranger. What a combination, that! Page by page it came into being. And, remember this: it was so perfect it never has been changed.

The announcement of my all-jazz concert in the sanctum sanctorum of the Symphonic Muse—Aeolian Hall—caused much wagging of heads and a certain amount of finger-tappings on the temple, when some of my friends saw me. But to me it was just a high sign . . . to go on. I was game to gamble with public opinion, and determined to deliver my preachment of the reformation of jazz at any price. I held to my main tenet I still hold, that the fundamental processes and tendencies of jazz were not inherently depraved—it had a rightful place in the sphere of higher music.

The concert was a sellout on that great day, February 12, 1924, when a band of 23 musicians manning 36 instruments faced

Tournebouts were frequently used in an orchestral connection with other instruments, noticeably the Flute and Oboe.

In 1685 the orchestra of the Nene Kirche at Strassburg comprised two Tournebouts, and until the middle of the 18th Century these instruments formed part of the music called "la grande scurie" in the service of the French kings.

Tournebouts have in our days become of extreme rarity, and scarcely exist in collections. The museum of the Conservatoire Royal de Musique at Brussels, has the good fortune to possess a complete family, which is regarded as having belonged to the Duke of Ferrara, Alphonse II. d'Este, a prince who reigned from 1559 to 1597. The bass Tournebout is distinguished from the other above mentioned instruments by a kind of small sliding bolt. Two of these bolts are out of the reach of the performer and require the aid of an assistant when the lower notes of this instrument are needed in the music!

The size of these ancient instruments of course varied with their pitch or musical range. The Bass Tournebout was about one meter in length (39.37 inches). It follows naturally that the instruments were of shorter length commensurate with higher notes required.

The Tournebout is one of the oldest known musical instruments; its name is evidently derived from the Greek "aulos" and the Roman "tibia," which consisted equally of a simple cylindrical pipe of which the column of air was set in vibration by a double reed. The factual data used in the preparation of this treatise was itself obtained from an old book found in the seldom disturbed attic of one of the oldest homes in an old southern city, Jackson, Tennessee.

its audience, which included such celebrities as Kreisler, Dr. Walter Damrosch and Leopold Godowsky. The response was overwhelming. The *Rhapsody in Blue* proved the most significant number on the program, and caused a near riot. It formed the steppingstone by which jazz rose from comparative disrepute to an accredited place in music.

Soon the *Rhapsody* found itself in the repertoire of the most famous orchestras in the world. Leading American Symphony Orchestras played the composition, and the capitals of Europe clamored for more. Yea, verily, jazz had come of age.

What George Gershwin wanted to do most was to interpret the soul of the American people. His life stands in peculiar contrast to that of "Bix" Beiderbecke, who once was a member of my band and rose to be one of the greatest trumpet players of all time, before he passed away at the age of 27. There is an unforgettable passage in Dorothy Baker's book *Young Man With a Horn* that deals with a similar character by the name of Rick Martin. Pardon me if I quote it: "If I had been born into a different kind of world, at another place, in another time, everything changed, the name Martin might have lasted along with the names of the other devout ones, the ones who cared for music and put it down so that it's still good and always will be. But what chance has a jig-man got? He plays his little tune, and then it's over, and he alone can know what went into it."

And I in my position, midway between the creators of jazz and its exponents, have tried to tell what I have tried to put into it. I sincerely believe that jazz expresses the spirit of America. I feel sure it has a future, more of a future than a past or a present. I want to help secure that future.

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*He that establishes his arguments by noise and  
command, shows that his argument is weak.*

—MONTAIGNE.

## President Weber

TO keep our members advised and for the additional purpose of answering the hundreds of queries regarding President Weber, we are pleased to state that he is now in Atlantic City where his rapid convalescence continues. He is up and about every day, goes down to the dining room for his meals, and takes a turn on the boardwalk when weather permits.

Thus we are able to again reassure everyone and let them know that a gradual resumption of his duties will shortly follow the necessary period of rest.

## In This Day of Change

MAGNA CHARTA is a name of note. But it was granted by an English King, John, to some Barons, and had to do, among other things, with the control by the barons of the property of their wards. And it was given by the king in A. D. 1215—which was 724 years ago.

English conditions changed, and there was the rebellion of Wat Tyler, in 1381. It was 100 years later that the Portuguese started the African slave trade. Within 10 years, America was discovered. Slavery was introduced into the American colonies in 1619. It took 246 years for it to become a war issue, and be abolished.

Then came the Industrial revolution, with the invention and use of labor-saving machinery. And in 1825 trade unions were allowed in England. The first pony express was started between Sacramento, Calif., and St. Joseph, Mo., in 1860; and in exactly 18 months it was superseded by the telegraph, in October, 1861.

Invention of the cotton gin made slavery profitable for a few in America; laid the basis for peculiar philosophies and creeds; prepared the way for secession; and pointed far forward to the address of Abraham Lincoln at Gettysburg.

Every great event changes the current of men's thinking; wipes out old beliefs; modifies the meanings of words; abolishes philosophies. Greatest wisdom of the "founding fathers" was their provision for the changes which they foresaw to be certain, though but dimly sensed at the time. Traditions, basic principles, eternal truths—these are not terminals: they are milestones.

It is in the light of this record of experience, this product of the histories of men, that the American labor movement must find its way into the future.

Magna Chartas are never the capstones of history. They are but parts of the walls of human life.

## Actors

AT the time of this writing there is no indication of any settlement of the serious internecine struggle between the various actors' unions. The most serious aspect of the problem from the standpoint of the musicians is that many attractions may be forced to close down as a result of the jurisdictional dispute.

There never was a time in the history of our movement when harmony was more necessary than now. The long drawn-out battle between the A. F. of L. and the C. I. O. is more than enough, without having this additional burden heaped upon us. We hope and trust that calm minds, diplomacy and sober, judicial negotiations will find a satisfactory method of adjustment at an early date.

## Changes in Laws

MUSICIANS playing traveling and miscellaneous out-of-town engagements are in most cases more out of touch with their locals than members that remain in their home jurisdiction. We are therefore constrained to again call the attention of this class of membership to the following changes in laws, which vitally affect their interests and which became effective on September 15, 1931.

A. The price of traveling cards was increased from 25 cents to 50 cents per month.

B. In addition to the information formerly required in contracts, the contractor or leader must submit additional information to Locals as per the following laws:

He must state in his contract the minimum amount to be paid to each individual side man, based upon the minimum Local scale.

In addition to furnishing the foregoing information, a contractor or leader, as the case may be, must, before the engagement is played, inform the Local in whose jurisdiction the engagement is played the amount collected as to transportation charges and a point from which the transportation charges are made, and the exact and correct amount of percentage which will be paid to an agent or agents as compensation for booking the engagement.

If the engagement is booked by a licensed booking agent, said booking agent is equally responsible with the leader or contractor in filing the contracts containing the full information enumerated in the above paragraph prior to the opening of the engagement.

C. Traveling dance orchestras accepting a permanent engagement in the jurisdiction of a Local cannot play a miscellaneous engagement within five days before playing or within five days after completion of said engagement, viz.:

Section 13-A. Traveling orchestras (for rule governing Traveling Dance Orchestras, see paragraph J, Section 10, Article XIII) or members thereof, after entering the jurisdiction of a Local to fill a permanent engagement cannot accept miscellaneous engagements. Neither can such orchestras, before they enter a jurisdiction to play a permanent engagement, contract for miscellaneous engagements to be played by them in said jurisdiction within five (5) days before the opening date of, during, or within five (5) days after their permanent engagement, and while in the jurisdiction cannot negotiate or contract for miscellaneous engagements to be played by them in the same jurisdiction at some later date.

D. The Convention established the following minimum price for engagements played by traveling orchestras in neutral territory:

Engagements played in neutral territory, for which the Federation does not maintain a price, may be governed by Locals whose members play same. Single engagements played in neutral territory by traveling bands must be charged for and paid at the price of no less than \$5.00 per man, each; leader, \$6.50.

E. The following law prohibits traveling orchestras from remaining in the jurisdiction after completing an engagement for the purpose of soliciting another permanent engagement:

A traveling orchestra may not remain in the jurisdiction of a Local wherein it has just concluded an engagement and while so remaining solicit another permanent engagement in said Local.

F. Members are prohibited from giving free auditions in the jurisdiction of any Local without the consent of said Local through adoption of the following law:

No member of the A. F. of M. is permitted to give or offer to give a free audition in the jurisdiction of any Local of the A. F. of M. without first obtaining the consent of the Local in whose jurisdiction the free audition is intended to be given. This also applies to recorded auditions.

G. The law concerning weekly engagements of traveling orchestras was changed so that any engagement of five, six and seven days a week is considered a weekly engagement and members playing same are required to have traveling cards, deposit transfers with the Local beginning the second week, pay a 10 per cent tax and comply with all other laws covering traveling orchestras playing permanent engagements in the jurisdiction of another Local.

H. LOCATION ENGAGEMENTS. All permanent engagements from two to four days per week are, under a new law adopted by the Convention, termed location engagements, and members playing same must deposit their transfers and pay dues to the Local in whose jurisdiction the engagements are played.

## Speeding Chief Auto Accident Cause

WHAT causes traffic accidents? Everyone has a theory and the variety of these theories is as great as the problem itself. But the National Safety Council, Chicago, in the 1931 edition of its statistical yearbook, *Accident Facts*, presents an analysis of the problem that is based on cold facts and figures.

According to the records, the greatest single driving sin is speeding—listed in the official summaries of fatal accidents throughout the country as "exceeding the speed limit" or "too fast for conditions."

Nineteen per cent of all drivers involved in fatal accidents in 1930 were speeding, the council's figures reveal. In some states this percentage was as high as 51 per cent, in others as low as 2 per cent.

The council's statistics show that about half of the drivers involved in fatal accidents violate the law or good driving practice. Since many accidents involve two vehicles, there probably is a violation by one driver or the other in more than 60 per cent of all fatal accidents.

## Chiseling Employers

ALL Locals of the American Federation of Musicians in the State of New York have a new and powerful weapon with which to combat chiseling employers. This law, which was passed by the State Legislature but until recently overlooked, provides that a kick-back, as defined under the law, constitutes a misdemeanor, making the employer or the one receiving the kick-back subject to a \$500.00 fine and/or a sentence not exceeding six months in the penitentiary.

The law provides that when any workman is employed for an agreed rate of wages, either in writing or orally, it is unlawful for the employer or any individual acting in the capacity of employer as associated with the employer, either for himself or any other person, to request, demand or receive a return, donation or contribution of any part of the workman's wages, salary or other things of value.

## The A. F. of L. Convention

THE 59th Annual Convention of the American Federation of Labor will meet on October 2 and be a thing of the past before the printing of our October issue. It is the belief of your Editor that never before in the history of organized labor has the A. F. of L. been so much appreciated by the employers as well as the workers.

Our unqualified stand for American principles in addition to the rock-ribbed reliability which is seldom, if ever, questioned, has placed the great American Federation of Labor in a most enviable position. Continued loyalty to the A. F. of L. and its officers and unqualified support of its every problem is now, more than ever, the duty of those interested in democracy and the American way of living.

The delegates representing the A. F. of M. are thoroughly experienced and will do their utmost to promote their organization and, if possible, peace with honor within the labor movement. Every local union, its officers and members, must do their part so that we may face our employers during these troubled times united as never before.

## Japan

MOST important development of a long time in our foreign policy was the sudden scrapping, by this government, of the U. S.-Japanese commerce and navigation treaty of 1911. Six months' notice, under the terms of the treaty, is required to abrogate it—thereafter, if Congress wishes, it will be possible to completely shut off our trade with Nippon.

Quickly as the move was made, it came as no great surprise to those who understand stern Secretary Hull's high-principled theories of international morality. No man has a greater regard for truth, justice and decency in the relations of nations. No man has a greater hatred for a strong power bullying and destroying a weaker power.

Obvious motive behind the treaty denunciation is the opinion that the implied threat may be a strong factor in bringing the Japanese to book. They depend on us for a long list of essential war and peace commodities. Some think that if we broke off commercial relations with them they would be virtually ruined. And under any circumstances, we are in a far better position to do without Japan's trade than she is to do without ours.

No one knows whether Congress would sanction a trade embargo aimed at Nippon—perhaps it wouldn't, but the chance exists, and Tokyo knows it. As a result, the State Department's move has received general support, in and out of Congress, and in and out of Administration circles. Some think it brings with it the danger of a Japanese war—most think that possibility too remote to be given much weight.





By CHAUNCEY A. WEAVER

SONG OF THE THRUSH

Will no one tell me what he sings—  
Little brown bird with spotted breast?  
From joy undimmed that music springs,  
From rapture of the holiest.

O listen to that chiming call—  
Listen, heart, and understand  
That Eden has no jealous wall,  
And Paradise is close at hand!

He has not told me what he sings—  
But man's dull brain need never know  
The glory of forgotten things  
His spirit treasured long ago.

—CHARLES BALLARD



Chauncey A. Weaver

"Forty years old still going strong!" Such is the clarion note sounded by Local No. 95 of Sheboygan, Wis. On Monday, the 14th day of August, there was a celebration. The national organization was in its infancy at that time, but the musicians of Sheboygan caught the vision of possibilities ahead and promptly cast their lot with the forces which were to mean so much in the expanding years to come. The original initiation fee was \$1.00 and the annual dues \$2.00. Later they were raised to \$4.00 and then to \$6.00. The stability of the Local is well exemplified in the fact that during the past 23 years they have had only two presidents. Member Fred Wendland was president from 1918 to 1930—since which time President Harvey Glaeser has held the presiding gavel. William Benulis attends to the secretarial affairs. Speech making and refreshments were incidentals of the anniversary celebration. More power and prosperity to them!

It is more than a month since Congress adjourned, but still the wheels go round.

We acknowledge with pleasure the receipt of an issue of a Federation paper which carries the heading "Local 147, A. F. of M." That means Dallas, Texas, if any one should ask you. Member Ralph M. Leo is the editor. From its columns we are going to clip an article entitled "The Growing Love of Music," which is a brief, but interesting, summary of a recent WPA review gleaned from the report of Nikolai Sokoloff, general director of the Federal Music Project. It is as follows:

A report by Nikolai Sokoloff, director of the Federal Music Project of the WPA, gives some startling figures on the work accomplished since its beginning in October, 1935. It has presented 6,772 compositions of American composers, born or living in this country, 1,114 of whom are living here now.

Mrs. Florence Kerr, estimating the audiences, concluded that no less than 128,288,000 persons have heard the programs or other musical performances since they started in 1935, including 16,859 orchestral programs.

"While these figures seem to assume astronomical proportions," Dr. Sokoloff says in his report, "it must be remembered that a single program by the Wisconsin Federal Symphony Orchestra last August drew 40,000 persons to a Milwaukee park, and a series of symphony programs in San Francisco averaged 7,000 listeners for each concert. Outdoor performances of Savoy opera in Cincinnati were heard by 75,000 in a two weeks' run, and night audiences of 7,000 were not unusual during the summer. A band concert by an Ohio unit attracted 12,000 persons.

"There is evidence of a great eagerness for music on the part of the American people, and this is attested by the fact that multitudes go to the Project's concerts again and again. Many of these have had the opportunity of hearing living music for the first time, and it is certain that a significant new audience structure, a body of concert regulars and music lovers, is in the making."

The appetite for music grows with what it feeds upon. If the ethical pabulum is swing and jitterbug trash the public taste will be vitiated accordingly. If furnished wholesome nutritional nourishment a healthy and appreciative understanding will be the harvest thereof. The public has been the gainer from what the Federal Music Project has furnished. Any governmental move toward retrenchment in this respect will be the essence of shortsightedness. There should be unity of purpose to restore what has been lost.

On the first page of the above mentioned Dallas publication we were pleased to note the handsome portrait of John W. Parks, our esteemed colleague of the Na-

tional Executive Board. At first glance, thought, it was John Nance Garner.

Who was the guy that prognosticated this would be a dry summer?

"Congress Fumbles the Ball."—New Orleans (Local No. 174) *Prelude*. We thought it was stud poker they had been playing!

Prosperity is not something just around the corner. It is giving concrete manifestations of its real presence at Waukegan, Ill. Local No. 284's *Official Bulletin* says: "July has been the banner month financially in the history of the Local." From the sample thus disclosed may there spread a nation-wide harmony producing and finance yielding contagion.

Otto Kapl, former president of Local No. 4, Cleveland, is mourning the loss of his brother Alphonse, who had been a member of the Cleveland Fire Department since 1919. In the prime of life his passing was a severe shock to family and friends.

The poet of the *Baltimore Musician* (possibly the treasurer) has been moved to indite the lines—

Some pay their dues when due—  
Some when overdue,  
Some never do.

How do you do?  
Ask Claude E. Pickett!

Some writer in an eastern periodical contributes an article on "Cockroaches and Saxophones." Personally, we prefer the latter. There is no comparison in tone quality.

The *Chicago Federation Labor News* prints the following one minute drama entitled "Who Wants Lewis"—taken verbatim from the Congressional Record:

Rep. Schafer (Republican of Wisconsin).—I notice in the press of July 28 that our Democratic colleague, the gentleman from Missouri (Mr. Anderson) said that "Lewis has raped the Democratic Party and is preparing to return to his first love, the Republican Party." I do not see how the Democratic Party can cry "rape" when the Democratic Party has sold itself to Lewis for 500,000 pieces of silver—his 500,000 political campaign contribution.

Rep. Patrick (Democrat of Alabama).—We do not want him. We invite you to take him back now—John Lewis.

Rep. Hoffman (Republican of Michigan).—But you got \$470,000 with him, remember that.

Rep. Patrick (Democrat of Alabama).—That is true. If we give you back that money, will you take him back?

Rep. Hoffman (Republican of Michigan).—No, No.

Further comment unnecessary.

As an illustration of how the symphony orchestra idea is developing we offer the following cheery paragraph from Brother George Boutwell's column in the *Florida Searchlight* (Jacksonville, Local No. 444):

Great was the surprise of the capacity audience which greeted the Florida Symphony Orchestra as it presented a concert and forum of Florida composers at the Scottish Rite Temple on Tuesday night. That this wonderful program of fine symphony music has been written by our own members and citizens during the past few years is hard to believe by those who have been thinking that all the old masters had something that had not been reproduced during the past century, but from the sample of the works given at this concert, and from some of the fine radio programs of All-American modern compositions, we realize that America has come into an era of musical achievements that will live down through the ages as even the great masters have.

The August issue of the Local No. 802 *Official Journal* carries the 22½-column semi-annual report of Secretary William Feinberg. The size of this document is a natural index to metropolitan magnitude. With the 7,000,000 population which is the present boast of Greater New York, every worthwhile movement stands out in corresponding proportion. The total good-standing membership on July 1 of the current year was 20,235. This was an increase of 1,027 from January 1, 1939. Between January 1 and June 30, 721 transfers were recorded active members. Insurance benefits paid to beneficiaries by Union Labor Life Insurance Company during the same period amounted to \$63,750.00. The World's Fair has brought its problems as well as its benefits. The relief situation is naturally acute. There are chiselers who have to be watched. A visit to Local No. 802 Headquarters at 1267 Sixth Avenue, between 50th and 51st Streets, is an eye-opener to the out-of-town Federation visitor. It should not be missed.

The WPA had to be cut in allowance as the agriculturists had only received 15 billion dollars from the government during the past six years. The musician must learn to blow his horn louder.

Neither too hot, nor too dry—  
This beautiful summer season;  
Let us hope that Old Winter will try  
To behave within limits of reason.

Secretary Sister Perkins wants "Labor to get together." The same omnipotent power which created the tom cat also made the canary bird. But He created both with instincts for harmonious amalgamation entirely lacking.

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**A. F. of L. Wins Decision**  
**Eliminating 'Loan Shark'**

(Continued from Page One)

the American Federation of Labor had fought the "loan shark" evil;

(2) That usury laws were ineffective because borrowers invariably wish to conceal the fact that they have any dealings with "loan sharks" and usually are unable to bring suit through lack of funds for costs and counsel;

(3) That the American Federation of Labor in an effort to eliminate the "loan shark" had approved of sound small loan laws whereby legitimate lenders could engage in the business of making small loans to borrowers at limited rates of interest and under strict regulation of the State;

(4) That in Minnesota, at the time these proceedings were started, there was no small loan law and the only effective method of eliminating the "loan shark" was through the procedure adopted by the public authorities of the State of Minnesota.

**Why Usury is Forbidden**

In approving of this procedure the Minnesota Supreme Court said:

" . . . As stated, usury, by our statute, is not made a crime, so the State may not put a stop to the practice by criminal prosecution. However, our usury legislation clearly establishes the policy of the State outlawing the taking of usury.

"It is forbidden. Why? In the interest of public welfare, to protect the helpless and the poor, always present in every community, from the rapacity of the money lenders who exact usury.

"On principle, where there is no adequate remedy either by criminal law or by the ordinary civil suit, equity may properly come to the rescue by appropriate injunctive relief.

" . . . Does a business in which every transaction is usurious, thereby illegally

extorting money from customers, being a considerable number of persons, and likely to affect their health, peace of mind and welfare, constitute a public nuisance?

**Denounced as a Public Nuisance**

"It would seem reasonable to conclude that the carrying on, advertising, and openly conducting a business so that every transaction thereof is an intentional violation of the usury law enacted for the protection of the large class of necessitous persons in every community is a public nuisance. Courts of high standing have so declared. . . .

"In this situation should defendant's books and evidences of the usurious debts be restored to him? If the notes are disposed of and reach bona fide purchasers for value before maturity, the defense of usury is not available. The court should not give an opportunity for this to happen."

**Decision Kills Loan Sharks**

This decision is highly gratifying to the American Federation of Labor and its affiliates. It spells death to the "loan shark" and his illegal interest rates of 300 per cent to 1000 per cent. It is a real achievement in the long and arduous program of the American Federation of Labor to rid the public of the "loan shark" who preys upon necessitous borrowers, chiefly wage earners.

**Padway Outlines A. F. of L. Position**

Judge Padway, counsel for the American Federation of Labor, who argued the case, said:

"A comprehensive brief was filed with the court. I hope the authorities in other States will proceed in the same manner as did the authorities of the State of Minnesota.

"The legal department of the American Federation of Labor stands ready to give every aid and assistance in similar cases to the end that the 'loan shark' will be completely obliterated."

This brief is more than a legal document. It is a social defense of first rate importance. Copies may be obtained by writing to Joseph A. Padway, counsel for the American Federation of Labor, Tower Building, Washington, D. C.

## MUSICAL IMAGINATION

By HENRY WOELBER

Few spots are more remote from the bluster of daily life than the modest cottages where most of the great composers lived. The masters who wrote those inspired compositions, or the conductors who interpret them, are not mere men; they are something more. In their wooded country regions was rest, peace and contentment. Out of their fertile imaginations came the gift of song and melody which have been sent to the ends of the earth. Thus we have the material, the modern conductors and the interpretations from the men in the orchestra with a pair of devoted hands never wearied at the task of playing their instruments.

The fundamental elements of musical talent, such as sense of pitch, rhythm and musical memory cannot be much improved by practice. Mozart wrote so delicately for the bird-like flute, he fainted at the pitch of a trumpet. No amount of listening will improve one's ear, but he can learn to judge better what he does hear. Many persons have a melodic gift which many well trained musicians do not have. In music but few reach the winged moments. A player is a performer who does what he does by instinct, and because he has acquired his skill from long practice and ability to learn. No amount of instruction will teach a man baton technique; to begin with he has it, or hasn't it. Their imagination puts that same technique in their finger tips.

In these primeval times there was calm, abandon and joy from music. Learning from their parents the folk songs of the fatherland, their love of music with its mad, emotional appeal, was almost at once transferred to the more serious study of some band or orchestra instrument. In those days entertainment was simple. There was repose and relaxation. Everybody then, as now, respected the calm of the Sisters, and yet, the paradox of life, for Dickens in an obscure lodging house looked over the smoke stacks of London and wrote of the meadows, the green fields, the flowers, the open road, and in his immortal novels, showed that an imagination cannot be stilled even in such grimy circumstances. Any youth, consumed with the fire of ambition, had best leave music, conducting or writing poetry alone unless he is absorbed with a most lively and vivid imagination. Assuming that our really first rank conductors who played orchestral instruments had remained as mere players while still retaining that imagination that distinguished them in their orchestral conducting later. The mind is overwhelmed by the thought of how a modern orchestra of 96 men would sound. All were pianists of some degree. A list indicating other instruments follows: Zerrahn, 1826-1909, flute; von Bulow, 1880-1894; Leopold Damrosch, 1832-1885, violin; Theodore Thomas, 1835-1905, violin, horn; Richter, 1843-1916, horn, violin, tympani; Gerlicke, 1845-1925; von Schuch, 1847-1914, violin; Anton Seidl, 1850-1895; Emil Mollenhauer, 1855-1927, violin; Nikisch, 1855-1922, violin; Mottl, 1858-1911; Muck, 1859, violin; Victor Herbert, 1859-1934, cello; Mahler, 1860-1911; Walter Damrosch, 1862, violin; Weingartner, 1863; Max Zach, 1864, viola; Richard Strauss, 1864, violin; Toscanini, 1867, cello; Gustave Strube, 1867, violin, trombone; Stock, 1872, viola; Koussevitsky, 1874, string bass; Bodanzky, 1877, violin; Stokowski, 1882, violin.

Arthur Nikish at one time imagined that all conductors should be violinists, for as such they are trained to use the wrist, and so to avoid the apparently great physical effort of the other class of conductors. Aside from being one of the greatest of conductors he was a superb piano-forte accompanist. In his youth he played violin in big orchestras under Rubinstein, Liszt, Brahms and Wagner. In 1897, he succeeded von Bulow in Hamburg. It would seem that with such a formidable background of training, Nikish was perfectly justified in allowing his musical imagination full sway.

Hans Richter was also one of the very greatest of conductors, and owed that position in large measure to the fact of his intimate, practical acquaintance with the technique of the instruments in the orchestra, especially to the wind and percussion instruments to a degree in which he stood alone. He was essentially a self-made man, and enjoyed the peculiar advantages which spring from that fact. He, too, had an uncanny memory, which enabled him to conduct the Beethoven symphonies without music. Like Richter, Emil Mollenhauer, came from the school of hard knocks, and although he never had a large endowed orchestra, being obliged to work with smaller forces, Mollenhauer had a latent, potential talent, that made him in knowledge quite the equal of any conductor.

To what height of romantic fantasy could a young couple be lifted were it possible to hear Zerrahn and Thomas in Titi's Serenade for flute and horn! The weird horn call in "Siegfried" if played by Richter doubtless would have thrilled us beyond belief. Imagine the grace and beauty of the sither solo in "Tales from the Vienna Woods" if played by Weingartner! Toscanini's cello would have rumbled in majestic premonition of the impending storm in "William Tell," and make us grasp our seats in awe. The storm having broken in all its fury, imagine Gustave Strube's trombone chromatics interpreting the master mind of Rossini who conceived it all! How unfortunate for us that we can never know the ecstasy of hearing the bass and cello octaves in "Rigoletto" if played by Koussevitsky and Herbert! Although accustomed to seeing Walter Damrosch on the conductor's stand, how marvelous it would be in this flight of fancy to hear him in all his charm narrate the story of "The Midsummer Night's Dream" interspersed by the orchestra! As the curtain falls on this fantasy, picture the horror and tragedy of revolution in "Robespierre" Overture, as Richter's tympani realistically depicted the fall of the doomed wretch's head in the basket of the dreaded guillotine!

A workman repairing Tschalkovsky's house was heard humming what the master thought was a Russian folk-song. He took the first few bars, enlarged and embellished them, and continued them in what proved to be his famous "String Quartet." One can easily imagine the Cosmopolitan flavor given such a dainty morsel if played by Nikisch, Mollenhauer, Zach and Herbert—Hungarian, German, Jew and Irishman.

Many famous musicians in later life become reticent in their serene and yellow leaf days—as silent as a petal in the wind. Usually possessing in a high degree the qualifications that make a natural musician, quickness of the ear, readiness of memory, facility of execution, they have learned the law of averages and the feeling of sympathy and fair dealing.

The parents of many of the world's greatest conductors wished their sons to study law, medicine, architecture, or philosophy. They frowned upon the musical profession. No doubt they were most unfavorably impressed by the itinerant fiddler, or the roving gypsy. But no, those men of genius had other visions of art in the shape of composing, or interpreting the creations of the masters. They also had intense musical imagination, without which no person should ever think of writing music, much less play it upon any instrument. Often times the avocations of musicians, lawyers, doctors, architects and philosophers, should be reversed. Art, poetry, music and science, are but playthings of the human spirit. Without them all mental or common tasks would be drab affairs. Life must go on.

Grover Cleveland Alexander, a Nebraska farm boy, had a picture of the Pole Grounds in his vivid imagination. With the side of the barn for a backdrop, he placed a tin can on a barrel, and there he practiced day by day, pitching all kinds of curved balls, and straight ones, perfecting his control. His imagination certainly was real.

As the orchestra grew it began to dawn upon the power that there should be one supreme control, only one master of the ship. Spohr first used a baton in 1820, but it did not come into general use until 1932. Up to that time the conductor sat at the piano playing with the orchestra and directly by a nod of the head. If, too busy, the first violinist in the orchestra often beat time with his bow. Spohr ridiculed this method of dual control, but his method in conducting did not change the old order of things until 1832. Weber used a baton in 1826; Mendelssohn in 1829. It is only fair to measure a musician's success as one measures a mountain chain, by the peaks rather than by the valleys.

In 1875-76, von Bulow gave 139 concerts in America. He began conducting in 1851 at the age of 21, and perhaps with the improvements in the making of wind instruments, and the steady increase in the number of players, did more to advance to perfection the almost incredible performances of our 14 symphony orchestras in the United States today. In that early period, von Bulow, like Toscanini, had that prodigious gift of memory which enabled him as a conductor to perform feats that had never before been attempted.

In spite of his severe attention to detail, von Bulow made a famous faux pas at one of the New York concerts. The full orchestra of 96 men was all assembled

## NIGHT ACCIDENTS REMAIN MAJOR TRAFFIC PROBLEM

### National Safety Council Expert Urges Modernization of the Lighting Facilities of Highways.

Despite the fact that the year 1938 showed a reduction of practically one-fifth from the all-time peak of 39,600 motor vehicle fatalities of 1937 and, further, despite the continuation of this decreasing trend through the current year, Earl J. Reeder, chief traffic engineer of the National Safety Council, says that the problem of night traffic accidents and fatalities remains as the most acute phase of the national epidemic of traffic death. This fundamental issue was presented by Mr. Reeder before a joint meeting of the Illuminating Engineering Society, the San Francisco Junior Chamber of Commerce, and the California Safety Council and was an important feature of the annual convention of the Illuminating Engineering Society recently convened in San Francisco.

According to Mr. Reeder, nearly two-thirds of the fatalities occur in cities during the hours of dusk and darkness while less than one-third of the traffic is on the street. Even on rural roads, night fatalities constitute more than half the total. Though various conditions contribute to this predominance of night deaths, Mr. Reeder says that it was the conclusion of the Committee on Night Traffic Hazards of the National Safety Council that the major factor was the inadequate visibility under which motor vehicles must be operated after dark.

"Vehicle headlamps, which must continue to be the major source of artificial lighting on rural highways," Reeder said, "are now being improved materially. In fact, the new 'single package' headlamp, designed to maintain uniformly correct focus and clean reflectors and lenses, is being announced for all automobile models of 1940. However, on major heavily travelled highways and on practically all city streets, more complicated traffic conditions make such measures alone inadequate and it is in respect to these locations that modern safety lighting becomes a necessity."

At the present time, most important highways remain unlighted and a great portion of the lighting on city streets is thoroughly obsolete. Where the lighting equipment of yesterday gave as much illumination to the skies, the tree-tops and the buildings, the modern safety equipment of today confines the available light and directs it exactly to the place where it is needed—the road surface.

"An important part of the present need for street safety lighting," Mr. Reeder said, "is in the improvement of existing systems. In many cities the accumulated accident records of several years provide eloquent proof of the need for such modernization, which should be carried forward on the basis of careful engineering analyses. The national 'Safety With Light' program of the United States Junior Chamber of Commerce is probably doing as much as any other effort along these lines and toward the solution of one of the most vital municipal problems. Adequate safety lighting is no longer a matter of insuring merely that adequate lights are provided in front of one's own property. It is a matter of insuring that safety is provided wherever pedestrians and drivers mingle in a sufficiently complex traffic situation to make fixed lighting a necessity. The interest in this subject among the three groups represented in this meeting should be largely identical—modernization with light for life."

for rehearsal. After playing a few bars the conductor halted and said: "English horn, I don't hear the English horn." "I am sorry," said the player of that instrument, "but I have no part." von Bulow turned immediately to the librarian in almost commanding terms: "What is the meaning of this negligence? Go at once to Shirmer's Music Store and buy an English Horn part to this important composition." The librarian did so, and returning said in apologetic terms: "I'm sorry, Mr. von Bulow, but there is no English horn part written for this work." von Bulow laughed, and reaching into his pocket, said: "That is my error. Take this \$5.00 bill and have a good dinner on me."

A flight of fancy is a flight of fancy after all, and one must come down to earth and conjecture as to what might have been.

## THE CHERRY TREE

American Communists are singing mighty low these days.

No longer do they split the welkin with praises of Soviet Russia as defender of democracy, freedom and light.

Comrade Stalin has knocked the props right out of the argument that Soviet Russia is a friend of democracy and foe of Nazi-ism.

The Soviet-Nazi trade and non-aggression agreement did the trick and is taking a lot of the brashness out of Communists here.

They try hard to defend the Soviet-Nazi pact but it is plain their hearts are not in the job and that they are finding the going very rough.

They could probably argue more convincingly on the thesis that the moon is made of green cheese.

Effect of the trade and non-aggression agreement on American Communists was shown at the annual parade of the American League for Peace and Democracy, a Communist "front organization."

Parade was held in New York City, stronghold of the Stalinists.

Last year it is said 15,000 to 20,000 marched. This year about 4,000 were in line, the *New York Times* reports.

At a rally after the parade, speakers alternated between a defense of the pact as a blow at Germany and Italy and a confession that they were "confused" as to its ultimate significance.

Chances are they won't be long confused as to its meaning.

Rest of the world is not confused. It knows the pact for what it is, a blow at the democratic nations.

In all truth, the agreement must have been a tremendous shock to the Communist rank and file. Leaders may not have been so much surprised, as they are fully aware of Comrade Stalin's capacity for duplicity.

In recent years the Communists have based their tactics and whole policy on the idea of an inevitable war between Nazi Germany and Soviet Russia.

So they gave up their program of revolution, for a time, and sought to woo American favor with every device of propaganda.

The aim was American support for Russia in the event of war with Germany.

Former extremist measures and the ultimate program of Communism were played down and specific reform measures advocated by the New Deal and others were favored.

Democracy, the antithesis of Communism, was extolled to the skies.

Even support of the hitherto hated church was sought.

Now comes Dictator Stalin shaking hands with Dictator Hitler and promising not to join any war on the Nazis!

Sincere Communists must be exceedingly peeved.

"Here we have been acting like good little boys, when we might have been raising hell and bringing the revolution," many must say.

No wonder they are "confused."

So far, the Communists have been doing a good job of making themselves ridiculous by their defense of the Soviet-Nazi pact.

The more they talk, the weaker their arguments appear.

Their labored explanations fall to convince but add to the gaiety of nations.

And any gaiety is welcome in this time of world trouble.

### Agreement on Jurisdictional Strikes Declared Big Help to Building

WASHINGTON, D. C.—The recent management-labor agreement to eliminate jurisdictional strikes in the building industry already has released more than \$100,000,000 in new construction, President John P. Coyne of the A. F. of L. Building and Construction Trades Department told the Rotary Club here.

"This," he said, "means a lot of work for the 1,000,000 persons I represent. It means as much if not more work for men assembling heavy machinery in eastern factories, for men in the copper mines of Utah, Arizona and New Mexico, coal miners in Pennsylvania, men in the forests of the northwest, railroad men, and, if you please, workers in the cotton mills, for today a large amount of cotton goes into new construction. In a word it helps everybody.

"That sort of thing, and we are getting a lot of it, is, I submit with all due respect to everybody, more practical than mere 'pump priming.'

"We simply must get private construction going and that is our immediate contribution to that end."

Ailments Specific to Musicians

By DR. W. SCHWEISHEIMER

Dr. Schweisheimer is a noted European writer as well as a recognized authority on physical troubles of Musicians. He has recently moved to the United States and is to make his home here permanently.

Occupational Cramps of Pianists, Violinists, Flutists

A WELL-KNOWN pianist, who is about forty-one years old, has been suffering from a cramp in her right hand for about two years.

She considered as the reason thereof a change in her technique of playing. She had tried to use a new method about which there had been much talk; thereby she concentrated intensively upon the peculiarities of this method, particularly when she played easy pieces. She had given up her former way of finger-touch, she used a different way of holding her arms, and tried to bring about a different influence of the weight of her arms when she swung them up and down.

One day she suddenly felt a difficulty in underplacing the thumb. No warning had preceded nor had she felt tired. When she touched the key with the thumb, of her right hand, she could not remove it quickly. Practicing did not improve this condition; on the contrary, her further attempts in this direction made the matter still worse. A cramp of the hand could be well noticed. Whenever she touched a key with the first, second, or third finger, her hand would turn over to the side of the fifth finger.

She asked a well-known neurologist about these disturbances. Upon his advice she stopped practicing for several weeks. The sick arm was massaged regularly for several months, and the pianist practiced gymnastics. For some time she was also treated with electric current and she took cold and warm hand-baths. Another doctor, an orthopedist, later tried electric massages of the muscles.

When the pianist took up her activities again, in spite of the fact that the treatment did not appear to have had much effect, she had again great difficulties. She tried to regain her former technique, but always she had to experience difficulties when she played solo as well as when she showed her pupils something. She developed thus a certain degree of inferiority complex because the cramp in her hand made impossible the beauty and feeling which she had formerly been able to express by music.

She was healed in a quaint way. She had experienced a great mental shock which influenced her thoughts so strongly that she was hardly able to think of anything else. The doctor had given her the advice before, that she should not think of her motions while playing, but rather try to forget completely the new technique and the cramp in her hand.

Everybody knows how difficult this purpose forgetting is for an intellectual person. But this vehement mental shock achieved this aim set by the doctors; it made her forget everything else as she was not able to direct her thoughts away from this event. Therefore, she practiced from then on purely mechanically and lost her cramp completely.

This is one example only. However, it is typical of most occupational cramps as experienced by musicians. It is true, that the duration of these disturbances varies; it may last years or only a few months. Various causes for the disturbances are given by different physicians. For quite a time it was believed that there was an obvious anatomical change in the sick part of the body. The person would be treated for inflammation or myositis although he did not suffer from this kind of disturbances. Influenced by the psychoanalytical movement, physicians have later believed that the only causes of these disturbances were feelings of inferiority, etc., of the affected persons.

It is certainly true that at times mental disturbances show themselves in occupational cramps, neurosis. Mostly, however, the reason for these sufferings seems to be a mechanical disturbance of the affected limb, such as overexertion which may easily occur to a practicing musician, furthermore a false move, a wrong technique, and so forth. The change may be so delicate that it cannot be seen on examining the limb, as the slightest displacement of a nerve or muscle would be sufficient to bring about a severe disturbance of its function. A successful treatment must begin at the place of the disturbance.

It is clear that in these cases a mental help may be of advantage such as in the case of that pianist who had to forget the false technique. In sensitive persons, as most musicians are, the co-operation of matters relating to the body and to the soul is very pronounced.

What had consequences may be caused by a false technique are shown in the classic example which was set by Robert Schumann's fate. To his mind the old method of learning to play the piano seemed too slow. Therefore he invented, together with his friend Toepken, a system whereby the fingers would be made independent from each other very quickly. The system was kept secret. Apparently some fingers were tied to some place while the rest of the fingers could be moved freely. The consequences of this method was a falling of the right hand, first of the forefinger and then of the whole hand. All his attempts to regain his former virtuous technique, were unsuccessful; Schumann had to leave his career as a pianist. However, his abilities were still sufficient to enable him to improvise on the piano.

Some of the causes of finger and hand cramps of musicians are: excessive practicing, a wrong technique, an unnatural position of the hand, etc. The false technique leads to pain and finally cramps in the hand. A change of the method is often sufficient to end the disturbances. At times, peculiarities of the hand, such as short fingers, or weakening of some muscles after a disease or altered blood-vessels, are an important cause for these disturbances.

Besides the muscle cramps, which make the playing impossible, the affected person also experiences pains in the hand, especially when he forces himself to practicing. Sometimes the person has a feeling of lameness and weakness, even though he is not lame at all, a trembling shows that the hand is weakened. The pains are sometimes extended to the arm, shoulder, or back.

Occupational cramps are found most often among pianists; women are affected oftener than men, and the right hand more than the left hand. Both hands of a violinist may be affected. A violinist caused a muscle-cramp of his upper arm by a wrong technique. This violinist had tried to learn a particularly imposing vibrato, which he executed with his whole forearm. His teacher advised him to cease this wrong method, and soon the muscle-cramp ceased without any special treatment.

Sometimes violinists turn their head too convulsively to the side. Thereby a cramp of the muscles of the neck may result. Similar occupational cramps have been observed with cellists, organists and flute players (left hand). Players of wind instruments experience also cramps of the muscles of the tongue, at times. The writer's cramp of persons who have to write a great deal is, in principle, the same thing. However, it is more difficult to heal a writer's cramp than an occupational cramp of a musician. Composers have this cramp very rarely; the copyists of musical scores are taken with it much oftener. A music critic could not write any criticism with his hand without being taken with a cramp; however, he could copy a long musical score without feeling the slightest disturbance.

One of the essentials of the treatment of occupational cramps is rest. In order to heal, the affected muscles and nerves must have rest. This is, however, in contrast to the necessities of the profession. Many musicians would have no objections to a painful treatment such as an operation, if only it would not take a long time, but they do not want to hear of patience or rest. And yet both patience and rest are necessary. All such disturbances can slowly only be healed.

If an acute over-exertion or a false technique were the cause of the disturbances, its removal will also show the way to health. Therefore, in such cases, the consideration of the technique by an expert music teacher is as important as medical examination. It is not always good to recommend now methods even though they may be good theoretically.

Simple gymnastic exercises, becoming gradually more difficult, may be of use. Sometimes it is expedient to use a so-called baby piano the measure of whose keyboard is much smaller than that of a normal piano. Gradually the large keyboard will be used again. The seat, and

the position of the arms are of great importance. In various cases of pianist's cramps it has proved very efficient to use a very low chair so that the bent elbow forms an angle of less than 90 degrees; thereby an improvement could be seen after a short time, and gradually the seat could be raised to the original, normal height.

Massages and hand showers are used. Swedish gymnastics, electric treatment, irradiation of the sick limbs, and simple exercises with dumbbells. From the French spa Aix-les-Bains we have the so-called shower-massages which have proved efficient with occupational cramps of musicians. A warm, soft shower is poured on the hand and at the same time it is massaged softly. The shower puris down on the hand from a broad shower-rosette which is very near the hand. In some cases electric vibration massage seems to be agreeable, while it is intolerable for others.

If the patient suffers of general nervousness or chlorosis or another general suffering, its healing may also influence the local disturbances. This is one reason why the physician must find out the basic cause of the occupational cramp. One should not expect, however, too much from such a general treatment—or of a psychoanalytical influence although this may be a successful way in some cases. A physician, who has had great experience in this type of disturbances, has made the assertion that the pianist's cramp attacks mostly young females working in a conservatorium, who practice their technical studies without sufficient rest and with too much zeal. This is a clear hint to the necessary treatment. If such cramps have existed since some time, it will be necessary to make an interruption of several months—even though this may seem very hard to some ardent musicians.

TREASURER'S REPORT

FINES PAID DURING AUGUST, 1933

Table listing fines paid during August 1933, including names like Athens, James (50.00), Allen, Hubert (7.00), Allen, Ivan (10.00), and many others.

Table listing names and amounts, including Richards, Leonard (10.00), Redman, Don (2.25), Stewart, Chester (5.00), and many others.

\$1,590.87

CLAIMS PAID DURING AUGUST, 1933

Table listing claims paid during August 1933, including names like Alpert, Mickey (30.00), Ashman, Eddie (6.00), Bleyer, Archie (40.08), and many others.

\$1,954.87

Respectfully submitted, HARRY E. BRENTON, Financial Secretary-Treasurer.

SUSPENSIONS, EXPULSIONS, REINSTATEMENTS

Table listing suspensions, expulsions, and reinstatements, including names and addresses like Adams, Geo., Local No. 148-Fred DeLeaf, Kirk DeVore, and many others.

Bookman, Wash., Local No. 103—Leland Block, Bernard...

LOCAL NO. 2, ST. LOUIS, MO. New members: Andrew J. Franz, Miss Meiba Kay, Joseph...

Grinn, Anne Federer, Agnes Gross, Joseph Adamsk, Harold V. Piser...

Harry Green, Tommy Melton, all 147; B. P. Brown, 276; Archie Thompson...

EXPULSIONS City New, Local No. 212—LeRoy Smith. Grinn, Frank M. D., Local No. 605—E. Roy Lee...

LOCAL NO. 3, INDIANAPOLIS, IND. New members: Bethel D. Koonce, Orville E. Stone, Jr., James Stone...

LOCAL NO. 4, CLEVELAND, OHIO New members: Richard Amos, Robert Amos, Franklin Reinold...

LOCAL NO. 25, TERRE HAUTE, IND. New members: Clifford E. Skump, Harvey Rosel and Gene Morrison...

REINSTATEMENTS Albionwood, N. M., Local No. 615—Jose Ramos, Manuel Arredondo...

LOCAL NO. 5, DETROIT, MICH. Transfers deposited: 14; Eugene Snyder, 111; M. W. Dittler...

LOCAL NO. 11, LOUISVILLE, KY. New members: Thomas Bowie. Transfers issued: F. M. Swain, P. H. Hodges...

LOCAL NO. 26, ST. PAUL, MINN. New members: Wilfred M. Lind, Igor G. P. Ruzhansk, August (Gus) Mitkowski...

Canadaland, N. Y., Local No. 347—Foster Gillett, Oscar Hagels...

LOCAL NO. 6, SAN FRANCISCO, CALIF. New members: John Secrest, Barbara Eustacia Mills Gross...

LOCAL NO. 16, NEWARK, N. J. New members: William Kroll, Bud (Francis) Phillips, Phil Goldhaber...

LOCAL NO. 27, PORT HURON, MICH. Transfers deposited: O. Oliver, 784. Transfers issued: R. Davidson, 784.

Delia, Texas, Local No. 147—Joe Procter, Henry N. Hines...

LOCAL NO. 8, MILWAUKEE, WIS. New members: Martha T. Yaw, Esther Orsha, Prudence Joy...

LOCAL NO. 18, COLUMBIA, S. C. Transfers deposited: Genevieve Glover, Robert Smith, James Harris...

LOCAL NO. 32, RACINE, WIS. Officers for 1940: President and business agent, Erwin E. Sorenson...

Hammond, Ind., Local No. 302—Lorraine R. Mayer, Madeline...

LOCAL NO. 9, PORT HURON, MICH. Transfers deposited: 14; Eugene Snyder, 111; M. W. Dittler...

LOCAL NO. 28, PITTSBURGH, PA. New members: R. K. Reckford, Ralph A. Burdell, Edm. M. Esselmer...

LOCAL NO. 33, LOGANSPORT, IND. Transfers deposited: Charlie Cartwright, Bob Cartwright...

Omaha, Neb., Local No. 79—Theodore Shell, Oakman...

LOCAL NO. 10, CHICAGO, ILL. New members: Donald E. Cole, Arthur Kerl, Bartlett L. Lyons...

LOCAL NO. 34, SAN ANTONIO, TEXAS. Transfers deposited: 14; Eugene Snyder, 111; M. W. Dittler...

LOCAL NO. 35, OSHKOSH, WIS. Transfers deposited: Louis Dieck, Robert Anderson. Transfers withdrawn: Wm. Cantwell, Manny LaPorte...

St. Paul, Minn., Local No. 30—Frances Anderson, Carl Woomersley...

LOCAL NO. 12, CINCINNATI, OHIO New members: William Birkenhead, Glen E. Betts, Fred Kirby...

LOCAL NO. 20, BOSTON, MASS. New members: Donald E. Cole, Arthur Kerl, Bartlett L. Lyons...

LOCAL NO. 36, PITTSBURGH, PA. New members: R. K. Reckford, Ralph A. Burdell, Edm. M. Esselmer...

Texas, Local No. 71—John Harvey, Robert...

LOCAL NO. 13, CHICAGO, ILL. New members: Donald E. Cole, Arthur Kerl, Bartlett L. Lyons...

LOCAL NO. 37, PITTSBURGH, PA. New members: R. K. Reckford, Ralph A. Burdell, Edm. M. Esselmer...

LOCAL NO. 38, PITTSBURGH, PA. New members: R. K. Reckford, Ralph A. Burdell, Edm. M. Esselmer...

LOCAL NO. 14, CINCINNATI, OHIO New members: William Birkenhead, Glen E. Betts, Fred Kirby...

LOCAL NO. 15, BOSTON, MASS. New members: Donald E. Cole, Arthur Kerl, Bartlett L. Lyons...

LOCAL NO. 39, PITTSBURGH, PA. New members: R. K. Reckford, Ralph A. Burdell, Edm. M. Esselmer...

LOCAL NO. 40, PITTSBURGH, PA. New members: R. K. Reckford, Ralph A. Burdell, Edm. M. Esselmer...

LOCAL NO. 16, CINCINNATI, OHIO New members: William Birkenhead, Glen E. Betts, Fred Kirby...

LOCAL NO. 17, BOSTON, MASS. New members: Donald E. Cole, Arthur Kerl, Bartlett L. Lyons...

LOCAL NO. 41, PITTSBURGH, PA. New members: R. K. Reckford, Ralph A. Burdell, Edm. M. Esselmer...

LOCAL NO. 42, PITTSBURGH, PA. New members: R. K. Reckford, Ralph A. Burdell, Edm. M. Esselmer...

Belman, J. Jay, P. Collier, L. Egan, T. Blamers, W. Robinson, L. Brooks, W. McRae, G. McConners...

LOCAL NO. 85, HOUSTON, TEXAS
Transfer members: Leo Mosler, W. R. Hawkins, Buck Buchanan...

LOCAL NO. 87, DAVENPORT, IOWA
New member: Allen Welch.
Transfers issued: Kenneth Clark, Francis Pahl, Walter Pryor...

LOCAL NO. 78, OMAHA, NEB.
New member: Charles McDaniel.
Transfers deposited: Clifford Fredrickson, 355; Frank Gauding...

LOCAL NO. 79, MINNEAPOLIS, MINN.
New members: Gene J. LaFond, Wm. L. Malley, Devo Grankopff...

LOCAL NO. 78, DES MOINES, IOWA
New members: Dr. Joseph Rehrer, Julius Glazston.
Transfers returned: Matilda Bico, Bob Adamsom, Al Russell...

LOCAL NO. 78, SEATTLE, WASH.
New members: C. E. Arpa, Wm. E. Brakes, Jas. Stinson...

LOCAL NO. 78, BOSTON, MASS.
New members: Mildred Valentina, Vincent Orsa, Jr.
Transfer member: Charles Dunson...

LOCAL NO. 78, NEWARK, OHIO
Traveling members: Baron Elliot, F. Hull, A. Oleak, R. Rhodes...

LOCAL NO. 78, BOSTON, MASS.
New members: Leo Katz, Newell Edson, J. Robert Baskin...

LOCAL NO. 77, PHILADELPHIA, PA.
New members: Wesley H. Case, Jr., Mital S. Kato, Walter Liddell...

LOCAL NO. 82, BEAVER FALLS, PA.
New members: David Johnson, J. V. Burch, Emil Di Marco...

LOCAL NO. 85, SCENECTADY, N. Y.
Transfers issued: Albert Butler, Arthur Dinsmore, Francis Haggerty...

LOCAL NO. 94, TULSA, OKLA.
New members: J. A. Tatro, Donald H. Russia.
Transfer members: E. W. Kaley, 206; James L. Smith, 147...

LOCAL NO. 95, SHEBOYGAN, WIS.
Dropped: John A. Dappich, Fred Gull, Jack Foster...

LOCAL NO. 101, DAYTON, OHIO
New members: Mary Tudor Bezel, Billy Jean, Jr., Debra G. Grotz...

LOCAL NO. 146, ATLANTA, GA.
Transfers issued: William F. Clark, James Andrew, Rob Power...

LOCAL NO. 148, TORONTO, ONT., CANADA
Transfers issued: Miss M. E. Dinmore, Miss M. Parsons, Jack Madden...

LOCAL NO. 156, INTERNATIONAL FALLS, MINN.
New member: Barry Cox.
Transfers deposited: Merle Anderson, 1; Harlan Teet, 540...

LOCAL NO. 161, WASHINGTON, D. C.
Traveling member: Nicholas Bara Marston, 802.
New members: Ray Itallini, Miss Jean Allen, Miss Jane Williams...

LOCAL NO. 166, MADISON, WIS.
New members: Elmer Evenson, Sidney Egan, Don Veall, Ralph Brown...

LOCAL NO. 163, SPOKANE, WASH.
Transfers issued: Robert Nelson, Jack Edwards, Don Hines...

LOCAL NO. 168, SUNRISE, N. Y.
New members: Robert Langdon, Frank Comptel, Carmen Gene...

LOCAL NO. 174, NEW ORLEANS, LA.
New members: Mildred Valentina, Vincent Orsa, Jr.
Transfer member: Charles Dunson...

Sakalariou, A. Bonalmore, M. Greenwood, all 803.
Transfers deposited and withdrawn: Fred Johnson, 332; Harry Lee Clark...

LOCAL NO. 131, STRETORT, ILL.
Assigned: James Finlayson.

LOCAL NO. 137, CEDAR RAPIDS, IOWA
New members: Arthur F. Puffer, Ed M. Puffer.
Withdrawn: Henry Senal, Ray McIntosh, Thos. Gray...

LOCAL NO. 147, DALLAS, TEXAS
New members: J. L. Smith, R. B. (Dick) Bethhart.
Transfer member: Miss Elizabeth M. Hanaman...

LOCAL NO. 149, ATLANTA, GA.
Transfers issued: William F. Clark, James Andrew, Rob Power...

LOCAL NO. 148, TORONTO, ONT., CANADA
Transfers issued: Miss M. E. Dinmore, Miss M. Parsons, Jack Madden...

LOCAL NO. 156, INTERNATIONAL FALLS, MINN.
New member: Barry Cox.
Transfers deposited: Merle Anderson, 1; Harlan Teet, 540...

LOCAL NO. 161, WASHINGTON, D. C.
Traveling member: Nicholas Bara Marston, 802.
New members: Ray Itallini, Miss Jean Allen, Miss Jane Williams...

LOCAL NO. 166, MADISON, WIS.
New members: Elmer Evenson, Sidney Egan, Don Veall, Ralph Brown...

LOCAL NO. 163, SPOKANE, WASH.
Transfers issued: Robert Nelson, Jack Edwards, Don Hines...

LOCAL NO. 168, SUNRISE, N. Y.
New members: Robert Langdon, Frank Comptel, Carmen Gene...

LOCAL NO. 174, NEW ORLEANS, LA.
New members: Mildred Valentina, Vincent Orsa, Jr.
Transfer member: Charles Dunson...

LOCAL NO. 177, BOSTON, MASS.
New members: Mildred Valentina, Vincent Orsa, Jr.
Transfer member: Charles Dunson...

LOCAL NO. 182, BOSTON, MASS.
New members: Mildred Valentina, Vincent Orsa, Jr.
Transfer member: Charles Dunson...

LOCAL NO. 183, RICHMOND, VA.
New members: Leo Katz, Newell Edson, J. Robert Baskin...

LOCAL NO. 183, HAWMOND, ILL.
New members: Albert E. Shora, Jay A. Kiser, Robert Davidson...

LOCAL NO. 217, JEFFERSON CITY, MO.
Transfers issued: Charles Armstrong, Herman Woolsey, Jr., Ruth Warren...

LOCAL NO. 218, CRAWFORDVILLE, IND.
Officers for 1940: President, H. C. Montgomery; secretary-treasurer, Bruce L. McDonald...

LOCAL NO. 238, WHITE PLAINS, N. Y.
New member: Gregory Charis.
Transfer issued: Frank Gusto, George D. Denk, Eric Massimo...

LOCAL NO. 246, PATERSON, N. J.
New applicants: Alfred L. Vergna, Alex Servas, Al Teocelo...

LOCAL NO. 244, GLASSBORO, NORT.
New member: Melvin Wrasatad.
Transfer member: Hayden Simpson.

LOCAL NO. 248, PATERSON, N. J.
New applicants: Alfred L. Vergna, Alex Servas, Al Teocelo...

LOCAL NO. 257, NASHVILLE, TENN.
New member: Rachel Veach.
Transfer issued: Jewel Kisson.

LOCAL NO. 274, PHILADELPHIA, PA.
New member: Daniel Davis.
Transfers issued: Joseph Winston, Harry Johnson, Arthur Lecompte...

LOCAL NO. 284, WAUKEGAN, ILL.
New members: Kenneth H. Fuller, Robert W. Noble, Arthur Flamen...

LOCAL NO. 286, TOLEDO, OHIO
Transfer deposited: Monroe Fingers, Sub. E.
Traveling members: Claud Hopkins, Robert Smith...

LOCAL NO. 292, BAYTA ROOA, CALIF.
New member: Robert L. Burt.
Transfer returned: Robert Ford...

LOCAL NO. 294, LAUGCASTER, PA.
New members: Ralph S. Gale, Samuel A. Wright.
Transfer returned: Samuel A. Wright...

LOCAL NO. 294, LAUGCASTER, PA.
New members: Ralph S. Gale, Samuel A. Wright.
Transfer returned: Samuel A. Wright...

LOCAL NO. 294, LAUGCASTER, PA.
New members: Ralph S. Gale, Samuel A. Wright.
Transfer returned: Samuel A. Wright...



# OFFICIAL PROCEEDINGS

Forty-fourth Annual Convention of the American Federation of Musicians

## SECOND DAY

MUNICIPAL AUDITORIUM, KANSAS CITY, MISSOURI

### RESOLUTION No. 15

Whereas, The American Labor movement has for some time been suffering from a division within its body; and

Whereas, The split has served to render the Labor movement impotent and incapable of serving the needs of its millions of members; and

Whereas, It is the desire of both branches of the labor movement, but many leaders as well, that unity be attained;

Whereas, Organized labor in all parts of the United States is now being threatened with anti-labor laws of Fascist nature by reactionary forces as well as wage cuts and other attacks against the economic well-being of its membership; and

Whereas, The difference of opinion between can be, and must be, ironed out if democracy is to be preserved;

Therefore, Be It Resolved, That this Local go on record demanding that labor unity be attained; and

Be It Further Resolved, That this Resolution be presented to the International Convention of the A. F. of M. asking their concurrence therein; and

Be It Further Resolved, That a copy of this Resolution be sent to William Green and John L. Lewis. That we earnestly request our International to do all in its power until peace has been achieved.

J. S. GREER,  
Local No. 156.

The Committee offers the following substitute:  
That the American Federation of Musicians go on record for the promotion of peace and harmony in the American labor movement.

The Convention adopts the substitute.

Announcements are made.

On motion, the Convention adjourns at 12:30 P. M. until Wednesday morning at 9:30 o'clock.

## THIRD DAY

### MORNING SESSION

June 14, 1939.

Chairman Knapp reports for the Credentials Committee.

Supplementary report. The credentials of Local No. 392 are in order and its delegate is therefore entitled to be seated.

LEON KNAPP,  
Chairman.  
REAGAN CAREY,  
Secretary.

On motion the report is accepted.

The following communications are read and ordered spread on the minutes of the Convention:

New York, N. Y.,  
June 13, 1939.

American Federation of Musicians,  
Convention Headquarters,  
Kansas City, Mo.

Fraternal greetings and best wishes for a harmonious and successful convention.

T. A. RICKERT, General President,  
United Garment Workers of America.

Omaha, Neb.,  
June 12, 1939.

Fred W. Birnbach, Secretary,  
American Federation of Musicians  
Convention, Kansas City, Mo.

Dear Mr. Birnbach:

Thanks for your kind letter. Please accept yourself and convey to officers and members of Executive Board my most sincere appreciation of their good wishes to me for a speedy recovery. With kindest personal regards to all and hoping to be with you next year, I am,

Fraternally yours,  
ERNEST NORDIN, Sa.

New York, N. Y.,  
June 13, 1939.

Joseph N. Weber, President,  
American Federation of Musicians  
Convention,  
Municipal Auditorium, Kansas City.

Due to several situations requiring my immediate attention, deeply regret my inability to personally be with you and the delegates of the American Federation of Musicians at their annual Convention. On behalf of the official family and entire membership of the International Alliance I extend the good wishes of our organization to your assembled delegation. Am extremely confident all your deliberations will be carried on in a spirit of harmony and will prove definitely progressive in keeping with the high standards established and maintained by the American Federation of Musicians. Kindest personal regards.

GEORGE E. BROWNE,  
International President,  
International Alliance of Theatrical  
Stage Employes and Moving Picture  
Machine Operators of the  
United States and Canada.

Washington, D. C.,  
June 12, 1939.

Joseph N. Weber, President,  
American Federation of Musicians,  
Convention Headquarters,  
Municipal Auditorium, Kansas City.

I am taking this opportunity of conveying to you, the officers and delegates in convention my appreciation of the loyal and generous cooperation accorded the union label trades department by the members of the American Federation of Musicians. The union label, shop card

and working button are more favorably regarded today than at any time during the life of the American Federation of Labor. The insignia of the unions affiliated with the American Federation of Labor have been popularized by the consistent demand created by trade unionists, their families and friends. The financial contribution received from your organization in the form of per capita tax and the voluntary contribution in the form of services rendered by the members of your union have assisted in making the progress we have in the past twelve months. In return for the contribution made by members of the American Federation of Musicians we urge members of other unions to patronize only public places that employ members of your union I trust we may merit your continued support and cooperation. With best wishes for a successful convention. Regards.

I. N. ORNBURN.

Hollywood, Calif.,  
June 14, 1939.

Joseph N. Weber, President,  
American Federation of Musicians,  
Muehlebach Hotel, Kansas City.

To you and yours of the Convention assembled, my sincere best wishes and deepest regrets that same not personally advanced, especially regrettable by reason of the old home town spirit. It is only because of family indisposition and a positive CIO drive in the Los Angeles studio situation that has brought about this wire as opposed to a long anticipated personal expression of good wishes.

FRANK CAROTHERS.

On motion, the communications are accepted and ordered spread on the minutes of the Convention.

Delegate Steeper addresses the Convention on a question of personal privilege. He gives information that he has just received on the WPA and explains how the discontinuance of the projects would affect the employment of members of his Local.

He offers the following motion:

"That this 44th Convention of the A. F. of M. authorize the President of the A. F. of M. to use all the necessary resources of this organization, both physical and financial, to combat the contemplated elimination of the Federal Music Projects from the Federal WPA."

President Weber explains the WPA situation to the Convention. He gives a history of the instigation of the WPA Music Projects, which were first considered a Federal matter at the suggestion of the President of the American Federation of Musicians. The manner in which this idea was carried out is explained in detail.

The relief projects under the states resulted in musical projects in only a few states. The national set-up became imperative, and when it came into being approximately 13,000 musicians were employed in WPA musical units.

When the appropriation was cut \$800,000,000, the number in these units was reduced to slightly under 9,000.

He explains the many personal efforts made, and the many cuts that have been forestalled, and the many proposed regulations that the Federation has been successful in blocking. If they had been adopted they would have practically destroyed the many musical organizations provided under the WPA.

President Weber explains the most recent developments, including a provision proposed by one Congressman to entirely

eliminate the musicians in the WPA. The personal representative of the Federation, M. J. Flynn and William Green, president of the American Federation of Labor, called upon the Congressman and were assured that some provision would be retained to take care of the musicians. He explains the methods that must be followed to try and perpetuate the musical projects in the proposed bills now before Congress.

The motion is discussed by Delegate Steeper, Executive Officer Weaver, President Weber and Delegates Miraglia and Alexander.

The previous question is ordered.

The motion is adopted by a unanimous vote.

President Weber appoints the following committee to draft a telegram to be sent to all Congressmen:

Harry J. Steeper  
Jack B. Tenney  
Milton Krasny  
Jack Rosenberg  
A. G. Rackett  
Frank Luzzi  
Harry M. Dunsbaugh

Advisers to the committee:

Herman Kenin  
Ray Meurer

The chairman to act as an ex-officio member of the committee.

The chairman denounces the efforts to distribute circulars against Local 802, which also contain anti-Semitic propaganda, and request the delegates to pay no attention to the pamphlets.

The Law Committee continues its report.

### RECOMMENDATION No. 5

Paragraph L of Article XII, page 121, provides as follows:

"Engagement played in neutral territory, for which the Federation does not maintain a price, may be governed by locals whose members play same."

As engagements are played in neutral territory by traveling as well as local orchestras, the International Executive Board enacted the following rule:

"Single engagements played in neutral territory by traveling bands must be charged for and paid at the rate of no less than \$5.00 per man each; leader \$6.50."

It appears advisable that both these laws should appear as one, and therefore paragraph L of Article XII, page 121, should read as follows:

"Engagements played in neutral territory, for which the Federation does not maintain a price, may be governed by locals whose members play same. Single engagements played in neutral territory by traveling bands must be charged for and paid at the price of no less than \$5.00 per man each; leader \$6.50."

The recommendation is recommitted to the Law Committee.

### RECOMMENDATION No. 11

Section 53, Article X, page 89, last paragraph, reads as follows:

"A traveling leader or a licensed booking agent is subject to the same rules and regulations that govern local members in soliciting engagements in the jurisdiction of a local union."

Now, it develops that some local unions may adopt rules which cannot be met by traveling orchestras but nevertheless attempt to hold them amenable to them.

Therefore, to avoid misunderstandings in reference to duties of traveling orchestras in reference to the obeying of local laws in general, the above law should be revised to read as follows:

"A traveling leader or a licensed booking agent is subject to the same rules and regulations that govern local members in soliciting engagements in the jurisdiction of a local union provided that such laws, rules and regulations must not be of such restrictive character as to destroy the opportunities of traveling orchestras to compete for engagements."

The report of the committee is unfavorable.

The unfavorable report is adopted by the Convention.

### RECOMMENDATION No. 12

Another change in the law which the Convention, by reason of changed conditions, may well take under advice is the percentage which traveling orchestras playing radio engagements may be taxed. Concerning this question, will say that the traveling orchestras, with few exceptions, are no longer able to demand and receive the high remuneration for services which they formerly did, hence one of the reasons why they were heavily taxed for the playing of radio engagements (if this be a reason) does no longer exist. A tax of such magnitude as is

imposed by our Federation upon such engagements never was or will be imposed by any other labor organization upon its members. The tax should be reduced so as to afford us the opportunity to consistently defend same. If a traveling orchestra plays a season radio engagement in the jurisdiction of a local, it being understood that playing such engagement for more than a week on a single day or days, is considered to be such, then the tax should be higher than if an orchestra, during its tour, incidentally plays a single radio engagement in the jurisdiction of a local, which could never be considered as being taken in competition with local members.

Under the present law in the first case 100 per cent and the second a 50 per cent tax applies.

Therefore, I would suggest that paragraph D, Section 2, Article X, on page 65, be amended to change the

Figure 100 per cent to 50 per cent  
Figure 75 per cent to 35 per cent  
Figure 25 per cent to 15 per cent

And that the fourth paragraph of the same section be amended by changing

Figure 50 per cent to 25 per cent; first figure of 25 per cent in the same paragraph to 15 per cent; second figure of 25 per cent in the same paragraph to 10 per cent, so that the paragraph may read as follows:

"Traveling orchestras entering the jurisdiction of a local to play a series of radio engagements of one week or longer over a radio network, with or without at the same time playing another engagement in the same jurisdiction in hotels, restaurants, cafes or any other places, must pay a tax of 50 per cent, figured from the price of the local in whose jurisdiction the engagement is played. The full amount to be collected by the local and forwarded to the International Financial Secretary-Treasurer weekly, 35 per cent to be returned to the local and 15 per cent to be retained by the Federation.

"No tax for rebroadcasts on the same day and date.

"Traveling orchestras en tour and filling a single radio engagement or engagements of less than one week over networks, with or without playing another engagement in the same jurisdiction, must pay a tax of 25 per cent, figured from the price of the local in whose jurisdiction they play, 15 per cent of which should go to the local and 10 per cent to the National organization."

The committee offers the following substitute:

"Traveling orchestras entering the jurisdiction of a local to play any commercial radio engagement over a radio network with or without at the same time playing another engagement in the same jurisdiction in hotels, restaurants, cafes, or any other places must pay a tax of 50 per cent figured from the price of the local in whose jurisdiction the engagement is played. The full amount to be collected by the local and forwarded to the International Financial Secretary-Treasurer weekly. Seventy-five (75) per cent of the amount collected to be returned to the local and twenty-five (25) per cent to be retained by the Federation."

On motion the substitute is adopted.

### RESOLUTION No. 9

Add to Section 53, Article X, of the National By-Laws:

No licensed booking agent shall provide talent to perform in conjunction with non-union musicians if members of the A. F. of M. are available.

OSCAR APPLE,  
EDGAR W. HUNT,  
J. ELMER MARTIN,  
Local No. 40.

The report of the committee is unfavorable.  
The Convention adopts the unfavorable report.

### RESOLUTION No. 19

AMEND Article XIII, Section 9 of the National By-Laws, by adding the following paragraph (K):

No traveling orchestra shall be permitted to play in any hotel, cafe, inn, restaurant, club, or similar place in the jurisdiction of any local, unless a Local orchestra of at least equivalent size is employed throughout such period for the same number of hours played by such traveling orchestra; provided that such place of employment may engage traveling and local orchestras alternately, the amount paid to the traveling orchestra, based upon local scale, at no time within a calendar year to exceed the amount paid the local orchestra upon a similar basis, except that such place of employment may advance the time of the employment of the traveling orchestra in advance of the employment of the local orchestra by depositing with the Local the amount by

which the compensation of such traveling orchestra, based upon the Local's scale, shall exceed any amount paid to the local orchestra, similarly based, for the purpose of assuring the employment of a local orchestra for the full time to which it is entitled under the provisions of this paragraph. Should more than one traveling orchestra or more than one local orchestra be employed by such place, the amounts paid to each traveling orchestra and to each local orchestra shall be aggregated so that the amounts paid to the traveling orchestras, based upon Local scale, shall not, during any calendar year, exceed the amounts so based paid to the local orchestras during the identical period.

STANLEY A. HERTZMAN,  
PAUL J. SCHWARZ,  
HARRY C. MANVELL,  
Local No. 161.

The report of the committee is unfavorable.  
The unfavorable report is adopted.

**RESOLUTION No. 20**

Insert the words "either with or" ahead of the word "without" in the last paragraph of Article XIV, Preamble, page 152, of International By-Laws.

DILLON J. PATTERSON,  
OLLIE PAYNE,  
Local No. 278.  
E. J. (DOC) SARTELL,  
Local No. 328.  
V. DAHLSTRAND,  
Local No. 8.  
W. G. GROHNDRUFF,  
Local No. 205.

The report of the committee is unfavorable.  
The Convention concurs in the unfavorable report.

**RESOLUTION No. 21**

AMEND Article III, Section 11 of the National By-Laws, by adding the following paragraph (Q):

There shall be no collection of the tax provided to maintain the Theatre Defense Fund on or after August 1, 1939, unless and until this paragraph is eliminated by the action of a subsequent Convention. While this paragraph shall remain in force, the operation of all laws or portions of laws in conflict herewith is hereby suspended.

STANLEY A. HERTZMAN,  
PAUL J. SCHWARZ,  
HARRY C. MANVELL,  
Local No. 161.

The committee submits an unfavorable report.  
The unfavorable report is adopted.

**RESOLUTION No. 28**

Resolved, That all contracts entered into by licensed bookers and all contracts entered into by individual contractors who are members of the American Federation of Musicians shall indicate the sum to be paid as a transportation charge and the point from which the transportation charge is made.

MICHAEL MURO,  
NICK ROMEO,  
CHARLES C. KEYS,  
Local No. 20.  
JACK T. BALFE,  
Local No. 69.  
AANN P. DOWNEY,  
Local No. 225.  
MILO A. BRIGGS,  
Local No. 281.  
ALBERT A. GREENBAUM,  
Local No. 368.  
MARK HAYWARD,  
Local No. 348.

The Committee amends the resolution by eliminating the words "and all contracts entered into by individual contractors who are" and adding the word "or" and reports same favorably.  
The Convention concurs in the report.

**RESOLUTION No. 27**

Resolved, That all contracts entered into by licensed bookers shall show that at least a 10 per cent commission fee has been charged in addition to the regular scale of the engagement.

MICHAEL MURO,  
NICK ROMEO,  
CHARLES C. KEYS,  
Local No. 20.  
JACK T. BALFE,  
Local No. 69.  
AANN P. DOWNEY,  
Local No. 225.  
MILO A. BRIGGS,  
Local No. 281.  
ALBERT A. GREENBAUM,  
Local No. 368.  
MARK HAYWARD,  
Local No. 348.

**RESOLUTION No. 33**

Be It Resolved, That the following sentences be added to Section 9E of Article XIII and likewise it shall be added to the end of the first paragraph of Section 10C of Article XIII:  
"In addition to furnishing the foregoing information, a contractor or leader,

as the case may be, must, before the engagement is played, inform the local in whose jurisdiction the engagement is played as to the exact and correct amount of commission or percentage which will be paid to an agent or agents as compensation for booking said engagement. It shall also be the duty of the contractor or leader to inform the local as to the amount of transportation expenses charged the employer for the engagement."

Be It Further Resolved, That the following be added to Section 9F of Article XIII, to become the second sentence thereof; likewise it shall be added to Section 10C of Article XIII, to become the second sentence of the second paragraph thereof:

"Also said booking agent is equally responsible with the leader or contractor in filing with the local full information as to the commission or percentage involved on account of booking any such engagement, and also as to the amount charged the employer for transportation."

GEORGE V. CLANCY,  
ALBERT LUCONI,  
HERBERT W. EDDY,  
Local No. 5.

The Committee offers Resolution No. 33, amended as follows, as a substitute for both resolutions:

Be It Resolved, That the following sentences be added to Section 9E of Article XIII, and likewise it shall be added to the end of the first paragraph of Section 10C of Article XIII: "In addition to furnishing the foregoing information, a contractor or leader, as the case may be, must, before the engagement is played, inform the local in whose jurisdiction the engagement is played as to the exact and correct amount of commission or percentage which will be paid to an agent or agents as compensation for booking said engagement."

Be It Further Resolved, That the following be added to Section 9F of Article XIII, to become the second sentence thereof; likewise it shall be added to Section 10C of Article XIII, to become the second sentence of the second paragraph thereof: "Also said booking agent is equally responsible with the leader or contractor in filing with the local full information as to the commission or percentage involved on account of booking any such engagement."  
The substitute is adopted.

**RESOLUTION No. 30**

Whereas, The American Federation of Musicians and its Locals have tried many and varied formulas designed to secure employment for its army of unemployed; and

Whereas, Greater unemployment of musicians persists and thousands of musicians find themselves in a distressed condition because of technological development and replacements;

Therefore, Be It Resolved, That the Executive Board of the American Federation of Musicians investigate the possibility and legality of applying the Federal copyright and royalty statutes in the services of musicians; and

Be It Further Resolved, That if the application of said statutes be found inadequate under the law that said Executive Board investigate the feasibility of amending the Federal statutes to the end that taxes, fees and royalties be imposed in all fields of musical employment and that such revenues be collected and used for the benefit of unemployed musicians.

HARRY BALDWIN,  
JACK B. TENNEY,  
J. W. GILLETTE,  
Local No. 47.

The report of the Committee is unfavorable.

The Convention concurs in the unfavorable report.

The Committee on Good and Welfare continues its report.

**RESOLUTION No. 25**

Whereas, The I. A. T. S. E. agreement was primarily a theatrical agreement intended to protect mutual interests of the I. A. T. S. E. and A. F. of M. in the theatres as they then existed and in connection with actual show business; and

Whereas, Upon the advent of talking pictures and the decline of show business, the I. A. T. S. E. broadened the scope of their jurisdiction to apply to all amusements instead of show business alone; and

Whereas, The I. A. T. S. E. claimed jurisdiction over the operation of public address systems or amplification in connection with all forms of amusement; and

Whereas, By virtue of these enlarged jurisdictional claims which seem to expand to cover any new line of employment created or developed by the musicians, local demands are made or road calls are placed or threatened to be placed on hotel rooms operating a band policy without semblance of shows, radio stations, symphony orchestra performances, dog tracks, small night clubs, dance halls, and even the public address systems used by our jobbing bands; and

Whereas, This is causing great strife

and loss of employment to members of the Federation;

Therefore, Be It Resolved, That the President and incoming International Executive Board be instructed to immediately enter into negotiations with the national officers of the I. A. T. S. E. to the end that the I. A. T. S. E.-A. F. of M. national agreement be worded and interpreted as applying to theatres and actual show business only.

E. E. STOKES,  
LOUIS MOTTO,  
Local No. 65.  
W. J. HARRIS,  
Local No. 147.  
P. F. PETERSEN,  
Local No. 94.  
R. L. LESEM,  
Local No. 71.

The report of the Committee is favorable.

President Weber makes an explanation. A motion to recommit in order to have the resolution considered together with Resolution No. 31 is offered.

The motion is concurred in by the Convention.

Chairman Steeper submits the telegram prepared by the Committee to be sent to the members of the House of Congress:

The American Federation of Musicians, in convention assembled in Kansas City, Mo., representing one hundred and forty thousand musicians in the United States with family interests and dependents in excess of half a million citizens has unanimously gone on record as opposed to House Joint Resolution No. 326, and respectfully urge and plead that the present plan of operation of the Federal Music Projects be not disturbed, but be continued in its present form and under Federal administration. It is apparent that States, Counties and Municipalities are absolutely unable and unwilling to assume burden, which would result in complete elimination of music projects. Thousands of musicians cannot be absorbed by private industries because of intense mechanization and mechanical replacements, resulting in distressed and indigent unemployment.

American Federation of Musicians.  
By JOS. N. WEBER, President.

The Convention approves the draft as prepared by the Committee.

**RESOLUTION No. 26**

Whereas, It is the expression of traveling dance orchestras that many dance hall pianos are out of tune and impractical for professional use,

Be It Therefore Resolved, That all contracts for dance engagements may contain the proviso that it shall be mandatory upon the party engaging orchestra to see that the piano to be used shall be 440—the standard pitch.

E. W. WINTER,  
F. C. NOWICKI,  
EDW. P. RINGIUS,  
Local No. 30.  
FRANK HAYEK,  
Local No. 193.  
WALTER J. SMITH,  
Local No. 46.  
PERCY G. SNOW,  
Local No. 284.  
H. A. THOMPSON,  
Local No. 59.  
E. J. (DOC) SARTELL,  
Local No. 328.  
V. DAHLSTRAND,  
Local No. 8.

The report is unfavorable, and the Convention concurs.

**RESOLUTION No. 29**

Whereas, The desire for music by the general public is greatly stimulated by hearing music; and

Whereas, The employment of a greater number of musicians is possible and probable where communities sponsor paid bands and orchestras and where the general public expects and desires music in all public places; and

Whereas, The American Federation of Musicians is possessed of a distinct advantage over other organizations in available talent in the field of musical entertainment, and counts among its membership many excellent and famous organized musical aggregations who would gladly give their time and talent in the promotion of living music;

Therefore, Be It Resolved, That the American Federation of Musicians, under the direction of the International Executive Board, sponsor and maintain a national radio program to propagandize the use of living union musicians and musical organizations.

HARRY BALDWIN,  
JACK B. TENNEY,  
J. W. GILLETTE,  
Local No. 47.

The Committee report is unfavorable. Discussed by Delegates Tomel, Gillette and Motto. Chairman Cluesmann speaks in support of the Committee report. Further discussed by Delegate Tenney. The Convention adopts the unfavorable report of the Committee.

**RESOLUTION No. 36**

Whereas, The American Federation of Musicians is organized for the advancement of the musical profession in all its endeavors; and

Whereas, The American Federation of Musicians at all times should do its utmost to encourage the use of live musical talent; therefore,

Be It Resolved, That this, the 44th Convention of the A. F. of M., will set an example to all other organizations that meet in conventions such as this convention, or other activities where live musical talent can be used, by adopting the following resolution:

Be It Resolved, That the A. F. of M., beginning with its next Convention, which will be its 46th Convention, shall set aside the whole afternoon of the first Convention day, said time to be used for a parade. Parade to consist of delegates representing their respective locals, floats that will represent musical subjects, high state and city officials, officers of the A. F. of M., and to employ as many bands as possible. Personnel of bands must be in good standing with the A. F. of M. All arrangements for parade to be made and supervised by local having jurisdiction in city where Convention is being held. The expenditure for said parade not to exceed \$2,500.00 and to be paid by the A. F. of M.

OTTO A. MATTEI,  
DARWIN A. ALLEN,  
Local No. 37.  
EDGAR J. CARON,  
Local No. 494.  
CHARLES BURROWS,  
Local No. 746.  
OTTO KUHN,  
Local No. 121.  
FRANK HOLTEN,  
Local No. 717.  
FRANK J. WESLEY,  
Local No. 323.  
RAY MANN,  
E. H. COX,  
Local No. 240.  
FRED H. ASHBY,  
Local No. 288.  
CHAS. D. NICHOLLS,  
Local No. 745.  
RALPH E. GRIMES,  
Local No. 525.  
WM. PETERSON,  
Local No. 102.  
A. J. SHIMANEK,  
Local No. 463.  
FRANK E. LEEDER,  
Local No. 19.  
PETER W. RADICE,  
JOHN E. CURRY,  
Local No. 62.  
VINCENT CASTRONOVO,  
A. W. CARROLL,  
Local No. 198.  
ISIDOR ASPLER,  
Local No. 408.  
C. E. PICKETT,  
Local No. 75.  
PERCY G. SNOW,  
Local No. 284.

The report of the Committee is unfavorable.

Discussed by Delegate Mattel. Chairman Cluesmann speaks in support of the Committee report. Further discussed by Delegate Motto.

The unfavorable report is concurred in by the Convention.

Announcements are made.

On motion, the Convention suspends the rules at 12:30 P. M. and adjourns until 2:30 P. M.

**THIRD DAY**

**AFTERNOON SESSION**

Kansas City, Mo.,  
June 14, 1939.

The session resumed at 2:40 P. M. The following communications are read and ordered spread on the minutes:  
Washington, D. C.,  
June 10, 1939.

Mr. Frank K. Lott,  
President, Local 34,  
American Federation of Musicians,  
1017 Washington St.,  
Kansas City, Mo.

Dear Sir and Brother:

I thank you very kindly for your favor of the 24th in which you extend me a cordial invitation to address the annual convention of the American Federation of Musicians, which will be held June 12th, in Kansas City. It would indeed be a pleasure for me to be with you, as I am personally acquainted with your National officials, especially Brother Weber, but owing to the press of business here in Washington it will be impossible for me to attend.

Trusting that your deliberations will redound to the best interests of the members of the American Federation of Musicians, and with kind personal regards, I remain,

Sincerely yours,  
R. T. WOOD,

Member of Congress, President Missouri State Federation of Labor.













share of the 3 per cent of the 10 per cent refund of the traveling tax; and

Whereas, The members of such bands, due to circumstances, are in a position as to being unable to press collection of the same; and

Whereas, Leaders can take advantage of this situation and profit by such conditions; and

Whereas, Locals can control this situation by having the refund checks made out jointly to the leader and the local, so that the local can pay off the members, if it sees fit;

Therefore, Be It Resolved, All 3 per cent refund checks due orchestras from the 10 per cent tax be made out jointly to the leader of the orchestra and the local wherein the leader is a member.

- JOS. P. ROSE, Local No. 510. MELVIN W. CARDWELL, Local No. 652. ALFRED J. ROSE, Local No. 367. CHARLES TAINTOR, Local No. 346.

The report of the Committee is unfavorable.

Discussed by Delegates Rose and Gillen.

The unfavorable report is adopted.

RESOLUTION No. 72

Whereas, The Theatre and Radio situations are undoubtedly two of the hardest problems the National office and Executive Board have to solve and to date have certainly been handled in a very efficient and capable manner and as both the Radio and Theatre situations will have to be taken care of this coming year with many new problems confronting them, and in consideration of the great, good and hard work put forth,

Be It Resolved, That this Convention commend the National office and Executive Board for their untiring efforts and accomplishments in these negotiations and be instructed to continue in this important work to the end that some agreement may be reached with the result of placing live music in theatres and keeping live music in radio stations.

- GEORGE P. BOUTWELL, Local No. 444.

The Committee requests the resolution be offered from the floor of the Convention.

Brother Boutwell offers for adoption the following resolution:

RESOLUTION No. 72

Whereas, The Theatre and Radio situations are undoubtedly two of the hardest problems the National office and Executive Board have to solve and to date have certainly been handled in a very efficient and capable manner and as both the Radio and Theatre situations will have to be taken care of this coming year with many new problems confronting them, and in consideration of the great, good and hard work put forth,

Be It Resolved, That this Convention commend the National office and Executive Board for their untiring efforts and accomplishments in these negotiations and be instructed to continue in this important work to the end that some agreement may be reached with the result of placing live music in theatres and keeping live music in radio stations.

- GEORGE P. BOUTWELL, Local No. 444.

The resolution is adopted.

RESOLUTION No. 78

Whereas, A condition is prevalent wherein the drum and bugle corps minded teachers, at the expense of the younger generation, are exploiting children on the streets in parades to the detriment of professional bandmen; and

Whereas, This exploitation of youngsters ranging in ages from nine to 17 should be contrary to the Child Labor laws of the States; and

Whereas, The parents of the children are overjoyed with pride in viewing their offspring in their glamorous uniforms; and

Whereas, The employing public contribute an amount less than a union scale to these organizations of "Beaters and Blowers"; the teacher receiving the greatest benefit while the children are only glorified by their continuous practice periods and exploitation to undue hardships in competition for honors;

Therefore, Be It Resolved, That the American Federation of Musicians go on record at this 44th Convention to empower the National Executive Board and/or President of the Federation to use every fair means to stop this unfair competition, even to the extent of expending moneys of the Federation to this end, so that the bandmen opportunities are not curtailed into oblivion.

- JAMES A. LE FEVRE, HENRY G. DRAINE, Local No. 311. ROBERT E. KEEL, J. WHARTON GOOTEE, Local No. 484.

- C. G. HANNAH, Local No. 580. CLIFF D. MILLER, Local No. 250. LOUIS ROSENBERG, Local No. 484.

The report of the Committee is unfavorable.

The unfavorable report is concurred in by the Convention.

RESOLUTION No. 77

Add to Section 8, Article I, By-Laws: Duties of Secretary. He shall furnish Locals standard form sheets for sending monthly reports of new members, suspended, expelled, transfer, travelling members, etc., for publication in THE INTERNATIONAL MUSICIAN.

- JAMES S. TOOHER, JACK T. BALFE, Local No. 68.

An unfavorable report is sustained.

RESOLUTION No. 82

Resolved, That this Convention of the American Federation of Musicians instruct the President of same and the delegates of the American Federation of Musicians to the American Federation of Labor Convention to petition the Executive Council of the American Federation of Labor and its present sub-committee on unity, to work for the speedy re-establishment of unity in the labor movement so that in 1940 the American people will not go backward to the hunger and confusion that existed before 1932, but will go forward to better times.

- C. H. KING, JERRY RICHARD, ED. S. MOORE, Local No. 6.

HERMAN KENIN, Local No. 99.

ALBERT A. GREENBAUM, Local No. 368.

CASTLE D. ROBINSON, Local No. 454.

JOSEPH J. TRINO, Local No. 210.

LEON W. DUBOIS, Local No. 315.

The resolution is reported unfavorably by the Committee, as it feels the A. F. of L. is now trying to establish peace.

The unfavorable report is adopted.

RESOLUTION No. 85

Whereas, The increased strength of the bands of the Regular Army, National Guard and Organized Reserves, as provided for in a bill, H. R. 5471 (Anderson), S. 1354 (Hill), now before Congress, would provide employment for several thousand American musicians and thereby remove them from the highly competitive civilian field; and

Whereas, The increased size of the aforesaid bands would greatly improve their playing ability, as well as musical value to the Regular Army, National Guard and Organized Reserves, and thereby enhance their value to the military service;

Therefore, Be It Resolved, That the American Federation of Musicians in convention assembled does urge and recommend the passage of said bill, H. R. 5471, S. 1354, during the present session of Congress to the end that the attending opportunities for employment be made available with the least practicable delay;

Be It Further Resolved, That a copy of this resolution be sent to the: President of the United States; Secretary of War;

Congressman Andrew J. May, chairman of the House Military Affairs Committee;

Senator Morris Sheppard, chairman of the Senate Military Affairs Committee; Congressman C. Arthur Anderson and Senator Lester Hill, sponsors of the bill, and to all other Senators and Representatives.

- E. J. (DOC) SARTELL, Local No. 328. CLEM H. SCHOECHERT, Local No. 469. OSCAR L. NUTTER, Local No. 17.

A favorable report is concurred in by the Convention.

RESOLUTION No. 86

Whereas, The American Federation of Musicians is the representative organization of more than 135,000 professional musicians within the jurisdiction of the United States; and

Whereas, The said American Federation of Musicians is deeply interested in adequate defense measures, and believing that music is an important and integral part of the military structure; and

Whereas, To be of maximum value, music must be rendered by competent and properly trained musicians; and

Whereas, The ability to properly train and direct military musicians requires a degree of education, talent and experience which entitles the Band Leader to recognition equal to that of the other pro-

fessions represented within the military structure; and

Whereas, The present status of Band Leader, as Warrant Officer, does not provide sufficient authority, position, or advantages of promotion to offer an attractive career for that degree of talent which should be encouraged to remain in the military service; and

Whereas, Recognition is accorded the other professions represented within the military by providing commissioned status for the physician, dentist, nurse, clergyman, lawyer, accountant and veterinarian;

Therefore, Be It Resolved, That the American Federation of Musicians in its 44th Annual Convention assembled this 15th day of June, 1939, at Kansas City, Mo., does urge and request that the Congress of the United States, now in session, enact into law bill H. R. 3840 (Smith), S. 1306 (Thomas), which provides for commissioned status for the band leaders of the Regular Army, National Guard, and Organized Reserves of the United States; and

Be It Further Resolved, That copies of this resolution be sent to the:

President of the United States; Secretary of War; Congressman Andrew J. May, chairman of the House Military Affairs Committee;

Senator Morris Sheppard, chairman of the Senate Military Affairs Committee;

Senator Elbert B. Thomas and Congressman J. Joseph Smith, sponsors of the legislation, and to all other Senators and Congressmen.

- E. J. (DOC) SARTELL, Local No. 328. CLEM H. SCHOECHERT, Local No. 469. OSCAR L. NUTTER, Local No. 17.

The report is favorable and the Convention agrees.

President Weber appoints the following committee on courtesies and appreciation:

- Chauncey A. Weaver, Robert Sterne, Phil McMasters

Vice-President Bagley takes the chair.

Chairman John F. Curry reports for the Committee on President's Report.

PRESIDENT'S REPORT

To the 44th Annual Convention of the American Federation of Musicians, assembled at Kansas City, Mo.:

Beginning with the "Bill of Rights" enacted by the English Parliament, President Weber, in his report to this Convention, swiftly paints a picture of the ever-increasing freedom of mankind from the 17th Century to the present day. From the gaining of civil rights to the added democratic privileges of claiming and bargaining for an equitable and just share in the profits of their toll enjoyed by workers of the democratic nations of the earth today, the report leads us into a resume of the changes and development of economic circumstances effecting the worker and particularly the inability to properly balance production and consumption so as to prevent widespread unemployment and distress.

President Weber reaffirms an often expressed opinion of his when he states he does not believe the workers of the democratic nations, and more particularly those of the United States and Canada, are ready, or ever will be ready, to sacrifice their freedom of speech, their political independence and the right to pursue their destiny as free men for the hollow promise of a dead and dull security held out by the totalitarian governments. He nevertheless holds it is the duty of governments to find a solution or remedy for the economic maladjustment within the framework of the democratic form and to adequately provide for the helpless individual who, through no fault of his own, becomes the victim of a stupid misuse of the fruits of research and science.

The effectiveness of labor unions and their progress paralleling the technological advance in industry is noted by President Weber. Their indispensability in securing better and finer standards of living is more and more appreciated. Industrialists are beginning to realize that their prosperity is inextricably tied up with the higher standards of living secured for the masses by organized labor and the continued and constant spreading benefits of their Labor's objectives.

The report points out that guarantee of employment cannot be gained for one class of workers unless all workers are likewise treated.

Referring to the value of organization and the benefits to the musicians thereof, the report sets forth the utter futility of seeking recognition of the bargaining rights of the musician without the weight and power of the Federation. As in previous reports to the Convention, President Weber traces the history of the Federation and recalls the weaknesses of the organization due to stringent laws re-

stricting its members to their respective jurisdictions. He points out that real progress and advance occurred only when those restrictions were removed and liberal transfer laws adopted. The impracticability of applying laws of other crafts to the regulations of the Federation affairs is shown by numerous examples. It is plainly indicated that President Weber believes that a denial of the right of the musician to follow his profession wherever he chooses, under proper regulations, would result in serious disadvantage to the Federation.

Conditions pertinent to the radio, recording and theatre employment are recited. Correspondence setting out the position of the Federation in its effort to affect employment of musicians by the large moving picture corporations and the contention of the corporations regarding their inability to accede to the Federation's demands, are contained in the report.

The duties and activities of the National Executive Board, and that of the President's office, are defined citing examples of the intricate and involved matters coming before them and the disposition thereof. Regrets are expressed that decisions dictated by the laws of the Federation sometimes are not always favorable to a particular local.

The desirability to have legislation aimed at national conditions rather than from that of altering a single local condition is made known. The danger of legislating discriminatory laws against certain classes of musicians is again pointed out. Certain fundamental laws and the importance of not disturbing them was called to the attention of the delegates. The first: That every member has a right to make a living, and that regulations under which he may do so must be fair and just; second, freedom of the intermingling of members for professional purposes must not only be regulated, but in no wise hindered; third, the organization must always and forever maintain a sound fiscal system and if the one maintained by it has proven to be such, not to disturb it.

Recommendations for changes in certain laws are made which will be brought to the Convention by other committees for consideration.

The President called to the attention of the delegates, and particularly the new delegates, the necessity for a complete understanding of the fiscal system of the Federation if they are to vote intelligently on proposed legislation pertinent thereto. He, therefore, gives a history of the fiscal development and experience of the Federation under title of "Finances of Our Organization" to be found on page 25 of this report. This committee recommends that every delegate study this part of the report so that a better understanding may be had of the importance to the Federation of a suitable fiscal policy.

A resume of the relations of the Federation and the recording industry is made. The process of reasoning that resulted in licensing the recorders resulting in considerable benefit to our members is shown. Legislation to protect the rights of the musician in the recording is being pressed in Washington and will so be pressed until it is an accomplished fact.

Efforts of the recording companies to eliminate announcing of the use of transcriptions on radio broadcasts are cited and correspondence of the President's office to the United States Communications Commission protesting the action is to be found under this section. Under the heading "Radio Lines" the report first points out the need of regarding the use of radio by name band bookers from the national viewpoint. Radio is declared responsible for much of the employment now enjoyed by our members in hotels, restaurants, for commercial sponsors, etc. It is explained why broadcasters were denied booking licenses. The impossibility of an appreciable number of bands securing time in lieu of that now controlled by the major bookers is shown by an analysis of the available time on the air. It is also pointed out that the radio companies themselves have the final say as to what, and what will not be broadcast; that they are responsible to the United States Communications Commission alone.

Under the heading of "Agencies" President Weber cites the inadvisability of legislation restricting one class of members in favor of another class. Such restrictions would eventually result in wholesale desertion by the victims of discrimination resulting in uncontrollable competition for those members the legislation sought to favor. Also, the public desire is the determining factor in the continued activity of the traveling band and that activity will rise and fall in accordance with the public's desire. We are reminded that traveling bands are made up of members of our Federation who deserve equitable and fair treatment. That they had in many instances educated the local employer to a better evaluation of the local musicians' worth.

In compliance with instructions of the 1938 Convention, President Weber makes a report on the activity of the traveling

representatives reviewing the benefits of closer contacts with smaller locals, instruction regarding proper procedure, collections and enforcement of the tax law, and many other duties affording a beneficial effect to the Federation and its locals. Detailed reports of the traveling representatives' activities are available for examination by any delegate who wishes to see them.

Note is made of the greatly increased number of state and district conferences. The benefits of same are enumerated. Avoidance of pre-convention commitments is commended and the dangers of contrary action brought forth.

The success of Federation Counsel, General Ansell, in securing favorable interpretations on the Social Security laws for Federation members is cited. An explanation giving the two classes into which our members are divided is made. The fact that hundreds of treasury subjects not fully educated in the rulings pertinent to our business resulted, and still does, in unfavorable rulings and demands on our members. Members are urged to immediately report such demands to the Federation's legal department so that proper appeal can be made. Review is made of the circumstances surrounding the tax responsibility of members who play casual engagements and the remedy outlined. Correspondence to Congress by the National office urging remedial amendments to the Social Security Act so as to procure its benefits for many musicians now without same is shown.

Locals in California, Washington and Oregon are highly praised for their splendid campaign against reactionary efforts to legislate organized labor out of existence. Particular mention is made of the outstanding contribution and leadership displayed by delegates King of Local 6 and Tenney of Local 47 in this fight.

An array of mechanical contrivances calculated to narrow or eliminate the use for live musicians is displayed. Among them "Nova-Chord," "Dance Vision," "Opera on Tour" and its resultant legal involvement, and "Vode Vision."

Explanation is made that it is not always possible or expedient for the National office to meet various problems in the exact manner desired by individual members or locals. That no local can possibly achieve an objective the power of the Federation has failed to accomplish.

A history of relief employment is given. Mention of the activities of the President in securing advances and improvement in the administration of relief to our members. Efforts of various locals and state conferences are commended for the interest and efforts expended by them, in combatting plans injurious to our members on Federal music projects.

Brief summary and comments are made on the social agencies of the governments and the accomplishments and scope of each.

In conclusion, President Weber poses the need of candor and frankness in his report. The obligation placed upon him calls for realities in relating the business of the Federation. It is a prerequisite for the informed and intelligent consideration of the business of the Convention as every delegate is entitled to the benefit of facts.

The report holds the danger of unwieldy conventions feared by many as the result of increased attendance has not developed. The attendance of many small local delegates unable in the past to be at conventions is knitting a firmer bond of understanding between the members of the Federation and has made the objectives and goal of the Federation a living concrete form in the minds and hearts of its vast membership.

Explanation is made of the manner in which committees are chosen and the factors governing the selection. Again the report presents the dangers of circumscribing the employment opportunities of any of its members insofar as their rights to pursue their profession in the place and manner of their choosing.

This committee recommends that every delegate study this report. The report is of particular benefit to the newer delegates. In it will be found not only the details of Federation affairs of the pre-convention period, but a clear and understandable presentation of the basic fundamentals that President Weber has led us to follow with such great advantage and profit.

To comment upon the report is like gilding the lily. The mastery of technical details, display of psychological knowledge, of governmental and social processes, the utter practicality coupled with a moral and spiritual courage worthy of the most exalted devotion displayed in this report moves this committee to a fervent hope that this Federation shall be for many years the beneficiary of the makers.

JOHN E. CURRY,  
VINCENT CASTRONOVO,  
MAUDE E. STERN,  
LEO X. FONTAINE,  
JOSEPH JUSTIANA.

ROBERT C. WILKINSON,  
FRANK E. LEEDER,  
P. CULBERTSON,  
EDW. BRUBAKER,  
A. W. STUEBLING,  
HERBERT W. EDDY,  
SAM M. RIZZO,  
WM. SCHUMACHER,  
ED. A. GICKER,  
P. J. CHRISTMAN,  
CARBON L. WEBER,  
ED. S. MOORE,  
FRED OLDFIELD,  
BURTON S. ROGERS,  
V. L. KNAPP,  
H. JAMES FLACK,  
HARRY WATERHOUSE,  
HENRY G. DRAINE.

The report is adopted by a rising vote.

President Weber returns to the chair. President Weber explains to the Convention the amendments to the WPA bill adopted by Congress which are inimical to the members of the Federation. He suggests that the delegates immediately wire their senators requesting that they assist in having the objectionable features removed from the bill.

The matter is discussed by Delegates King, Steeper, Shephard, Ballard, Dow, Gordon, Kay, Boutwell, Riccardi, Balfe and Miraglia.

A motion is offered that all delegates from the United States wire Senator Alva B. Adams of Colorado, asking him to relent in his economy campaign so as to guarantee the continuance of the WPA musical projects, as well as telegrams to their individual senators.

Further discussed by Delegate Nicoletta.

The motion is unanimously adopted.

The matter is further discussed by Delegates Balfe and Dinkins, President Weber and Delegates Toeber, Steeper, Tallman, Laffell and Ballard.

On motion, the delegates are instructed upon return home to contact their mayors, civic organizations, governors and other influential people and Central Labor Councils requesting their support.

President Weber appoints a committee consisting of Delegates Sterne, Riccardi, Steeper, Castronovo and Dr. Austin, M. C., and an officer of the Federation to act in the matter and interview, if possible, the Senate Committee and the President of the United States in the interest of continuance of the present WPA set up. The committee will meet Tuesday morning at the Hamilton Hotel, Washington, D. C.

Delegate John L. Sullivan addresses the Convention, advising methods of procedure in Washington.

Delegate Curry offers the following motion:

It is hereby moved that one or more Federation officers be appointed by the Chairman to devote his entire time to the proper direction and education of the respective locals in effective methods of propagandizing and securing for music projects the enthusiastic political support of the citizens who receive the services of these projects.

It shall be the duty of the officer or officers to urge and effect compliance by locals until such is accomplished.

This motion to be effective only in case the Federation is effective in its present efforts to have the Federal Music Project continued in its present form.

Unanimously adopted.

Delegate Kiefer addresses the Convention on State Band Tax Bills.

On motion, the rules are suspended and the Convention adjourns at 5:20 P. M. until 7:00 P. M.

**SIXTH DAY**  
**EVENING SESSION**

June 17, 1939.

The session resumed at 7:10 P. M.

A motion is offered that the laws of the Federation be amended to the effect that the time for per diem allowance be extended to 2:00 P. M. Sunday afternoon for those who are required to remain in Kansas City.

Discussed by Delegates Steeper, Sullivan and Kiefer.

An amendment is offered that all delegates that arrived Sunday and that stay over until Sunday after 7:00 A. M. shall be entitled to seven days per diem, other days pro rata.

Discussed by Delegates Sullivan and Tomei.

Adopted.

A motion to reconsider the amendment is adopted.

An amendment to the amendment is offered, that all delegates present at the time of adjournment shall be entitled to seven days per diem.

The amendment to the amendment is adopted.

The motion, as amended, is adopted.

The Committee on Organization and Legislation reports through Chairman Greenbaum.

**RESOLUTION No. 17**

Whereas, Competition of School Bands and Orchestras has in the past years been a matter of great concern and hardship to the membership of the professional musicians; and

Whereas, The professional musician and the music educator are alike concerned with the general acceptance of music as a desirable factor in the social and cultural growth of our country. The music educators contribute to this by fostering the study of music among the children of the country and by developing a keen interest in better music among the masses. The professional musician strives to improve musical taste by providing increasingly artistic performances of worthwhile musical works; and

Whereas, This unanimity of purpose is further exemplified by the fact that a great many professional musicians are music educators and a great many music educators are, or have been actively engaged in the field of professional performances; and

Whereas, The members of High School symphonic orchestras and bands look to the professional organizations for inspiration and become active patrons of music in later life. They are not content to listen to 12-piece ensembles and demand adequate performances, resulting in an increased prestige on the part of professional musicians; and

Whereas, Since it is in the interest of the music educator to attract public attention to his attainments for the purpose of enhancing his prestige and subsequently his income, and it is in the interest of the professional musician to create more opportunities for employment at increased remuneration, it is only natural that upon certain occasions some incidents might occur in which the interests of the members of one or the other group might be infringed upon, either from lack of forethought or lack of ethical standards among individuals.

Therefore, Be It Resolved, in order to establish a clear understanding as to the limitations of the fields of professional musicians and music educators, the American Federation of Musicians adopt the following lines of demarcation.

**I.**

That the field of entertainment in the province of the professional musician. Under this heading include the following:

(a) State and County fairs, civic parades, ceremonies, expositions, community concerts and community center activities, regattas, contests, festivals, athletic games, activities or celebrations and the like.

(b) Functions for the furtherance, directly or indirectly, of any public or private enterprise, functions by chambers of commerce, boards of trade, and commercial clubs or associations.

(c) Any association that is partisan or sectarian in character or purpose.

(d) Functions of clubs, societies, civic or fraternal organizations.

(e) Statements that funds are not available for the employment of professional musicians, or that if the talents of school musical organizations cannot be had, other musicians cannot, or will not be employed or that the school musicians are to play without remuneration of any kind, are all immaterial.

**II.**

The field of music education, including the teaching of music and such demonstrations of music education as do not directly conflict with the interests of the professional musician, is the province of the music educator. Under this heading, so far as they do not conflict with local laws, state or federal laws or statutes, should be included the following:

(1) School functions, initiated by the schools as a part of a school program, whether in a school building or other building.

(2) Community functions, organized in the interests of the schools strictly for educational purposes, such as those that might be originated by the parent-teacher association.

(3) School exhibits, prepared as a part of the school district's courtesies for educational organizations or educational conventions being entertained in the district.

(4) Educational broadcast demonstrations, such as "Music and American Youth" programs, when presented with the sole purpose of acquainting the public with the type of music instruction offered to the children of a community.

(5) Civic occasions, of local, state or national patriotic interest of sufficient breadth to enlist the sympathies and cooperation of all persons, such as those held by the G. A. R., American Legion, and Veterans of Foreign Wars in connection with their Memorial Day Services in the cemeteries. It is understood that af-

fairs of this kind may be participated in only when such participation does not in the least usurp the rights and privileges of local professional musicians.

(6) Benefit performances for local charity, such as the Welfare Federation, Red Cross, hospitals, etc., when and where local professional musicians would likewise donate their services.

(7) Education or civic services that might beforehand be mutually agreed upon by the school authorities and official representatives of the local professional musicians.

Therefore, Be It Further Resolved, That any school band or orchestra, their musical director and/or superintendent of schools or either of them violating any of the provisions of this resolution shall be deemed as being unfair to the Federation.

Therefore, Be It Further Resolved, That this resolution is of such nature as to be deemed an emergency measure and as such emergency measure shall become effective and in full force immediately upon its adoption by this Convention.

DAN H. BROWN,  
Local No. 599.  
CHARLES W. WEEKS,  
Local No. 111.

The report of the Committee is unfavorable and the Convention agrees.

**RESOLUTION No. 18**

Whereas, We are of the firm conviction that "life, liberty and the pursuit of happiness," as guaranteed by the Constitution of the United States of America, means that our government must assume responsibility for the economic welfare and health of the millions of our fellow Americans, who, through no fault of their own, are still without gainful employment, only because private industry has not been able to absorb them; and

Whereas, We are convinced that work relief is the best available means of providing sustenance for the unemployed and needy, and that therefore WPA and PWA are the type projects which should be continued in that they not only permit maintenance of self-respect and retention of skill and experience attainment amongst their recipients, but also serve worthy public purposes and increase necessary consuming power; and

Whereas, The very lives of thousands of our fellow members and their families now employed on federal music projects are being menaced by threatened emasculation of the WPA through drastic reductions in emergency relief appropriations and cuts in present personnel;

Now, Therefore, Be It Resolved, That the 44th National Convention of the American Federation of Musicians, duly assembled this 17th day of June, 1939, in the City of Kansas City, State of Missouri, U. S. A., on its own behalf and in the name of its 135,000 members, does voice its vehement protest against, and condemnation of attempts either to reduce or wipe out the Federal Arts Projects now obtaining under WPA.

And, Be It Further Resolved, That we urge our National Legislators to make adequate appropriations to the end that divers federal works projects, including various arts projects, may be maintained and increased to the extent necessary to properly provide for the economic security of our unemployed brother musicians, and, indeed, of all workers—whether of brain or brawn—in our land, until they can be absorbed by private industry.

And, Be It Further Resolved, That copies of this resolution be sent to the President of the United States of America, to each member of the House of Representatives, to each United States Senator, and to the press.

And, Be It Further Resolved, That a copy of this resolution be sent to the American Federation of Labor with an accompanying letter urging that said Federation exert its every effort to the end that the purposes of this resolution may be accomplished.

JACOB ROSENBERG,  
ROBERT STERNE,  
HARRY A. SUBER,  
Local No. 802.

The subject has been disposed of by previous action of the Convention.

**RESOLUTION No. 22**

Whereas, There exists in the City of Washington, D. C., a number of organizations known as "State Societies," a different society representing each state of the Union and being composed principally of government officials and government employes whose legal residence is in the State whose name the society bears and particularly including in its membership the Senators and Representatives from such State; and

Whereas, In the cases of social functions given by these various State Societies, some of the societies evidence unwavering loyalty to the cause of trade unionism by invariably employing members of the American Federation of Musicians to play at such events, while others of the socie-









LEON W. DuBOIS, Local No. 315.  
 SHELBY N. SMITH, Local No. 435.  
 L. W. McRAE, Local No. 601.  
 LEE JENSEN, Local No. 463.  
 C. P. THIEMONGE, Local No. 256.  
 A. A. ZEISS, Local No. 717.  
 B. CASCIANO, Local No. 466.  
 BRAD SHEPHARD, Local No. 127.  
 MARK SLATTERY, Local No. 196.  
 EVERETT HENNE, Local No. 224.  
 LOUIS H. PERO, Local No. 231.  
 CLEM H. SCHOECHERT, Local No. 469.  
 EDWIN ACKERKNECHT, Local No. 193.  
 GLENN KAY, Local No. 721.  
 PHIL McMASTERS, Local No. 427.  
 HENRY G. DRAINE, Local No. 311.  
 BOB MORRISON, Local No. 80.

The resolution is unanimously adopted.

Executive Officer Parks serves notice that Dallas, Texas, will request that a Convention be held there in the not too distant future.

Delegate Dunsbaugh offers the following resolutions:

**RESOLUTION No. 101**

That the incoming Executive Board be, and is hereby authorized and fully empowered to act upon, dispose of and settle any and all matters or things before this Convention, which for any reason are not acted upon, disposed of or settled at the time the Convention finally adjourns.

Adopted.

**RESOLUTION No. 102**

That the incoming Executive Board be, and is hereby authorized and fully empowered to review all laws, amendments and changes to laws passed by this Convention, and to correlate and correct any errors or inconsistencies that may be in the same.

Adopted.

**RESOLUTION No. 103**  
 That each and every controversy or thing now existent or which may arise in the future touching or concerning the interests and affairs of the Federation, and all matters and things pertaining thereto, be, and the same are hereby referred to the incoming Executive Board, with full power and authority to act as may in the discretion of the said Board be decided.  
 Adopted.

**RESOLUTION No. 104**  
 That the incoming Executive Board be, and is hereby authorized to meet, confer and agree with the National Association of Theatrical Managers and other employers, as to the conditions and wages to govern members of this Federation for the ensuing year, with full power and authority to modify or change existing rules or laws as may, in the discretion of said Board, be considered for the best interests of this Federation and its members.  
 Adopted.

**RESOLUTION No. 105**  
 That the incoming International Executive Board be, and is hereby given full power and authority to promulgate, revise, change and/or readjust all prices for traveling musicians and all other prices in such manner and to such extent as in the opinion of the Board may be for the best interests of the Federation and the members thereof.  
 Adopted.

**INSTALLATION OF OFFICERS**

The following officers-elect were installed by Delegate E. E. Stokes:  
 President—Joseph N. Weber.  
 Vice-President—C. L. Bagley.  
 Secretary—Fred W. Birnbach.  
 Financial Secretary-Treasurer—Harry E. Brenton.

**Executive Board—**

A. C. Hayden  
 C. A. Weaver  
 J. C. Petrillo  
 J. W. Parks  
 Walter M. Murdoch

President Weber addresses closing remarks to the Convention.

The Convention adjourned sine die at 11:45 P. M.

Delegates Shaw and Lott, Traveling Representatives Hooper and Jackson, and Secretary Joste of Local 24 appear before the Board in connection with an investigation of Local 627, ordered by the President of the Federation.

Local 627 is asked to show whether or not it is properly maintained.

Representative Hooper reads his exhaustive report showing irregularities in the conduct of Local 627.

Representative Jackson states his viewpoint on the matter and summarizes his report to President Weber on his investigation.

President Shaw denies all allegations contained in the report of Brother Hooper and Arthur Young & Company, C. P. A. President Lott and Secretary Joste give their viewpoint of the happenings at the special meeting conducted to investigate the complaints against Local 627.

The Board instructs the President to engage the auditor to install a set of books to keep a satisfactory record of the financial transactions of the Local, the expense to be borne by the Local.

The Local is reprimanded for its actions in denying members, who were not suspended, the right to vote.

The Local is instructed to prosecute the violations unearthed by the investigation.

Delegates Culbertson, Becker and Krebs of Local 101, and Traveling Representative Jackson appear before the Board regarding the organizing of the colored musicians in Dayton, Ohio.

The Board decides that the colored musicians in Dayton may be granted a separate charter under an agreement under which Local 101 may supervise the price list and trial of members for violation of wage scale on competitive engagements.

The delegates propound questions pertaining to the application of the transfer laws of the A. F. of M. The information is imparted to the delegates.

Delegate Oscar F. Hild of Local 1, Cincinnati, Ohio, appears before the Board and protests against the appearance of the United States Navy Band at the Canadian Exposition at Ottawa, Ont., Canada, in competition with bands composed of members of the Federation.

President Weber assures Delegate Hild that he will have General Ansell do everything possible to remove this source of competition from a United States service band.

The Board adjourns at 12:15 A. M. until Thursday evening at 8:00 o'clock.

Kansas City, Mo.,  
 June 15, 1939.

President Weber calls the meeting to order at 8:15 P. M.

Delegate Horner of Local 279, London, Ont., Canada, appears before the Board on matters of interest to his Local.

The information requested is imparted to him.

He submits the application of Jack Evans for reinstatement.

A national fee of \$25.00 is designated.

Delegates Cowardin and Kaufman of Local 123, Richmond, Va., appears before the Board and request a re-opening of Case No. 363.

They especially request Williamsburg, Ashland, Orange County and Fork Union. The case is re-opened and the request granted with the exception of Charlottesville.

Delegate Meeder of Local 60, Pittsburgh, Pa., appears before the Board in regard to conditions pertaining to the conditions under which traveling bands play state and county fairs.

He requests a further clarification of the hours of service to be furnished under the provisions of Article XIV. Also of a few small fairs entitled "State Fairs" but really only district in character.

The Board designates State Fairs as Fairs subsidized by States or state-wide in scope.

The Board designates the following limitations:

"Six (6) hours actual service for all functions of the Fair or in connection with the Fair within any twelve (12) hours in a day.

First Class: Overtime, \$1.00 per one-half hour or fraction thereof.

Second Class: Overtime, 75 cents per one-half hour or fraction thereof.

Third Class: Overtime, 50 cents per one-half hour or fraction thereof."

Delegates Sage and Galarda of Local 594, Battle Creek, Mich., appear.

They state the case in which Milton E. Magel, who is held to be unfair by the Federation, engaged Charles Lasin of Local 5 to play. Magel owes members of the Federation \$451.90 in Case No. 139, 1935-1936 Docket, to Paul Whiteman and has tried to make arrangements to pay the claim on the installment plan.

The Board allows payments of \$100.00 down and \$100.00 a month.

Brother W. F. Walker of Local 297 appears in regard to Case No. 1424, 1937-1938 Docket.

He states that the claim should be allowed against the booker rather than the theatre manager, as the manager did not receive the orchestra that he purchased.

The matter is laid over for further investigation.

Delegate Weeks of Local 111, Canton, Ohio, appears before the Board regarding a problem in their jurisdiction in which school musicians are competing with members of the Local on competitive engagements.

The rights of the Local are explained to the delegate.

At 11:40 P. M. the Board adjourns until Sunday at 2:00 P. M.

Kansas City, Mo.,  
 June 18, 1939.

The meeting is called to order at 2:00 P. M.

Delegate Walker of Local 297, Wichita, Kan., appears before the Board in Case No. 1424. He presents the manager's contract in the case, calling for seven girls. The occasion was a Shrine benefit and the orchestra was discharged after playing one day, plus one show.

The payment for the entire unit was arbitrated and the contract for \$1,700 was settled for \$1,300.

Delegate Walker requests that the case be reopened and that he be permitted to procure all facts in the case.

The delegate is advised to procure the evidence and submit same to the President's office with a request for reopening.

Delegates Robert Spittler, John H. Baker, of Local 515; Jack Evans, of Local 223, and Clay W. Reigle appear before the Board in regard to Case No. 1220 and request that the case be reopened and relief be granted to Ray Brown, Francis Polinchok, Harold Campbell, Jimmy Hill, Andrew Zulick and John Kaminsky, all of Local 575; Rudolph Reese, Jr., Local 472; Luther Kreider, Local 135; Donald Matthew, Local 750; Phil Rudolph, Local 139; Howard Felst, Local 139; Clarence Shank, Local 223.

On motion, the fines imposed on the above members are set aside.

Delegate Morrison of Local 80, Chattanooga, Tenn., appears before the Board regarding Station WDDO. The Local requests a ruling on the right of the radio station to designate the salary of an extra man engaged during the winter as part of the allocated quota. The station desires the right to do so in order to discontinue the use of the orchestra during the summer.

The Board rules that the quota must be consumed in the manner provided in the Local's contract and the salary of extra man cannot be part of the quota's expenditure.

Other matters of interest to the Local are discussed and proper information is given to the delegate.

Clay W. Reigle, traveling representative and Delegate Altes of Local No. 21, Columbia, S. C., request ratification of an agreement between the Southern Symphony Orchestra of Columbia and Local No. 21.

The contract is referred to the President's office.

E. C. Shaw appears before the Board in regard to the conditions between Local No. 3 and the colored subsidiary of the Local.

On motion, the matter is referred to the President's office for the purpose of having an officer assigned to St. Louis to try and iron out the situation.

Delegate Lesem of Local 71, Memphis, Tenn., appears before the Board in regard to a proposed De Soto Celebration to be held in Memphis in 1940. He requests a weekly scale for musicians in a Show Boat which will touch points on the Mississippi, Ohio and other rivers. The musicians will room and board on the boat and will play the musical comedy "Show Boat."

The matter is referred to the President's office for the purpose of making a survey of the situation.

Brother Lesem lays before the Board a matter concerning the Tennessee Competitive Band Bill.

The Locals of the State financed the passage of the bill. The Attorney General has declared the bill to be unconstitutional and they desire to appeal to the State Supreme Court.

On behalf of these Locals he requests the Executive Board to assist in defraying the expense of the appeal. They feel that inasmuch as no decision has ever been

**Minutes of the International Executive Board  
 During and After the Convention**

Kansas City, Mo.,  
 June 13, 1939.

President Weber calls the meeting to order at 3:00 P. M.

Delegates Curry, Groom and Radice of Local 62; Haworth and Storrs of Local 204; Mueller and Paige of Local 151; Barrows of Local 746; Swenson of Local 336, and Traveling Representative Reigle appear before the Board and request that the charter of Local 366, Princeton, N. J., be revoked and the territory returned to Local 62. They present charges against Local 366 for violation of the conditions under which the charter was granted and for gross violations of the laws of the Federation.

The charges are ordered sent to Local 366 for its reply.

Delegate Dan H. Brown of Local 599 appears before the Board in regard to conditions in its jurisdiction where the Darke County Fair is held to be unfair. The Local requests that a traveling representative be sent to Greenville August 20 to 25 to assist the Local in the controversy.

The matter is referred to the office of the President.

Delegates McMasters and Alexander of Local 427, St. Petersburg, and Grella of Local 729, Clearwater, Fla., appear before the Board.

Charges of Local 427, St. Petersburg, against Local 729 are read.

Brother Grella presents the defense of Local 729. Brothers McMasters and Alexander submit the rebuttal of Local 427. Brother Grella closes the case for Local 729.

On motion, the Board directs that the Local be investigated and the charges be held in abeyance pending the investigation.

The delegates of Local 427 request permission to change the name of the Local to "Greater St. Petersburg Musicians' Association."

The request is granted. The delegates propound questions in connection with the annual benefit given by the Local.

They are advised that the matter is a local question which must be decided by the Local.

Delegates Zeiss and Holten of Local 717 appear before the Board and request an extension of jurisdiction to include Waterloo and Volmer, Ill. They are instructed as to how to proceed under the law.

They request that inasmuch as Columbia, Ill., has failed to qualify for a charter, that Columbia now be ceded to Local 717. They are instructed to forward the letter of consent from Local 2.

The Local states that it will have no objection to the formation of a subsidiary local in East St. Louis.

The Board adjourns at 5:30 P. M. until Wednesday evening at 8:00 o'clock.

Kansas City, Mo.,  
 June 14, 1939.

President Weber calls the meeting to order at 8:00 P. M.

President Weber reads a telegram from M. J. Flynn, Federation Washington representative, regarding House Joint Resolution 326. A further report will be made tomorrow on the exact nature of the provisions of the bill as affecting the WPA musical projects.

Delegates Muro, Keys and Romeo of Local 20 appear before the Board and propound a number of questions in the interest of the Local.

The request to make recordings of radio stations program is granted only under regular Federation recording price. If stand-by musicians are employed the regular Local single engagement price must be charged.

The Board reaffirms its former decision to the effect that trade groups may combine to broadcast chain commercial programs.

Other information is imparted to the delegates, including the fact that orchestras have the right to advertise that they are radio broadcasting orchestras.

Delegate Hugh Ivey of Local 295, Pocatello, Idaho, appears before the Board and requests relief from considerably lower prices by Locals 413 and 371 in their original jurisdiction.

The laws of the Federation are explained to the delegate by the Chairman.

given by the State Supreme Court in any State, that such a decision would be of value to all Locals of the Federation. The Locals are without funds to prosecute the appeal.

The matter is laid over for further investigation.

He requests the revocation of the charter of Local 197, University, Miss., on account of alleged violation of the laws of the Federation.

He also requests that Local 392, Helena, Ark., be investigated.

He is advised of the necessary procedure under the laws of the Federation.

Delegates De Voe and Rollins of Local 543, Baltimore, Md., request further assistance in the matter of the director of the Baltimore City Colored Orchestra.

Inasmuch as the matter is now in the hands of the President's office, no further action is necessary at this time.

On motion, the Treasurer is authorized to advance \$1,000 on President Weber's convention expense.

Local 344, Meadville, Pa., requests permission to change its name to "The Meadville Musical Society."

The request is granted.

At 5:30 P. M. the Board adjourns until Monday morning at 10:00 o'clock.

Kansas City, Mo., June 19, 1939.

The meeting is called to order at 10.00 A. M.

Case No. 685 is again considered. On motion, the case is referred back to the two Locals for the purpose of trying to reach a mutual agreement.

Application for reinstatement of William Winnick in Local 234, New Haven, Conn.

On motion, Winnick to be reinstated upon payment of \$350.00 in instalments, the balance to be held in abeyance; no National Initiation Fee to be imposed.

The Board considers a telegram from Local 85, Schenectady, N. Y., requesting television information, and as to whether or not a Local price or National price should apply.

The Board also considers Resolution No. 100:

RESOLUTION No. 100

Whereas, It is the duty of this, the 44th Annual Convention of the American Federation of Musicians to legislate laws to the welfare of its membership, and

Whereas, Television is an invention, new and novel, holding an appeal for public demand; and

Whereas, Television is in the stage of infancy,

Be It Resolved, That this 44th Annual Convention of the American Federation of Musicians instruct the President of the American Federation of Musicians to investigate the operation and activities of television broadcasts with the direct purpose to regulate the activities of our members immediately in making sound recordings of any nature which can be used in conjunction with television broadcasts or re-broadcasts.

The matter is referred to the office of the President for proper investigation and further consideration of the Board at a future meeting. A sub-committee of Brenton, Petrillo and the President to make a study of television in the interim, and all Locals be notified not to make any contracts covering television until further notice.

On motion, the Board instructs Edward Canavan to remain in Kansas City in the interests of the Federation as long as necessary, all expenses incidental thereto to be borne by the A. F. of M.

The Social Security Law is discussed, together with the recommendations of General Counsel Ansell. On motion, the Board adopts the following law:

All Locals are instructed and required to pass a law making it mandatory upon their members to use only the Official Federation Contract Form. All members of the Federation playing traveling engagements are permitted to use only such contract blanks as have been approved by the Executive Board of the American Federation of Musicians.

The Board orders the traveling contract blanks revised to conform with the Official Federation Single Engagement Contract Form.

The brief submitted by the delegates from Local 803 is referred to the President's office to be further investigated and referred back to the Board.

RESOLUTION No. 42

Whereas, The American Federation of Musicians since its inception has held jurisdiction over all musical performances

and this jurisdiction has never been challenged; and

Whereas, With the mechanization of the amusement industry the majority percentage of the membership of the American Federation of Musicians were displaced by talking pictures; and

Whereas, With the further progress made by the development of sound, members of the American Federation of Musicians are now facing further inroads on their earning capacity through the use of mechanical devices; and

Whereas, The recorded music used on these devices is made by members of the American Federation of Musicians and is being used in radio stations, theatres and other places of amusement to displace musicians and bring about further disemployment; and

Whereas, At the present time a movement is being made by the International Brotherhood of Electrical Workers and the American Federation of Radio Artists to obtain jurisdiction over the operation of the record playing devices in radio stations and other places of amusement; therefore,

Be It Resolved, That this Convention calls upon the International President and the International Executive Board to petition the Executive Council of the American Federation of Labor to grant jurisdiction over the operation of record playing machines in radio stations, theatres and all other places of amusement, to the end that members of the American Federation of Musicians will at least have a small degree of employment in the operation of these devices which are continuing to displace them.

The matter is referred to the President to investigate and report back to the Board.

RESOLUTION No. 53

Whereas, The field of small miscellaneous jobs is being constantly encroached upon and being absorbed by phonograph machines; and

Whereas, These machines in taverns are exempt from the Ascop Tax, thereby placing the musician at a disadvantage and in many instances loss of work. A large percentage of our smaller locals are members who depend more or less upon work of this nature; and

Whereas, The manufacturers of these machines are constantly coming out with newer and better machines and their ability to get hit records sooner than the musicians themselves have learned to render popular numbers; and

Whereas, Some country legislative bodies have attempted legislation against living music in taverns and clubs and leaving the machines exempt, unpoliced and unsupervised; and

Whereas, The musician finds himself confronted with a robot created and kept alive by members of our own organization. Realizing it is a chain of circumstances or rather set up which local members find themselves unable to combat. The manufacturer of machines purchases the records from a retailer and thereby making the "Home Consumption" clause ineffective; and

Whereas, This situation is constantly growing worse year after year to the detriment of the rank and file of the smaller locals whose members are voicing protest after protest at local meetings;

Be It Therefore Resolved, That the National Executive Board make it a special order of business to make a study of the situation and see what can be done to relieve the condition; in event the National Executive Board finds it advisable, to appoint a sub-committee for this purpose and this committee to report to National Executive Board with their recommendations before the next National Convention.

The resolution is referred to the President for the purpose of entering into necessary negotiations and to report back to a future meeting of the Board.

RESOLUTION No. 63

Whereas, Recordings made by members of the American Federation of Musicians for private recording companies have caused grave unemployment and the displacement of flesh musicians; and

Whereas, These recording companies either cannot or will not control the use of recordings after they are sold over the counter for fear of being sued for secondary boycott; and

Whereas, These records being used in slot machines cause us grave unemployment; and

Whereas, The only avenue left open to the Federation to control the use of recordings is for the Federation to go into the recording business; therefore,

Be It Resolved, That the Executive Board of the American Federation of Musicians investigate the feasibility of the Federation going into the recording business, and if after such investigation it is found practical for the Federation to enter this field, the International Executive Board of the A. F. of M. is hereby empowered to appropriate the necessary funds to go into the manufacturing of recordings.

The Board, after investigation, holds the matter to be impractical at the present time.

RESOLUTION No. 74

A resolution to the Appropriations Committee of the House and Senate of the United States of America in Congress assembled:

Whereas, Plans have been publicly announced by a sub-committee of the House Appropriations Committee to require all persons who have been on relief rolls for a period of 18 months to seek private employment; to develop a system of so-called "security wages" to supplant the "prevailing wages" under which the WPA now pays for work performed on a scale equal to that prevailing in private employment in each locality; to substitute for the existing one-man administrator of the WPA a three-man Board in order to eliminate the social welfare philosophy in the administration of relief; to limit the cost of individual projects to \$25,000, and to curtail and eliminate various white collar projects; and

Whereas, Closed door hearings have been planned by the committee appointed to investigate the WPA set up; and

Whereas, More than a million workers have already been laid off since April 1, 1939, thereby causing 4,000,000 workers to face possible starvation and homelessness and increasing the already growing army of destitute citizens.

Therefore, Be It Resolved, That we unalterably oppose any further reduction of WPA workers at this time, and we urge that all hearings before committee on WPA appropriations be open to the public and all interested persons; and

Be It Resolved, That we urge the enactment of the Coffee Bill which will restore the \$50,000,000 deficiency for the fiscal year in the general appropriation to the WPA, and thereby restore to gainful employment more than one million jobless breadwinners; and

Be It Further Resolved, That we favor the passage of the Casey-Murray Bill which provides an appropriation of \$2,250,000,000 for the coming fiscal year for WPA, estimated to provide employment to three million heads of families who otherwise would stand to be left destitute; and

Be It Further Resolved, That copies of this resolution be forwarded to President Franklin D. Roosevelt, our representatives and senators, to the Chairman of the Appropriations Committee in the House and Senate, and to President William Green of the American Federation of Labor.

RESOLUTION No. 83

Whereas, The Federal Music Projects have made it possible for a greater number of people to enjoy "living" music in the community; and

Whereas, A greater appreciation and understanding of music can lead to the re-employment of many of our members where living music has been replaced; and

Whereas, The Federal Music Projects have put to work many hundreds of musicians and helped to maintain decent living standards for us; and

Whereas, There has been introduced into Congress the Casey-Murray Bill, which calls for the appropriation of \$2,250,000,000 for three million jobs and improvements in the WPA program, thereby materially helping to bring about recovery in our communities;

Therefore, Be It Resolved, That the American Federation of Musicians Convention lend its full support and requests Congressmen to support the Casey-Murray Bill.

The two resolutions are referred to the office of the President.

RESOLUTION No. 75

For several years our Executive Board minutes show we have fought this circuit and corporation through central bodies. Salient conservative efforts have failed. This corporation, through years, has been absolutely non-union, not only with our own profession but with all other trades and crafts.

Seanger covers theatres at Mobile, Ala.; Shreveport, La.; New Orleans, La.; Pensacola, Fla.; Vicksburg, Miss., and connections; Atlanta, Ga.; Fort Worth, Texas, and other points Southern Circuit. Our Federation and its Executive Board know these facts.

Be It Resolved, Herewith by this Convention that we morally condemn the action of Paramount Publix's Theatre Corporation Southern Circuit—Seanger—and call upon the American Federation of Actors, I. A. T. S. E. and all other factors available, to our assistance in order therewith that the employment of our members shall be guaranteed.

The resolution is referred to the office of the President.

RESOLUTION No. 87

Whereas, Negotiations have been in progress for the past year between the officers and International Executive Board of the Federation and the motion picture

producers in an attempt to secure employment for our members in the theatres of this country; and

Whereas, It is evident that the motion picture producers are delaying and evading this issue, which so vitally concerns the economic future of our members;

Therefore, Be It Resolved, That unless satisfactory arrangements are made which will provide for increased expenditures for the employment of musicians in theatres in a sum of not less than \$5,000,000 per annum, the President and the International Executive Board are hereby instructed to notify said motion picture producers that after the fourth day of September, 1939, no member of the A. F. of M. shall be permitted to render service to any motion picture producer or producers.

The matter is laid over until the next meeting with the producers.

RESOLUTION No. 89

Whereas, The widespread introduction of mechanical musical devices in public places has resulted in the permanent displacement of members of the American Federation of Musicians, whereby it is becoming increasingly difficult for them to earn a decent livelihood in their chosen profession, it becomes necessary that some definite effort be made to remedy this obviously unfair situation;

Therefore, Be It Resolved, That the International Executive Board immediately investigate the feasibility of having all musicians who make musical recordings assign performing rights of same to the A. F. of M. or some legal entity created for this purpose to the end that this right may be exercised for the benefit of and in the interest of all musicians in such manner as shall prevent the further displacement and disemployment of professional musicians.

and

RESOLUTION No. 94

Resolved, That no member of the American Federation of Musicians shall directly or indirectly engage in and/or in any manner whatsoever perform any service as an instrumentalist to, on account of, or in connection with any device now known and/or employed in, on account of, or to the mechanical reproduction of sound unless and until such member shall have first executed a complete waiver, surrender, release, and/or assignment of any and all of such member's property and/or performing rights in, on account of, and/or to any such mechanical reproduction of sound unto the American Federation of Musicians on a form and in a manner prescribed by the American Federation of Musicians, vesting thereafter full and complete ownership and control of any and all of such rights absolutely and forever in the American Federation of Musicians.

The Board directs that the President send the resolutions to General Ansell for an opinion.

Executive Officer Hayden retires.

The Board allows Member Hayden the sum of \$500.00 for his services as Legislative Agent during the past fiscal year. Executive Officer Hayden returns.

On motion, the Sergeant-at-Arms is given an allowance of \$50.00 for his services during the Convention.

The matter of a National Price for a Contractor with traveling ballets and like attractions is considered.

On motion, the Board adopts a price for contractors; same to be double the price of a sideman.

The Yellowstone Park situation is considered.

The matter is referred to the office of the President with full power to act.

The Board considers the application of Bernard Pischang for reinstatement.

The Board directs reinstatement without the payment of a National Initiation Fee.

The Board considers a letter from Nicholas Melatti requesting a ruling on his right to return to Atlantic City two nights a week to play an engagement. The Board rules that Melatti does not have such right.

The matter of jurisdiction over turntable machines playing phonograph and electrical transcriptions is considered. The subject matter is referred to the President for proper action.

The Board considers a question concerning Local 403, Willimantic, Conn. The Board orders charges preferred against the Local, same to take the usual course.

The matter of symphonic recordings is laid over until the next meeting of the Board.

At 12:15 the Board adjourns subject to the call of the Chair.





RHINELANDER: Waverley Beach Dance Hall, Hank Turban, Mgr. ROTHSCHILD: Rhyner, Lawrence. SNEBOYAN: Kohler Recreation Hall. SLINGERS: Bue, Andy, alias Buege, Andy. SPLIT ROCK: Faltz, Joe., Manager, Split Rock Ballroom. STEVENS POINT: Midway Dance Hall. STOUGHTON: Barber Club, Barber Brothers, Proprietors. STRATFORD: Kraus, L. A., Manager, Rozellville Dance Hall. STURGEON BAY: DeFos, F. G. SUPERIOR: Willett, John. TIGERTON: Michiske, Ed., Manager, Tigerton Dells Resort. TOMAH: Cramm, E. L. VALDERS: Mallman, Joseph. WAUSAU: Vogl, Charles. WAUTOMA: Passarelli, Arthur. WYOMING CASPER: Oasis Club, The, A. E. Schmitt, Manager. WHINNERY, C. I., Booking Agent. CHEYENNE: Wyoming Consistory. DISTRICT OF COLUMBIA WASHINGTON: Alvis, Ray C. Ambassador Hotel. Berenguer, A. C. Burroughs, H. F., Jr. Columbian Musicians Guild, W. M. Lynch, Manager. Constitution Hall. D. A. R. Building. Dude Ranch. Faerber, Matthew J. Hayden, Phil. Hi-Hat Club. Hule, Lim, Manager, La Paree Restaurant. Hurwitz, L., Manager, The Cocomo Grove. Kavakos Cafe, Wm. Kavakos, Manager. Kipnis, Benjamin, Booker. Lynch, Buford. Melody Club. Pirate's Den. CANADA ALBERTA CALGARY: Dowsley, C. L. BRITISH COLUMBIA VICTORIA: Shrine Temple. MANITOBA WASSAGAMING: Pedlar, C. T., Dance Hall, Clear Lake. ONTARIO CORUNNA: Pier, William Richardson, Proprietor. HAMILTON: Delta High School Auditorium. Dumbbells Amusement Co., Capt. M. W. Plunkett, Manager. Technical High School Auditorium. Westdale High School Auditorium. LONDON: Cooley, Sam A. Palm Grove. NIAGARA FALLS: Niagara Falls Badminton and Tennis Club. Saunders, Chas. E., Lessee of The Prince of Wales Dance Hall. OTTAWA: Lido Club. PETERBOROUGH: Collegiate Auditorium. Peterborough Exhibition. SARNIA: Blue Water Inn, Thomas Kemsley, Proprietor. TORONTO: Andrews, J. Brock. Central Toronto Liberal Social Club. Clarke, David. Cockerill, W. H. Eichen, Leonard. Eison, Murray. Henderson, W. J. LaSalle, Fred. Fred LaSalle Attractions. O'Byrne, Margaret. Savarin Hotel. Silver Slipper Dance Hall. Urban, Mrs. Marie. WOODSTOCK: South Side Park Pavilion. QUEBEC MONTREAL: Weber, Al. Wynness, Howard. GHERBROUKE: Eastern Township Agriculture Association. STE. MARC-EVITE: Domaine D'Estere. SASKATCHEWAN SASKATCHEON: Cuthbert, H. G. MISCELLANEOUS American Negro Ballet. Blaxox, Paul, Manager, Pee Bee Gee Production Co., Inc. Bowley, Ray. Brau, Dr. Max, Wagnerian Opera Co.

Carr, June, and Her Parisienne Creations. Currie, Mr. and Mrs. R. C., Promoters of Fashion Shows. Curry, R. C. Darktown Scandals, Ida Cox and Jake Shankle, Mgrs. Darragh, Don. Del Monte, J. P. Edmonds, E. E., and His Enterprises. Ellis, Robert W., Dance Promoter. Fiesta Company, George H. Boles, Manager. Gabel, Al. J., Booking Agent. Ginsburg, Max, Theatrical Promoter. Gonis, George F. Itanovic, M. L., Promoter. Helm, Harry, Promoter. Heiney, Robt., Trebor Amusement Co. Hendershott, G. B., Fair Promoter. Hot Cha Revue (known as Moonlight Revue), Prather & Maley, Owners. Hoxie Circus, Jack. Hyman, B. Jazzmania Co., 1934. Kane, Lew, Theatrical Promoter. Katz, George. Kauneonga Operating Corp., F. A. Scheffel, Secretary. Kessler, Sam, Promoter. Kinsey Players Co. (Kinsey Kennedy Co.). Lasky, Andre, Owner and Manager, Andre Lasky's French Revue. Lawton, Miss Judith. Lester, Ann. London Intimate Opera Co. McConkey, Mack, Booker. McCryer, William, Promoter. McKay, Gail B., Promoter. McKintley, N. M. Miller's Rodeo. Monmouth County Firemen's Association. Monoff, Yvonne. Mumm, Edward F., Promoter. Nash, L. J. National Speedathon Co., N. K. Antrim, Manager. O'Hanrahan, William. Opera-on-Tour, Inc. Plumley, L. D. Rogers, Harry, Owner, "Frisco Follies." Rudnick, Max, Burlesque Promoter. Santoro, William, Steamship Booker. Scottish Musical Players (traveling). Shavitch, Vladimir. Snyder, Sam, Owner, International Water Follies. Sponser, Les. Steamship Lines. American Export Line. Savannah Line. Thomas, Gene. Thompson, J. Nelson, Promoter. Todd, Jack, Promoter. "Uncle Ears Smith Barn Dance Frollic Co." Walkathon, "Moon" Mullins, Proprietor. Welsh Finn and Jack Schenck, Theatrical Promoters. Wheelock, J. Riley, Promoter. White, Jack, Promoter of Style Shows. Wiley, Walter C., Promoter of the "Jitterbug Jam-boree." Wolfe, Dr. J. A. Yokel, Alex, Theatrical Promoter. "Zorline and Her Nudists." THEATRES AND PICTURE HOUSES Arranged alphabetically as to States and Canada. ARIZONA PHOENIX: Rex Theatre. YUMA: Lyric Theatre. Yuma Theatre. KANSAS NOT SPRINGS: Beat Theatre. Paramount Theatre. Princess Theatre. Spa Theatre. State Theatre. PARIS: Wiggins Theatre. CALIFORNIA BRAWLEY: Brawley Theatre. CARMEL: Filmst Theatre. CROMA: Croms Theatre. DINUBA: Strand Theatre. EUREKA: Liberty Theatre. Rialto Theatre. State Theatre. FORT BRAGG: State Theatre. FORTUNA: Fortuna Theatre. GILROY: Strand Theatre. HOLLYWOOD: Andy Wright Attraction Co. LONG BEACH: Strand Theatre. LOS ANGELES: Ambassador Theatre. Burbank Theatre. Follies Theatre. Frollics Theatre, J. V. (Pete) Frank and Roy Dalton, Operators. Million Dollar Theatre. Harry Popkin, Operator. LEVELAND: Rialto Theatre. MARYSVILLE: Liberty Theatre. State Theatre. MODESTO: Lyric Theatre. Prince's Theatre. State Theatre. Strand Theatre.

PALM SPRINGS: Plaza Theatre. UKIAN: State Theatre. YUBA CITY: Smith's Theatre. COLORADO COLORADO SPRINGS: Liberty Theatre. Tompkins Theatre. CONNECTICUT BRIDGEPORT: Park Theatre. DARIEN: Darien Theatre. HARTFORD: Crown Theatre. Liberty Theatre. MYSTIC: Strand Theatre. NEW CANAAN: Play House. NEW HAVEN: White Way Theatre. TAPPANVILLE: Hillcrest Theatre. WESTPORT: Fine Arts Theatre. WINSTED: Strand Theatre. DELAWARE BIDDLETOWN: Everett Theatre. FLORIDA HOLLYWOOD: Florida Theatre. Hollywood Theatre. Ritz Theatre. LAKELAND: Lake Theatre. WINTER HAVEN: Ritz Theatre. IDAHO BLACKFOOT: Mission Theatre. Nuart Theatre. IDAHO FALLS: Gayety Theatre. Rio Theatre. REXBURG: Elk Theatre. Romance Theatre. ST. ANTHONY: Rialto Theatre. Roxy Theatre. ILLINOIS CARLINVILLE: Marvel Theatre. FREEPORT: Winnishiek Players Theatre. GENEVA: Fargo Theatre. LINCOLN: Grand Theatre. Lincoln Theatre. ROCK ISLAND: Riviera Theatre. STREATOR: Granada Theatre. INDIANA INDIANAPOLIS: Civic Theatre. Mutual Theatre. NEW ALBANY: Grand Picture House. Kerrigan House. TERRE HAUTE: Rex Theatre. VINCENNES: Moon Theatre. IOWA COUNCIL BLUFFS: Liberty Theatre. Strand Theatre. DUBUQUE: Spensley-Orpheum Theatre. SIOUX CITY: Soff Theatre Interests. WASHINGTON: Graham Theatre. KANSAS EL DORADO: Erie Theatre. INDEPENDENCE: Beldorf Theatre. KANSAS CITY: Art Theatre. Midway Theatre. LAWRENCE: Dickinson Theatre. Granada Theatre. Jayhawk Theatre. Pattee Theatre. Varsity Theatre. LEAVENWORTH: Abdallah Theatre. Ritz Theatre. PARSONS: Ritz Theatre. WINFIELD: Ritz Theatre. KENTUCKY ASHLAND: Capitol Theatre. Grand Theatre. LOUISIANA LAKE CHARLES: Palace Theatre. WEST MONROE: Happy Hour Theatre. MAINE PORTLAND: Cameo Theatre. Darling Theatre. Keith Theatre. MARYLAND BALTIMORE: Belnord Theatre. Boulevard Theatre. Community Theatre. Forrest Theatre. Grand Theatre. Jay Theatrical Enterprise. Palace Picture House. Regent Theatre. Rivoli Theatre. State Theatre. Tangle Amusement Co. ELKTON: New Theatre.

MASSACHUSETTS ATLEBORO: Bates Theatre. Union Theatre. BOSTON: Casino Theatre. Park Theatre. Tremont Theatre. BROCKTON: Majestic Theatre. Modern Theatre. CHARLESTOWN: Thompson Square Theatre. FITCHBURG: Majestic Theatre. Strand Theatre. HAVERHILL: Lafayette Theatre. HOLYOKE: Holyoke Theatre. LOWELL: Capitol Theatre. Crown Theatre. Gates Theatre. Rialto Theatre. Tower Theatre. MEDFORD: Medford Theatre. Riverside Theatre. NEW BEDFORD: Bayliss Square Theatre. ROXBURY: Liberty Theatre. SOMERVILLE: Capitol Theatre. Somerville Theatre. SOUTH BOSTON: Strand Theatre. STOUGHTON: State Theatre. MICHIGAN BAY CITY: Temple Theatre. Washington Theatre. DETROIT: Adam Theatre. Broadway Theatre. Downtown Theatre. DOWAGIAC: Century Theatre. GRAND HAVEN: Crescent Theatre. RIO RAPID: Rialto Theatre. Savoy Theatre. LANSING: Garden Theatre. Orpheum Theatre. Plaza Theatre. MT. CLEMENS: Bijou Theatre. Macomb Theatre. NILES: Riviera Theatre. SAGINAW: Michigan Theatre. SAULT STE. MARIE: Temple Theatre. MINNESOTA HIBBING: Astor Theatre. NEW ULM: Lyric Theatre. Time Theatre. MISSISSIPPI JACKSON: Alamo Theatre. Booker Theatre. LAUREL: Arabian Theatre. Jean Theatre. Strand Theatre. PASCAGOULA: Nation Theatre. PAWS CHRISTIAN: Avalon Theatre. ST. LOUIS: A. and G. Theatre. YAZOO: Yazoo Theatre. MISSOURI KANSAS CITY: Liberty Theatre. ST. JOSEPH: Lewis Charwood Theatre. ST. LOUIS: Ambassador Theatre. Loew's State Theatre. Missouri Theatre. St. Louis Theatre. WEBB CITY: Civic Theatre. WEBSTER GROVE: Ozark Theatre. NEBRASKA GRAND ISLAND: Empress Theatre. Island Theatre. KEARNEY: Empress Theatre. Kearney Opera House. NEW HAMPSHIRE NASHUA: Colonial Theatre. Park Theatre. NEW JERSEY ATLANTIC CITY: Royal Theatre. BOGOTA: Queen Ann Theatre. BOUND BROOK: Lyric Theatre. BUTLER: New Butler Theatre. CARTERS: Ritz Theatre. CLIFTON: Strand Theatre. FLEMINGTON: Strand Theatre. FRENCHTOWNS: Gem Theatre. GLASSBORO: Glassboro Theatre. HACKETTSTOWN: Strand Theatre. JERSEY CITY: Cameo Theatre, Mr. Mo-Keon, Manager. Capitol Theatre. Fulton Theatre. Majestic Theatre. Monticello Theatre. Rialto Theatre. State Theatre. Tivoli Theatre. Transfer Theatre.

LANBERTVILLE: Strand Theatre. LAKEWOOD: Palace Theatre. Strand Theatre. LITTLE FALLS: Oxford Theatre. LONG BRANCH: Paramount Theatre. LYNDHURST: Ritz Theatre. METCONG: Palace Theatre. NEWARK: Court Theatre. Essex Theatre. NEWTON: Newton Theatre. PATERSON: Capitol Theatre. Plaza Theatre. State Theatre. PITMAN: Broadway Theatre. POMPTON LAKES: Pompton Lakes Theatre. SUMMIT: Strand Theatre. TOMS RIVER: Traco Theatre. WESTWOOD: Westwood Theatre. NEW YORK AMSTERDAM: Orpheum Theatre. AUBURN: Capitol Theatre. BEACON: Beacon Theatre. Roosevelt Theatre. BRONX: Bronx Opera House. News Reel Theatre (Bronx). Tremont Theatre. Windsor Theatre. BROOKLYN: Borough Hall Theatre. Brooklyn Little Theatre. Classic Theatre. Gaiety Theatre. Halsey Theatre. Liberty Theatre. Mapleton Theatre. Parkway Theatre. Star Theatre. BUFFALO: Eagle Theatre. Old Vienna Theatre. DOLBEVILLE: Strand Theatre. FALCONER: State Theatre. GLENS FALLS: State Theatre. GOSHEN: Goshen Theatre. JOHNSTOWN: Electric Theatre. MT. KISCO: Playhouse Theatre. NEWBURGH: Academy of Music. Apollo Theatre. Arcade Theatre. Beacon Theatre. Belmont Theatre. Beneson Theatre. Hienheim Theatre. Grand Opera House. Irving Place Theatre. Loconia Theatre. Olympia Theatre. People's Theatre (Bowery). Provincetown Playhouse. Schwartz, A. H., Century Circuit, Inc. Washington Theatre (145th St. and Amsterdam Ave.). West End Theatre. NIAGARA FALLS: Hippodrome Theatre. PELHAM: Pelham Theatre. Poughkeepsie: Liberty Theatre. Playhouse Theatre. TROY: Bijou Theatre. LONG ISLAND, N. Y. FREEPORT: Freeport Theatre. HICKSVILLE: Hicksville Theatre. HUNTINGTON: Huntington Theatre. LOCUST VALLEY: Red Barn Theatre. MINEOLA: Mineola Theatre. SAG HARBOR: Sag Harbor Theatre. SEA CLIFF: Sea Cliff Theatre. SOUTHAMPTON: Southampton Theatre. NORTH CAROLINA DURHAM: New Duke Auditorium. Old Duke Auditorium. GREENSBORO: Carolina Theatre. Imperial Theatre. National Theatre. HENDERSON: Moon Theatre. HIGH POINT: Center Theatre. Paramount Theatre. KANAPLIS: New Gem Theatre. W. M. C. A. Theatre. LENOIR: Avon Theatre. NEWTON: Catawba Theatre. WATGAWA Theatre. WINSTON-SALEM: Colonial Theatre. Hollywood Theatre. NORTH DAKOTA FARGO: Princess Theatre. OHIO AKRON: DeLuxe Theatre. FREMONT: Fremont Opera House. Parismount Theatre.

LIMA: Faurot Theatre. Lyric Theatre. Majestic Theatre. MARIETTA: Hippodrome Theatre. Lutnam Theatre. MARION: Ohio Theatre. State Theatre. MARTINS FERRY: Elzane Theatre. Fenray Theatre. SPRINGFIELD: Liberty Theatre. OKLAHOMA BLACKWELL: Inva Theatre. Midwest Theatre. Palace Theatre. Rivoli Theatre. CHICKASAW: Ritz Theatre. ENID: Aztec Theatre. Criterion Theatre. New Mecca Theatre. NORMAN: Sooner Theatre. University Theatre. Varsity Theatre. OKMULGEE: Inca Theatre. Orpheum Theatre. Yale Theatre. PINDER: Winter Garden Theatre. SHAWNEE: OJone Theatre. OREGON MEDFORD: Holly Theatre. Hunt's Criterion Theatre. PORTLAND: Broadway Theatre. Moreland Theatre. Oriental Theatre. Playhouse Theatre. Studio Theatre. Venetian Theatre. PENNSYLVANIA ERIE: Colonial Theatre. FRACKVILLE: Garden Theatre. Victoria Theatre. HAZLETON: Capitol Theatre, Bud Irwin, Manager. PALMERTON: Colonial Theatre. Palm Theatre. PHILADELPHIA: Apollo Theatre. Bijou Theatre. Lincoln Theatre. PITTSBURGH: Pittsburgh Playhouse. READING: Berman, Lew, United Chain Theatres, Inc. YORK: York Theatre. RHODE ISLAND EAST PROVIDENCE: Hollywood Theatre. NEWPORT: Shea's Paramount Theatre. PAWTUCKET: Strand Theatre. PROVIDENCE: Bijou Theatre. Homes Liberty Theatre. Capitol Theatre. Empire Theatre. Hope Theatre. Liberty Theatre. Palace Theatre. Playhouse Theatre. Uptown Theatre. SOUTH CAROLINA COLUMBIA: Town Theatre. TENNESSEE FOUNTAIN CITY: Palace Theatre. JOHNSON CITY: Criterion Theatre. Liberty Theatre. Majestic Theatre. Tennessee Theatre. MEMPHIS: Princess Theatre. Susora Theatre, 849 Jackson Ave. Susore Theatre, 279 North Main St. TEXAS BROWNSVILLE: Capitol Theatre. Dittman Theatre. Dreamland Theatre. Queen Theatre. BROWNWOOD: Queen Theatre. EDINBURGH: Valley Theatre. FORT WORTH: Little Theatre. LA PERIA: Bijou Theatre. LONSVIEW: Liberty Theatre. LUBBOCK: Lindsey Theatre. Lyric Theatre. Prince Theatre. Rex Theatre. LUFKIN: Texan Theatre. MEXIA: American Theatre. MISSION: Mission Theatre. PHARR: Texas Theatre. PLAINVIEW: Fair Theatre. PORT NECESSITY: Lyric Theatre. RAYMONDVILLE: Ramon Theatre. SAN ANGELO: City Auditorium. Ritz Theatre. Texas Theatre.

- SAN ANTONIO:**  
Zaragoza Theatre.
- SAN DENISO:**  
Palace Theatre.  
Rivoli Theatre.
- TEMPLE:**  
High School Auditorium.
- TYLER:**  
High School Auditorium Theatre.
- UTAH**
- COBAN:**  
Capitol Theatre.
- VIRGINIA**
- LYNCHBURG:**  
Belvedere Theatre.  
Gayety Theatre.
- ROANOKE:**  
American Theatre.  
Park Theatre.  
Rialto Theatre.  
Roanoke Theatre.
- WINCHESTER:**  
New Palace Theatre.
- WEST VIRGINIA**
- CHARLESTON:**  
Capitol Theatre.  
Kearse Theatre.
- CLARKSBURG:**  
Opera House.  
Robinson Grand Theatre.
- GRUNDY:**  
Lynwood Theatre.
- HOLIDAYSCOVE:**  
Lincoln Theatre.  
Strand Theatre.
- HUNTINGTON:**  
Palace Theatre.
- NEW CUMBERLAND:**  
Manos Theatre.
- WEIRTON:**  
Manos Theatre.  
State Theatre.
- WELLSBURG:**  
Palace Theatre.  
Strand Theatre.
- WISCONSIN**
- ANTIGO:**  
Home Theatre.
- CHIPPEWA FALLS:**  
Loop Theatre.  
Rivoli Theatre.
- MEMASHA:**  
Orpheum Theatre.
- MERRILL:**  
Cosmo Theatre.
- WATERTOWN:**  
Savoy Theatre.
- WAUBAU:**  
Ritz Theatre.
- DISTRICT OF COLUMBIA**
- WASHINGTON:**  
Rialto Theatre.  
Universal Chain Theatrical Enterprises.
- CANADA**
- MANITOBA**
- WINNIPEG:**  
Beacon Theatre.  
Dominion Theatre.  
Garrick Theatre.  
Rialto Theatre.
- ONTARIO**
- HAMILTON:**  
Granada Theatre.  
Lyric Theatre.
- OTTAWA:**  
Center Theatre.  
Little Theatre.  
Rideau Theatre.
- PETERBOROUGH:**  
Regent Theatre.
- ST. CATHARINES:**  
Granada Theatre.
- ST. THOMAS:**  
Granada Theatre.
- TORONTO:**  
Arcadian Theatre.  
Brock Theatre.  
Capital Theatre.  
Century Theatre.  
Community Theatre.  
Crown Theatre.  
Cum Bac Theatre.  
Granada Theatre.  
Madison Theatre.
- QUEBEC**
- MONTREAL:**  
Capitol Theatre.  
Imperial Theatre.  
Palace Theatre.  
Princess Theatre.  
Stella Theatre.
- SHERBROOKE:**  
Granada Theatre.  
His Majesty's Theatre.
- SASKATCHEWAN**
- REGINA:**  
Grand Theatre.
- SASKATOON:**  
Capitol Theatre.  
Daylight Theatre.



# Yowsah!

## BEN BERNIE'S LADS PREFER CONNS



**BEN'S** music and radio patter are popular wherever people dine and dance or wherever air waves travel. For 3 years he did the commercial over NBC network for "Pabst;" then followed 3 years over NBC network for American Can. Recently he completed a long engagement on CBS chain with Lew Lehr for "Half and Half." Now at Hotel Astor Roof, New York City, for the summer.

"Ben Bernie and all the Lads" have become a national institution. Conn instruments share their spotlight, as indicated by these photographs. Ask your dealer about Conns today. Or write for free book. Please mention instrument.

C. G. Conn, *Inc.*, 923 Conn Bldg., Elkhart, Ind.



Ben Bernie; George Bone, Conn 214 Conqueror alto saxophone; Mannie Frager, Frank Myers, Conn 104 tenor saxophones.



**BEN'S TRUMPET SECTION**—Left to right: "Bud" Sawyer, "Bunny" Snyder, Harry Waldman, all play Conn 225 trumpets.



**BEN'S 1st CHAIR MEN**—Left to right: Ben Bernie; Bunny Snyder, 1st trumpet; Alfred Evans, Musical Director; Mannie Frager, 1st saxophone.



Left to right: Mannie Frager, Frank Myers, both play 104 Conn tenors; George Bone, also in sax section, plays 104 Conqueror alto.

ALL CONN TESTIMONIALS GUARANTEED TO BE VOLUNTARY AND GENUINE EXPRESSIONS OF OPINION FOR WHICH NO PAYMENT OF ANY KIND HAS BEEN OR WILL BE MADE

**SASKATCHEWAN**

**REGINA:**  
Grand Theatre.

**SASKATOON:**  
Capitol Theatre.  
Daylight Theatre.

**PIPE 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.

Counsel (to police witness): "But if a man is in his hands and knees in the middle of the road, does that prove he is drunk?"  
Policeman: "No, sir, it does not, but this one was trying to roll up the white line."  
The governor picked up the phone and called long distance: "I want to speak to 'Killer' Demoff, at the state prison," he said excitedly.  
"Sorry," a voice answered, "but your party's just hung up."  
"Gertie," said her father, "I don't mind your young man smoking my cigars, but I do object to him taking the morning paper when he says good night."

**AT LIBERTY**

**AT LIBERTY**—Flute and Clarinet player, wide experience; taught band two years in Chicago; was in German and American military bands; repairman on tools and machines 15 years; wishes permanent position in factory or municipal band, Union; all offers will be answered. E. Johnson, 1323 Eighth St., Beloit, Wis.

**AT LIBERTY**—Pianist, Hammond Organist, desires association with violinist and cellist who double other instruments; objective: a 1933-34 location, New Jersey or New York area, available after Sept. 15. Fred A. Winkler, Spring Lake, N. J. Phone 1784.

**AT LIBERTY**—Drummer, Union; age 30; 13 years' experience; cut anything; plenty of solid sending and solo flash man; neat, sober, reliable; free to travel; any good proposition considered. A. A. Musclich, Local 803, A. F. of M., 50th Street and Sixth Ave., New York, N. Y.

**AT LIBERTY**—String Bass, solid tone, bow and slap; young, sober, reliable; wide experience dance, concert, shows; double Hungarian Cymbalom, also arrange Hungarian music in authentic Gypsy style; go anywhere on reliable offer; I don't misrepresent, so don't you. Paul Irgony, 1833 Orchard, Chicago, Ill.

**FOR SALE**—Clarinetist, formerly of 6th U. S. P. A. Band; age 31; also composer and arranger of the famous Cor-rizzo and Bonaventura marches; now soloist, Brown & Lynch Band, American Legion, Easton, Pa. Russell MacPherson, 29 South Main St., Easton, Pa.

**AT LIBERTY**—Pianist, all round experience; specialist in Cuban, Argentine and Spanish dance music; can read and take; reliable, good habits; will travel or locate anywhere; preferably in California. Oscar M. Beltran, Local 802, 1267 82nd Ave., New York, N. Y.

**AT LIBERTY**—Girl, string bass, vocalist; age 25; wishes to join reliable dance band; member of Local 302. Miss Phyllis Barry, 315 Walnut St., Greenville, Ohio.

**AT LIBERTY**—A-1 String Bass-Saxophone; concert band-orchestra; Lacrosse; age 39; wants position, anything, drive car, truck, trailer; West, Southwest only for alling child; locate permanently. Bass, Room 407, 1545 Broadway, New York, N. Y.

**AT LIBERTY**—Piano Player-Modern Drummer, want position together; both young, reliable, sober; drummer socializes, unusual voice and range; piano, modern choruses that are different; we have something to offer, do you? Details upon request. Don Bell, Coalport, Pa.

**AT LIBERTY**—Violin and arranger, Union; single; read anything; fine swing fiddle or solo work; double Bass; had own band nine years; have complete orchestra equipment; trailer, stands, arrangements. P. A. System, etc. Geo. Rice, 4254 Potomac, St. Louis, Mo.

**FOR SALE OR EXCHANGE**

**FOR SALE**—Ritminto Clarinet, A. full Boehm system; without case, \$25.00; also high-pitch Bb Boehm Clarinet. F. A. Crawford, 1003 Taylor St., Topeka, Kan.

**FOR SALE**—Selmer Oboe, Conservatory system, automatic octave key, fine condition, price \$125.00. William B. Hynes, 3736 Washington Ave., Pittsburgh, Pa.

**FOR SALE**—String Bass, three-quarter size, Italian, very old, in perfect condition; beautiful tone quality; price reasonable; also have two used tube saxophones, will sell

for \$1.00 apiece. Musicians, 606 Hindlander Ave., Bronx, New York, N. Y.

**FOR SALE**—Genuine Gemunder Viola, 1887; beautiful instrument; soulful tone; one three-quarter size Violin, old; one old viola, French, very good. R. H. Eldbard, 131 Benedict St., Watertown, N. Y.

**FOR SALE**—Real old lute, deep toned; one Cello and three very good Violins; reasonably priced; for further information please write. Miss Eva R. MacLenn, 57 Beecher Ave., Waterbury, Conn.

**FOR SALE**—Deagan Xylophone, No. 878, 3 1/2 octaves, F to C, bars 1 2/8 x 15/16; sanded wood frame; walnut finish; reasonable; cash; excellent condition; for radio, concert, dance or home; sacrifice, \$45.00. Fred D. Krain, 50 Grand Ave., Oshkosh, Wis.

**FOR SALE**—Selmer B Flat Tenor Sax, practically new, latest model, 54L, in 4942 condition. Aero case, with Meyer mouthpiece and Deagan combination stand, \$125.00. H. Garrett Paul, 530 North Centre St., Potomac, Pa.

**WANTED**

**WANTED**—Musicians for state hospital orchestra; First Trumpet, Drums, Cello double Trombone; must be single. Thomas Hicks, Box 1519, San Antonio, Texas.

**WANTED**—German Machine Trumpet. C. Morgan, 11 Brookwood St., East Orange, N. J.

**WANTED**—Used genuine Heckel Bassoon; must be in good condition. E. K. Olson, 4341 21st Ave., South, Minneapolis, Minn.