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NO. 4

CHICAGO OPERA ORCHESTRA IN AN INSPIRING SCENE

Twenty-fifth Concert Sponsored by Chicago Federation of Musicians—Estimated 330,000 Music Lovers Tax Capacity of Grant Park.

By HARRY E. BRENTON

The picture on this page depicts what was truly an inspiring scene. It is of the twenty-fifth concert at Grant Park in Chicago on July 24th of the summer season series of 1939.

While it is quite generally conceded that pictures tell a story far better than words, there are exceptions and this is one of the exceptions. No picture nor set of pictures could possibly tell or convey to the mind the enormousness and enthusiasm of this great concert. It was estimated by Chicago papers and police that it was a gathering of 330,000, the largest, perhaps, in the history of the world of just plain music lovers; a voluntary assemblage with only one object in view—MUSIC.

Miss Lily Pons and Andre Kostelanetz were the added attraction to the eighty-five members of the Chicago Opera Orchestra. Both of these artists can always

respond to good music given under proper conditions. The result was astounding; people flocked and called for more. An institution had begun to grow; the city, under Mayor Kelly, responded in its wholehearted way; also the Chicago Park Commissioners under that great lover of music, R. J. Dunham (both intimate friends of Petrillo, who had grown to respect and love the man).

Could Petrillo have done this alone? The answer is clearly—No. While it is

first arrival was a lady, 74 years old, who came at 8:00 A. M. to get the particular seat she has occupied each summer evening for years. From then on, the stream began to arrive. It was an orderly, happy crowd, void of all the aspects of circus gatherings. They came from all walks of life; old, young, rich and poor. At rehearsal at 10:00 A. M., when Miss Pons learned of the old lady, she jumped off the stage, rushed over to her, shook hands, and gave her all the autographs she wished.

At the evening concert, after a particularly fine exhibition of coloratura art, the audience went frantic in its applause, so much so that Miss Pons beckoned the orchestra to rise and receive part of it; but not a man moved—they knew it was for her. Chicago musicians are not in the habit of claiming credit not theirs.

The climax of the entire evening was at the close, when Lily Pons and Andre Kostelanetz dragged Jimmie Petrillo between them to the microphone, and then the audience did go wild. It was a gracious gesture on the part of these two artists, and the audience evidently appreciated it. Petrillo then gave one of those snappy speeches for which he is famous, hard-hitting and straight from the shoulder; gave all the credit to the Park Board and

80TH SEASON WORCESTER MUSIC FESTIVAL IS AN ARTISTIC TREAT

The Policy of the Worcester Festival Has Been to Present the Greatest Artists of the Day.

ALBERT STOESEL CONDUCTS

Young American Conductor Equally at Home in Opera, Choral and Symphonic Works.

The Worcester Music Festival's long record of continuous service has been founded on that vital thing, a chorus. Whatever other forms of music or its allied arts Worcester may present, it will always wish to be known as a choral festival. Its beginnings were humble, originating in the homely industry of various singing societies in Worcester, Mass., and the nearby towns. The first "musical con-



THE LILY PONS-ANDRE KOSTELANETZ CONCERT, GRANT PARK, CHICAGO, JULY 24TH, 1939. ATTENDANCE, ESTIMATED BY POLICE AND NEWSPAPER WRITERS, 330,000

draw huge crowds, but when you consider that here were over ten times the number of people they have ever drawn, we must believe the principal attraction was music.

The stadium itself in Grant Park cannot seat such a throng, but it occupied all space outside the stadium, overlooking same between 11th and 13th Streets and from Erickson to Columbus Drives, four solid blocks. While all could not see, all could hear clearly and distinctly, due to the magnificent public address system.

These concerts are sponsored by the Chicago Federation of Musicians and the Chicago Park District. While it is common knowledge that James C. Petrillo is President of the Chicago Federation of Musicians, it is not so well known that he is one of five commissioners of the Chicago Park Board who have at their disposal millions of dollars to beautify the vast number of parks and provide outside entertainment for Chicago's millions of people.

The accompanying picture is at first glance merely a record of a great event. But it is more than that. It is the climax of five years of hard, unceasing work, the fulfilling of a dream which was the brain child of Jimmie Petrillo.

The beginning was small, I believe \$53,000 donated by the Chicago Federation of Musicians to prove to the powers which be that the Chicago public would

true he was the dynamic force behind it all, it needed and received the wholehearted support and help of a really great Board of Directors of the Chicago Federation of Musicians. Each and every man put his shoulder to the wheel and gave every ounce of help, and the Board in turn received confidence and unanimous support from the membership-at-large.

With such a support, Petrillo put his over-tiring energy to achieve his dream—concerts in all the parks, and also the water-front piers—and now, after five years, comes this amazing spectacle; the concerts are established and will stay—the people have learned to demand, and, strange as it may seem to some, the overwhelming demand is for the higher and better class of music.

All Chicago papers gave two full pages to describing this concert of Miss Lily Pons, Andre Kostelanetz and the Chicago Opera Orchestra, which clearly shows they considered this final result of unceasing labor as an epic in the musical life of Chicago, and while they praised and lauded the artistry of Lily Pons, they one and all gave unstinting praise and gratitude to the Chicago Federation of Musicians and the Chicago Park Commissioners, with James C. Petrillo as the leading spirit of each body.

There were several highlights which may be mentioned; first, the public. The

to his silent helpers, members of Local 10, all of them.

It is noticed I am writing of this concert—as a result—and not of artistry of same (that will do for another time). But of those artists—it is no easy matter to secure service even though price is sufficient. They must be assured of—atmosphere—that is, that the concert is of dignity and an assured success as to attendance, lack of noise and intelligent management. Such artists as Jascha Heifetz, Lawrence Tibbett, Albert Spaulding, Gladys Swarthout, Rosa Raisa, James Melton, John Charles Thomas, Mischa Elman, Frederick Stock and Dave Rubinoff have played these Grant Park evening concerts. We must not forget that it seems to be a game of magnetic drawing power between Rubinoff and Miss Pons. First, Rubinoff draws 125,000, then Miss Pons 180,000. Then Rubinoff 228,000 and now Miss Pons 330,000. It's now Dave's move—can he beat it?

I have said the Chicago papers gave two pages each in describing the event. Perhaps a few citations here and there will be of interest, as it is impossible to convey even a slight reality of this gigantic music-loving crowd in a short article such as this.

The Chicago Daily Tribune said: "If Grant Park had a roof, it would have been (Continued on Page Seventeen)

vention" held in Worcester, in 1858, contained choruses from the "Messiah" and "Creation" and followed a pattern popular for some decades after Lowell Mason's keynote Boston conventions of 1836 and 1840, days of elementary instruction in note-reading and singing being followed by a formal concert in which all joined in singing the music studied during the convention.

The Worcester County Musical Convention, formally organized in 1863, had twenty-five towns and villages represented. The next year witnessed sufficient enthusiasm to raise funds by public subscription for an organ, which served for many years in the hall of the Mechanics' Association. The first complete oratorio attempted was Judas Maccabeus, in 1866, under Carl Zerrahn, conductor of Boston's Handel and Haydn Society. The instrumental accompaniment was supplied by a quintet and a double-bass! During the following years Worcester, an inland city removed by fifty miles from the musical presentations of Boston, developed a prodigious appetite for oratorios and cantatas of solid substance and length. Soon after 1870, the name of the governing body was changed to the Worcester County Musical Association and the program assumed much of their present type, employing orchestras of standard size and

(Continued on Page Two)

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CHARTERS ISSUED

- 194—Vandalla, Illinois.
- 473—Dayton, Ohio (Colored).
- 475—Brandon, Man., Canada.

CHARTER REVOKED

- 366—Princeton, N. J.

CONDITIONAL MEMBERSHIP ISSUED

- 1281—Billy Blake (Solly Amen) renewal.
- 1282—Gilbert Tull (renewal).
- 1283—Joseph E. Young (renewal).
- 1284—J. Gilbert Goldstein (renewal).
- 1285—Samuel Miller.
- 1286—Jim Lewis.
- 1287—Joe Rogers.
- 1288—Andrew Soldi.
- 1289—Loman Wray.
- 1290—Henry Morton (renewal).

CONDITIONAL TRANSFERS ISSUED

- 333—Chester Gabbard.
- 334—William Haymes.

DEFAULTERS

Steve Fowler, Iowa City, Iowa, is in default of payment of \$42.00 due members of the A. F. of M. for services rendered.

Gale Kramer, manager, Community Hall, Malone, Wis., is in default of payment of \$32.50 due members of the A. F. of M. for services rendered.

Edward Johnson, West Elizabeth, Pa., is in default of payment of \$33.45 due members of the A. F. of M. for services rendered.

J. W. Bennett, Laverne, Minn., is in default of payment of \$25.00 due members of the A. F. of M. for services rendered.

Ross Russell, manager, "Shanghai Nights Review," is in default of payment of \$29.16 due members of the A. F. of M. for services rendered.

Jack O'Malley (also known as James Malloy) and the Paradise Cafe, Detroit, Mich., are in default of \$320.00 due members of the A. F. of M. for services rendered.

Art LaMan, Des Moines, Iowa, is in default of payment of \$77.00 due members of the A. F. of M. for services rendered.

James H. Wilson, Louisville, Ky., is in default of payment of \$126.00 due members of the A. F. of M. for services rendered.

Kid Rolax and Wilford Wright, Rock Hills, S. C., are in default of payment of \$135.00 due members of the A. F. of M. for services rendered.

Charles B. Fields, Greenville, S. C., is in default of payment of \$158.00 due members of the A. F. of M. for services rendered.

C. B. Bethune, Fayetteville, N. C., is in default of payment of \$134.00 due members of the A. F. of M. for services rendered.

The Bachelor Club, Long Beach, Calif., is in default of payment of \$37.00 due members of the A. F. of M. for services rendered.

Goetsch's Nite Club, Ben Goetsch, owner, Merrill, Wis., is in default of payment of \$68.00 due members of the A. F. of M.

Carl Gottstein, proprietor of University Grill, Albany, N. Y., is in default of payment of \$58.00 due members of the A. F. of M. for services rendered.

Harold C. Conkling, Garden City, Minn., is in default of payment of \$100.00 due members of the A. F. of M.

WANTED TO LOCATE

Anyone knowing the whereabouts of MISS SANDRA PEGRAM, formerly located in Tampa, Florida, kindly communicate with Secretary Fred W. Birnbach, 39 Division St., Newark, N. J.

Anyone knowing the whereabouts of ROSS RUSSELL, owner and manager of "Shanghai Nites," kindly communicate with Fred W. Birnbach, Secretary, A. F. of M., 39 Division St., Newark, N. J.

Anyone knowing the whereabouts of one CLARENCE JOHNSON, a member of Local 620, Joplin, Missouri, kindly communicate with Abe Stadunsky, Secretary, Local 620, 310 Main St., Joplin, Missouri.

ATTENTION, MEMBERS!

The Nationwide Orchestra Service, operated by one Ben Kipnis in Fort Bayard, New Mexico, with offices in Chicago and New York, is soliciting engagements for union and non-union orchestras. Notices to this effect have been sent to employers throughout the country.

THIS AGENCY DOES NOT HOLD A BOOKING AGENT'S LICENSE FROM THE AMERICAN FEDERATION OF MUSICIANS.

Members of the Federation should hold themselves governed accordingly.

JOSEPH N. WEBER, President, A. F. of M.

NOTICE!

Local 164, Elizabeth, N. J., announces its 38th Anniversary Celebration, which will take the form of a testimonial dinner to John A. Brogan, Sr., and be held on Tuesday evening, October 10th in the Elks' Auditorium of Elizabeth. John A. Brogan is rounding out his 50th year as a professional musician and has been a member of the Elizabeth Local since its inception.

Invited guests include John B. Kennedy, radio commentator; "Bugs" Easer, humorist; "Jolly Bill" Steinke, cartoonist; Mr. Rev. William A. Griffin, auxiliary bishop of the Catholic archdiocese of Newark; President Joseph N. Weber and Secretary Fred W. Birnbach, of the A. F. of M.

NOTICE!

The Florida Conference of Musicians will hold their Fall Meeting in St. Petersburg, Fla., at the Musicians' Club, 911 Third St., South, on November 12th, 1933.

A National Representative will be present, together with a number of other interesting speakers. All Locals of the State of Florida are urged to attend.

CHANGE OF OFFICERS DURING SEPTEMBER, 1933

- Local 119, Hutchinson, Kan.—Secretary, Charles Wolfshertz; 23 East Elch St.
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- Local 160, Springfield, Ohio—Secretary, Al C. Deam, 115 North Wittenburg Ave.
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- Local 643, Moberly, Mo.—Secretary, B. Clyde Foster, 603 Fort St.
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- Local 670, Tyler, Texas—President, Blake T. Wood, 767 North Bala d'Arc St.

CHANGE OF CONFERENCE OFFICER'S ADDRESS DURING SEPTEMBER, 1933

Rocky Mountain Conference—President, James D. Byrne, 1508 Lake Ave., Pueblo, Col.; Secretary, Jack T. Baffe, 518 1/2 North Main St., Pueblo, Col.

THE DEATH ROLL

- ATLANTIC CITY, N. J., Local 661—Ernest Bellotti.
- ATTLEBORO, MASS., Local 457—James W. Matteson.
- BALTIMORE, MD., Local 40—Andrew F. Meusel.
- BOSTON, MASS., Local 9—William Edwards, George Behr, John A. O'Shea.
- BUFFALO, N. Y., Local 43—John Kiener.
- CHESTER, PA., Local 484—John Berry.
- CHICAGO, ILL., Local 10—Harold Arndt, Fred E. Vogt, Ernest H. Hoehne, Fred M. Schuchler.
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- CLEVELAND, OHIO, Local 4—John A. Shestak.
- DALLAS, TEXAS, Local 147—Walter B. Fries.
- DETROIT, MICH., Local 5—Hugh J. Williams, Otto Hill.
- GRAND RAPIDS, MINN., Local 612—Harley O. La Branten.
- IRON MOUNTAIN, MICH., Local 208—Helge Lindstrom.
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- NEW YORK, N. Y., Local 802—Harvey G. Bone, Frank De Luca, Frank Fazio, Sam Carter, Charles Gilbert, Abraham Goldberg, Vincent Guel, Frank C. Hoffstadt, William L. Michner, J. Paul Musket, William T. Nielsen, Louis D. Phillips, John (Jack) Richardson, Gaetano Romano, Michaelangelo Sala, Waddell Thompson, Leopold Zelder.
- PHILADELPHIA, PA., Local 77—Frank Granese.
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- ST. PAUL, MINN., Local 30—M. Gilbert.
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COMMUNICATIONS FROM

The President

JOSEPH N. WEBER

FORBIDDEN TERRITORY

Twentieth Century Tavern, Philadelphia, Pa., is declared Forbidden Territory to all members of the A. F. of M. other than members of Locals 77 and 274, Philadelphia, Pa.

JOSEPH N. WEBER, President, A. F. of M.

REMOVED FROM SUPPLEMENT TO NATIONAL UNFAIR LIST

Estudillo's, Eddie, Orchestra, Paso Robles, California.

REMOVED FROM FORBIDDEN TERRITORY

Rhineland Gardens Restaurant, Armonk, N. Y.

ATTENTION, MEMBERS!

New York, Sept. 15, 1933.

To All Locals and Members of the American Federation of Musicians

Dear Sir and Brother:

The attention of the Federation has again been called to the fact that various recording companies, as a result of recent court decisions, are using every effort, through contractual provisions, to have members who make records assign their property rights therein to the recording companies.

As a result, the International Executive Board has adopted the following rule:

Any member who assigns any property right in any recording to any recording company, or to any other party without the consent of the American Federation of Musicians, by such action gives notice to the Federation and makes effective immediately his resignation from the A. F. of M.

This rule is effective immediately and will be strictly enforced.

Kindly use every means at your disposal to make this rule known to the members of the Federation, advising them that if they violate it by assigning their property rights to any recording company, or to anyone else without the consent of the Federation, they will, by such action, give notice and make effective immediately their resignation from the A. F. of M.

Fraternally yours,

JOSEPH N. WEBER, President, A. F. of M.

Attest:

FRED W. BIRNBACH, Secretary, A. F. of M.

MEMBERS, ATTENTION!

New York, Sept. 15, 1933.

To All Locals and Members of the American Federation of Musicians

Dear Sir and Brother:

The International Executive Board, at its meeting on September 9, 1933, adopted the following rule covering sustaining radio programs:

On sustaining programs announcements cannot be made that the orchestra is open for engagements, nor announcement of the orchestra's itinerary; announcements must be confined to the establishment which employs the orchestra.

Kindly be advised that this rule becomes effective on September 20, 1933, and must be enforced from that date forward.

You are also advised that the International Executive Board has suspended the enforcement of the law requiring announcements to the effect that remote control sustaining programs are broadcast through the courtesy of the American Federation of Musicians until the International Executive Board has opened its Fall negotiations with the broadcasters' committee.

Fraternally yours,

JOSEPH N. WEBER, President, A. F. of M.

Attest:

FRED W. BIRNBACH, Secretary, A. F. of M.

NEW ENGLAND CONFERENCE

To All New England Locals:

Greetings: The next meeting of the New England Conference will be held Sunday, October 22, 1933, at Hotel Rockingham, Portsmouth, N. H. A representative of the National Office will be present and also representatives of the Social Security and WPA Departments.

An assessment of \$2.00 per delegate is levied to meet expenses. Dinner will be served about 1 P. M.

Do not fail to send the Secretary the number of delegates, with names and addresses. The Secretary also requests that the report of delegates be submitted in writing and handed to him.

Reservations for rooms at hotel may be made through A. Roland Hinkley, 45 Gardner St., Portsmouth, N. H.

Fraternally yours,

WILLIAM A. SMITH, Secretary, 84 Jerome St., West Medford, Mass.

80TH SEASON WORCESTER MUSIC FESTIVAL IS AN ARTISTIC TREAT

(Continued from Page One)

enlisting the cooperation of well-known soloists. Mechanics Hall, scene of the first convention of 1853, continued to be a gracious host to this enterprise until the completion of the Worcester Municipal Auditorium in October, 1935.

Unique for its continuity of effort, Worcester in eighty-one seasons has presented seventy-nine programs, nothing less than war or pestilence serving to halt the concerts for a single year.

Carl Zerrahn continued as choral conductor until 1897, being followed by George W. Chadwick, 1898-1901; Wallace Goodrich, 1902-1907; Arthur Mees, 1908-

1919; Nelson P. Coffin, 1920-1923; Henry Hadley, 1924; Albert Stoessel, 1925 until the present time. It was formerly the custom to secure associate conductors for the purely orchestral concerts; such men as Victor Herbert, Franz Kniesel, Gustave Strube, Thaddeus Rich and Rene Pollain. In Mr. Stoessel was found a leader able and willing to conduct the entire program, thus giving the Festival new unity of structure and presentation.

It has always been the policy of the Worcester Festival to present the greatest artists of the day at its concerts. As well as hearing the greatest established singers and instrumentalists it has maintained a policy of encouraging young and promising artists.

Worcester has to its credit the first performance of these American works: Victor Herbert's "The Captive," in 1891; Chadwick's "Judith," in 1901; Converse's "Job," in 1907; Grainger's "Marching Song of Democracy," in 1917; Hadley's "Ode to Music," in 1917; his "Resurgam" in 1924; Stoessel's "Festival Fanfare," "It Was a Lover and His Lass" and "Hymn to Diana" in 1933, and Nabakoff's "Job," in 1934. It is interesting to note that Albert Stoessel's "Festival Fanfare," "It Was a Lover and His Lass" and "Hymn to Diana" were written expressly for the Worcester Music Festival when the Festival first moved into the new Memorial Auditorium in 1933.

Opera, sung in English, became an integral part of the Worcester Festival scheme in 1933 when the excellent resources of the new auditorium made it possible. It immediately became an indispensable, and soon the most popular evening in the festival week.

The program this year (its eightieth) reflected the Festival's purpose of encouraging young and promising artists while in no sense departing from the high standards set by the group. The season of six concerts held from October 2nd to October 7th, on Monday, Tuesday, Thursday, Friday and Saturday evenings, and on Saturday morning, opened with a chorus, orchestra and audience mass-singing of the National Anthem. This was followed by "A Sea Symphony" by R. Vaughan-Williams, for soprano and baritone solos, chorus and orchestra. It comprised four sections, "A Song for All Seas, All Ships"; "On the Beach at Night Alone"; "The Waves," and "The Explorers." The lyrics of this work were written by our American poet, Walt Whitman.

Next, there was a selected list of arias, sung by Helen Jepson, followed by three dances from the ballet, "The Three-Cornered Hat," by De Falla. The concert closed with "Blest Pair of Sirens," an Ode by Milton set to music for chorus and orchestra by Parry.

The second concert opened with "Song of the Fates," by Brahms, followed by "Fountains of Rome," by Respighi. The Concerto No. II in E flat major by Liszt was played by Simon Barer, piano soloist, with the orchestra. After the intermission came "Songs of Conquest," by Carl McDonald, a cycle for a chorus of mixed voices. The four sections of this selection by the promising Philadelphia composer were "The Breadth and Extent of Man's Empire," "A Complaint against the Bitterness of Solitude," "A Declaration for Increase of Understanding among the Peoples of the World," and "The Exaltation of Man in His Migrations and in Surmounting Natural Barriers." The text was by Phelps Putnam.

The program ended with Polka and Fugue from "Schwanda the Bagpiper," by Weinberger.

A "Symphony in One Movement" by the young American composer, Samuel Barber, was of particular interest on the program of the third concert. Second and last number on the program was "Hora Novissima" by Horatio W. Parker. The soloists were Agnes Davis, soprano, Viola Silva, contralto, William Hain, tenor, and Gean Greenwell, baritone.

The fourth concert, more varied in its appeal, began with the overture to "Tannhäuser" by Wagner, followed by "Connals tu le Pays" from "Mignon," by Thomas, sung by Gladys Swarthat, soloist of the evening. The "Fandango" by Emerson Whithorne was new to most listeners and

(Continued on Page Fourteen)

BAND MUSIC SPECIALIST

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Symphony Orchestras

ARRIVING on the same boat which brought from war-threatened Europe a shipload of panic-stricken Americans were neatly packed reviews of the various programs presented during the latter part of August at the International Music Festival in Lucerne. Two names rated headline importance, that of Toscanini, champion of free thought and expression, and that of Beethoven, individualist supreme.

On August 21st, taking the baton for Mr. Bruno Walter, who was prevented by the tragic death of one of his daughters, Toscanini conducted an all-Beethoven concert, with Adolf Busch as violin soloist. Little need be said of the drawing power of such a combination. On August 25th, the Polish violinist, Bronislaw Huberman, played the Mendelssohn's violin concerto, Fritz Busch conducting.

Just outside of Lucerne, in the unpretentious house that Wagner rented while he wrote "Meistersinger" and "Götterdämmerung," lives a daughter of his, Eva, with her half-sister. At 4 o'clock on the afternoon of August 27, 1939, Arturo Toscanini, with the festival orchestra, serenaded these two elderly gentlewomen with the "Siegfried Idyll," in commemoration of that day seventy years before when the house first echoed to its melody in honor of the birth of the composer's son, Siegfried.

The International Music Festival came to an end August 28th with a Toscanini-conducted concert, Vladimir Horowitz, soloist. Had the concert been scheduled two days later, it could not have taken place, for, by August 30th, mobilization had been completed and most of those who had the evening before drawn the bow, beat the drum and sounded the horn were lined along the frontiers of their little country piercing the mists with wary eyes for flash of enemy guns.

Rubinstein, piano (Feb. 13), and Anton Torello, double-bass (April 16).

At three Sunday evening concerts the Philadelphia Orchestra will feature the compositions of Mr. Serge Rachmaninoff, the composer appearing as solo pianist in the first two, and as conductor in the third, which will include his choral symphony, "The Bells". This will be his first appearance in New York as conductor.

The National Orchestral Association, under Leon Barzin, has the assistance



ARTURO TOSCANINI

Village of Babylon, New York

BACK in the United States (and glad to be there) we visit the fragrant and sturdy little community of Babylon where individual enterprise and social sense have created the Nassau-Suffolk Federal Orchestra, under the directorship of Christos Vrionides. The Federal Music Project, in rendering this fine service not only to Babylon, but also to Long Beach, Hempstead, Mineola and Islip, where the same orchestra appears in regular weekly concerts, has helped the residents of these communities to realize that music is an island of tranquillity not only to listeners but also to those musicians who have been set adrift by the sound films.

New York City

THE Philharmonic Symphony Society inaugurated, on Thursday evening, October 12, at Carnegie Hall, its ninety-eighth season consisting of twenty-eight subscription weeks and a two-week tour in the Autumn of Canada and the Middle West.

John Barbirolli will continue as director—it is his third season—and three guest conductors, Georges Enesco, Serge Prokofiev and Albert Stoessel, will assist. Ernest Schelling will direct the Young People's Concerts. Highlights are the appearance of Fritz Kreisler, the return of Vladimir Horowitz and the American debut of composer-pianist, Castelnuovo-Tedesco. Among the twenty-five soloists who will be heard during the season are Myra Hess, playing the "Emperor" Concerto; Yehudi Menuhin, and the first appearances of violinists Zino Francescatti and Anatol Kaminsky.

On seven of the ten Tuesday night visits to New York of the Philadelphia Orchestra, Mr. Ormandy will conduct. At the opening concert, October 17th, in Carnegie Hall, the program will consist of Mussorgsky's "Khovantchina"; Scriabin's "Divine Poem"; the "Lieutenant Kije" suite by Prokofiev and Stravinsky's "The Firebird." On November 21st and March 19th Leopold Stokowski will direct, and, on March 5, when Kirsten Flagstad will appear as soloist, Edwin McArthur will be the leader. Other assisting artists during the season will be Marcel Tabuteau, oboe (Nov. 7), Mischa Elman, violin (Dec. 12), William Kincaid, flute (Dec. 26), Rudolf Serkin, piano (Jan. 23), Artur

this year of Myra Hess, Rudolf Serkin, pianists; Nathan Milstein, violinist, and Emanuel Feuermann, cellist. The five concerts will be given Saturday afternoons.

Chicago

WITH an array of soloists obviously hand-picked and with the beloved Frederick Stock again on the podium, Chicago starts off with a flourish its forty-ninth season. The series includes twenty-eight Friday afternoon concerts, twelve Tuesday afternoon concerts, and six Wednesday afternoon Young People's concerts. Early in December there will be a performance of Beethoven's Ninth, in which four of the season's thirty outstanding artists will assist.

Cleveland

DR ARTUR RODZINSKI, in conducting the Cleveland Orchestra in its twenty-second season, will present such outstanding soloists as the pianist, Sergei Rachmaninoff (who will play for the first time in Cleveland his First Piano Concerto); Josef Hofmann, dean of American pianists; Myra Hess, English pianist, and Artur Rubinstein, Polish pianist. Beryl Rubinstein and Arthur Loesser, who make their home in that city, will also act as guest artists. Then, there will be Jascha Heifetz and Albert Spalding, as well as that peerless cellist, Emanuel Feuermann. There have been two changes in the personnel of the orchestra since its coast-to-coast tour. Leonard Rose will occupy the first violoncello chair on the resignation of Victor de Gomez, and Godfrey LaJefsky will be added to the viola section. Georges Enesco will appear as guest conductor at the concerts of January 11 and 13, and Rudolph Ringwall, associate conductor, will direct two pairs of concerts, the popular twilight concerts and the Children's and Young People's concerts.

The Cleveland Orchestra will, as usual, include in its schedule an extensive tour of Eastern cities—some sixteen in all—and also some towns in Ohio.

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Philadelphia

WITH this, its fortieth anniversary year, the Philadelphia Orchestra is adopting, under the management of Earl McDonald, a new "block ticket" system. The knottiest fiscal problem in that city has been that of filling the Academy of Music on Saturday evenings. The other days seem to take care of themselves. Friday afternoon concerts have become a fashionable event, which solves that box office problem. The short Monday evening series is likewise satisfactory.

Various methods have been tried dealing with the problem of Saturday evening, when cinema competition is keen, and it has taken the active enterprise of Earl McDonald, who gave up a directorship at the University of Pennsylvania to manage the orchestra, to hit on the new plan which splits the season into four parts and enables the music lover to purchase tickets for a quarter of the concerts.

Such tickets may be obtained by members of any of the two hundred and fifty clubs devoted to civic betterment of Philadelphia, and will admit holders to a block of seats in the parquet circle. The

price being only \$12.50 for a series of seven concerts (one-fourth of the season) the subscriber realizes a \$5.00 saving (individual tickets go at \$2.50 apiece). So well did this plan "catch on" that, in the first week of the announcement, one hundred of the eight hundred seats were disposed of, and that during the usually lax vacation season.

A further financial aid has been the taking over by the Van Rensselaer Fund of the entire "pit" of ninety-four seats on Saturday nights, these being given to deserving students unable otherwise to afford seats.

Of course "peanut heaven", far, far up above the heads of the bulk of the audience, is always filled to the last seat. For this particular section (seats selling at about 50c apiece) a cue forms as early as four o'clock Saturdays afternoons and by eight o'clock reaches, sometimes, halfway around the block.

In the 1938-1939 season, the orchestra was "in the red" to only half the extent feared. With this new plan, the management expects to break even. The persistently optimistic may indeed hope for the

organization's development into a truly lucrative or at least a self-sustaining enterprise.

Minneapolis

THE first concert of the Minneapolis Symphony Orchestra will be given October 27th and, in keeping with tradition, will be dedicated to the conductor, Dimitri Mitropoulos, and the orchestra. The sixteen concerts (two more than last year) will be played in the Memorial auditorium of the University of Minnesota, and one of them will be devoted to Beethoven's Ninth Symphony with noted soloists and a chorus of three hundred voices. The orchestra will resume its tours this year, leaving Minneapolis in February and visiting Chicago, Toledo, Columbus, Nashville, St. Louis, Des Moines and Winnipeg. It will also give concerts at the state colleges of Wisconsin, Illinois, Missouri and Iowa.

New artists to appear with the orchestra this year will be Egon Petri, pianist; Robert Vroval, violinist, and Robert Casadesus, pianist. The four soloists to take part in the performance of the Beethoven Ninth Symphony are Rosa Tentoni, Metropolitan Opera soprano; Lillian Knowles, oratorio contralto; Ernest McChesney, concert tenor, recently engaged for the Chicago Opera Company, and David Blair McClosky, widely-known young bass baritone.

Heralded by Arthur J. Gaines, its manager, as the most comprehensive and brilliant in its history, this season will also include guest artists Serge Rachmaninoff, Russian concert pianist; Yehudi Menuhin, violinist; Gladys Swarthout, mezzo-soprano; Rudolph Serkin, pianist; Nathan Milstein, violinist, and Lawrence Tibbett, baritone.

Washington

THE National Symphony Orchestra, under Dr. Hans Kindler, will open its season on October 29th, with the first concert of the Sunday series. They will play three other series, consisting of eight mid-week concerts with soloists (opening November 8); eleven students' concerts, and a second Sunday series of six concerts, featuring "the world's most beloved symphonic masterpieces" (this to open November 5th). The appearances of Kirsten Flagstad, Albert Spalding, Percy Grainger and Moriz Rosenthal will be of particular interest.

Buffalo

THE end of the summer season of the Buffalo Federal Symphony, directed by Franco Autori, was marked by two programs of strong appeal. In that of August 29th, the Symphonic Suite of Carl Noehren was played. It is a Suite that describes the delights of a quiet village on Sunday and contains, in its four movements, "Walk On Sunday Morning", "Children Dancing Under the Linden Tree", "Sunset", and "Evening in the Village Inn".

On August 30th, the final concert, given at the Albright Art Gallery, was enlivened by the artistry of David Kimball, flutist, who played "Iphigénie en Aulide", Gluck. Included were the Symphony No. 4, Beethoven, and the Concerto for flute and orchestra by Mozart. The program, and the season, closed with "Artist's Life", R. Strauss.

Dayton

DEFINITELY to the fore in musical achievement, this city, nestling in the Miami Valley, will present, during the current season, seven concerts, two of which will have major choral accompaniments. Paul Katz, conductor, with truly religious zeal, has brought his orchestra to a high peak of perfection. Assisting will be the Don Cossack Russian Male Chorus; Eugene List, pianist; Roman Totenberg, violinist; Gladys Swarthout, mezzo-soprano, and the Inland Chorus of a hundred youthful voices. The Dayton Philharmonic Chorus, William Krebs, director, will present the Beethoven Mass at the final concert of the season.

San Francisco

THE appointment of Mr. Howard Skinner as manager of the San Francisco Symphony Orchestra was announced shortly before the opening of that city's twenty-eighth concert season. Thoroughly experienced and capable, he will no doubt justify the high confidence placed in him by citizens of that city. The season's concerts, opening December 8th and closing April 20th, will have among the assisting artists the much-talked-of Swedish tenor, now of the Metropolitan Opera Company, Jussi Bjoerling. Pierre Monteux will conduct for his fifth season, and the two guest conductors will be Igor Stravinsky and Carlos Chavez, conductor of the Symphony Orchestra of Mexico City.

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New Orleans

A MUSICAL organization that has successfully survived three seasons and has in that time developed a symphony chorus of two hundred voices, the Civic Symphony of New Orleans, deserves first mention among struggling musical enterprises. For the coming season it will present Alexander Kipnis, basso, and Percy Grainger, pianist. Arthur Zack is musical director, and ably fitted, both in his idealism and practicality, for the task. The income from the sale of tickets represents but fifty per cent of the cost of these concerts, while the city administration and public-spirited citizens, who are convinced that the Symphony is a necessity to the cultural life of the city, make up the difference.

Houston, Texas

TEN subscription concerts and four children's concerts will comprise the season of the Houston Symphony Orchestra. Ernst Hoffmann, conductor. Soloists will be Albert Spalding, violinist; Bidu Sayao, lyric coloratura; Robert Casadesus and Jack Abrams, pianists.

Portland, Oregon

AT each of the six concerts held from July 17th to August 21st, Paul Lemay, conductor of the Duluth Symphony Orchestra, proved to be most capable in getting the best out of the Portland Philharmonic Symphony Orchestra. Moreover, his choice of programs was a happy one, excellently suited to out-of-door concerts. Well-known artists presented were Alec Templeton, pianist; Anne Jamison, soprano; Jan Peerce, Allan Jones and Donald Novis, tenors, and Donald Dickson, baritone.

Youngstown, Ohio

HAVING built up a tradition of excellence through fourteen seasons of successful performances, the management of the Youngstown Symphony Orchestra (Michael and Carmine Ficocelli, conductors) is deservedly proud. The fact that the orchestra has no "angel", that it has been developed by the popular support of a great many individuals and organizations, is proof enough that Youngstown wants its orchestra. This season presents the duo-pianists, Silvio and Isabel Scionti; Moriz Rosenthal on his Golden Jubilee Tour; Jacob Huebert, cellist; Hermann Gruss, pianist; Helen Jepson, soprano, and Albert Spalding, violinist. The opening program, October 11th, held as chief attraction the Don Cossack Russian Male Chorus, Serge Jaroff, conductor.

Seattle

THE opening concert of the Seattle Symphony Orchestra is scheduled for November 13th, the season closing on February 12th. Director Nikolai Sokoloff will present, in the eight subscription concerts, works of Tschalkovsky, easily the favorite composer of Seattle; Beethoven (including the "Eroica") and contemporary composers' works, including Randall Thompson's Second Symphony and a symphony for orchestra and piano by Vincent D'Indy, with E. Robert Schmitz playing the solo part. Jussi Bjoerling,

Swedish tenor, will be the guest artist on November 27th and, on December 18th, the famous violinist, Efrem Zimballist. Walter Glesekking will perform, on February 12th, the third Rachmaninoff concerto for piano and orchestra. Grand finale to the season will be a return engagement of the Ballet Russe de Monte Carlo.

St. Paul

THE Minneapolis Symphony Orchestra is to play a series of concerts in the St. Paul Municipal Auditorium. The St. Paul Women's Institute, though it will not carry the full financial load of the concerts, will sponsor them and give them wide publicity.

Detroit

FOR its twenty-sixth season, the Detroit Symphony Orchestra has lined up as arresting a row of artists as ever gladdened the ear of music lovers. There is Robert Vroval, violinist, one of the "finds" of the year, followed by that musical Titan, Rachmaninoff. Yehudi Menuhin, the violinist's violinist, will be there, and Marian Anderson of the golden voice. Moriz Rosenthal will appear on December 28th. Other artists include Raya Garbousova, violoncellist; Lotte Lehmann, soprano; Myra Hess, pianist, and Georges Enesco, violinist.

Palestine

IN spite of—or perhaps because of—the deep depression in Palestine, the recent concert season there proved such a success that it had to be extended. At the end of the usual ten subscription concerts a Bach-Beethoven festival week was arranged for, Dr. Hermann Scherchen conducting. The G major piano concerto was played by Stefan Ashkenase. The "Eroica" and the Ninth were given with the Palestine Oratorio Society assisting, under Fordhaus BenTalsay. There was a world première of a new arrangement of Johann Sebastian Bach's "Art of the Fugue" and his Double Concerto in D minor played by members of the violin section. Earlier in the season a Haydn-Mozart-Beethoven concert was given, with Mr. Ashkenase playing Mozart's B flat major Concerto for Piano.

Concerts Connubial

LILY PONS and Andre Kostelanetz have appeared this summer in five large cities of the United States, starting at Robin Hood Dell in Philadelphia and ending at the Hollywood Bowl, taking in New York, Chicago and Milwaukee en route. Altogether 400,000 people turned out to hear them. When not playing subdued accompaniments for his wife, Mr. Kostelanetz, at the baton, proved himself to be an able symphony conductor. That this happy pair got \$20,000 for their five appearances is of less importance than the fact that they have proven that true artistry has a drawing power far greater than mere showmanship.

Musical Airways

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season. His weekly broadcasts on N. D. C.'s coast-to-coast blue network and via shortwave to South America and Europe have proved a vital factor in music appreciation on this peaceful half of the globe. Sibelius' great popularity here is due largely to Rapee's pioneering, and composers such as Kodaly, Shostakovitch, Eugene Zador and Ravel are better understood because of him.

Prizes for Orchestral Works
IN connection with its sixtieth anniversary this season, the St. Louis Symphony announces a \$1,000 prize for a new symphonic work by an American composer, to

be played at one of the last pair of concerts. The playing time for submitted manuscripts must be from ten to thirty minutes and they must be in not later than February 1, 1940. Each contestant should write a motto on the title page of his manuscript and enclose an envelop marked with the same motto and containing the composer's real name. Address the manager of the St. Louis Symphony Orchestra, Municipal Auditorium, St. Louis, Mo. Judges will be Rudolph Ganz, Mr. Golschmann and a third yet unnamed.

"One of the leading violinists of the world" has offered a \$1,000 cash prize for a violin concerto with orchestra, composed by a native-born American. Playing time is to be not less than nineteen minutes nor more than twenty-five minutes. The winning concerto will immediately become the property of Carl Fischer, Inc., and the right of its public performance will be reserved until October 1, 1942, to the (anonymous) violinist-donor. Should the latter perform it before this date, the composer will receive an added prize of \$500 from R. C. A.-Victor, who will record it, and a \$100 advance against the royalties from Carl Fischer, Inc., who will publish the violin solo part with piano accompaniment. Address inquiries to Carl Fischer, New York, N. Y.



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• Grand Opera •

THE question which is apparent in the minds of many is, "What effect will the war have on opera in America?" The answer, according to the managers, is "very little." The vast majority of opera singers here are Americans, who will hug their hearths closer because of the hostilities abroad. There are some, non-citizens, who may have to go back to play their part in the drama across the seas. In these cases, Americans will be found to fill their places.

New York City

In the Metropolitan Opera Company, for instance, there are the English artists, Arthur Carron, tenor, and John Brownlee, Australian baritone. Since the former sang but once last year and the latter has a whole line of baritones treading on his heels, neither may be considered irreplaceable. Naturally the Italian ranks of the company will be those most thinned. Alessio de Paolis, Giovanni Martinelli, Nino Martini, Carlo Tagliabue, Galliano Maesini and Ezio Pinza, are all important members of the company. Martinelli will probably be exempt from military service. Martini, now in America, is said to have taken out first papers. But the others named may have to return and may not be easily replaced. More roles given to Richard Bonelli, Donald Dickson, Leonard Warren and Robert Weede would fill the gap, in case Tagliabue must leave. But Maesini would be very much missed—there is no doubt of that—as well as Pinza, leading bass of the company.

The German division of the cast is comprised largely of naturalized Americans, or of Swedes and Norwegians and therefore is not likely to be affected by the war. It will be a month or more before the Metropolitan Opera Company will resume operations, and word is getting around of numerous engagements of singers and revivals of operas. Puccini's "Turandot," given last in 1927, will be heard with Mafalda Favero, Maria Caniglia and Giacomo Lauri-Volpi who, reportedly, is returning after an absence of seven years. Grace Moore will sing in "Tosca," her first try at this role, as well as in "Butterfly." Favero will be heard in Donizetti's "Don Pasquale," with the support of Tito Schipa and Giuseppe De Luca.

There is the possibility of a production of Verdi's "Macbeth" and Lodovico Rocca's "Il Dibuk." Lawrence Tibbett is to assume the title role of "Boris Godounov" formerly sung by Ezio Pinza. Gladys

stimulus to the musical enjoyment of the metropolis.

Chicago

SCURRYING back from New York to its native city, the San Carlo Opera Company opened at the Auditorium on October 10, a date that was a set-ahead of the scheduled opening of October 9. Seems the New York engagement, ending October 8, was a last-minute booking, and necessitated a shifting of dates all along the line. The Chicago engagement is for two weeks, including a Columbus Day matinee, October 12.

The Chicago City Opera Company has announced, for its Thursday night series, the following operas, to be given at popular prices, under the sponsorship of the Board of Education: "Aida," with Rose Bampton, Eleanor LaMance, and the Viennese tenor, Kurt Baum (November 2); "Cavalleria Rusticana," with Dusolina Giannini and Galliano Masini, and "I Pagliacci," with Vivian Della Chiesa, John Pane-Gasser and Carlo Marelli (No-

San Francisco

GAETANO MEROLA, general director of the San Francisco Opera Association for the 1939 season announced, for the series opening October 13 and closing November 4, a repertoire including such old favorites as "Madame Butterfly," "Rigoletto," "Barber of Seville," "La Tosca," "Otello," "Manon," "Die Walküre," "Tristan and Isolde" and "Fidelio." For the popular series the offerings will be "Il Trovatore," "Don Pasquale" and "Cavalleria Rusticana," and repeat performances of "Rigoletto" and "Die Walküre." Among the artists engaged are sopranos Maria Cagnilla and Marjorie Lawrence, both of whom are making their San Francisco debuts. Others will be Charlotte Boerner, Mafalda Favero, Kirsten Flagstad, Lily Pons, Ebe Stignani and Thelma Votipka. The contraltos will be Hertha Glatz (heard for the first time with this opera company) and Katherine Meisle.

Tenors are Michael Bartlett (making his first San Francisco appearance), Nino

Swarthout will be the Marina, this being the eleventh consecutive year she has sung contralto roles in the Metropolitan.

Then, too, Jarmila Novotna, Czech soprano, and Alexander Kipnis, Russian-American bass, have been engaged, and negotiations are afoot for Germaine Lubin, French dramatic soprano. All these singers are considered for principal roles.

The first night program is always kept secret until about two weeks before the opening, the second opera to be given (on the night of November 29) will be Donizetti's "Don Pasquale," with Mafalda Favero, Nino Martini and Salvatore Bocolini in the leading roles.

San Carlo's New York season, at Rockefeller Center (Center Theatre) included on its eleven successive evenings (beginning September 28) "La Traviata," "Carmen," "Il Trovatore," "Aida," "La Boheme," "Faust," "Cavalleria Rusticana" (billed with "Pagliacci"), "Rigoletto," "Madame Butterfly," "La Tosca" and (a repeat performance) "Carmen." "Madame Butterfly" was heard again at the matinee performance, September 30, and "Martha" (presented in English) on the afternoon of October 7. Among the principal singers were Norina Greco, Hizi Koyke, Lucille Meusel, Bianca Saroya and Leola Turner, sopranos; Charlotte Bruno, Coe Glade and Lyuba Senderowna, mezzo-sopranos; Rolf Gerard, Aroldo Lindi, Dimitri Onofrei and Sydney Rayner, tenors; Stefan Kozakevich, Ivan Ptaroff, Mostyn Thomas and Mario Valle, baritones, and Natale Cervi and Harold Kravitt, basses. The corps de ballet was headed by Lydia Arlova and Lucien Prideaux.

This season marked the thirtieth trans-continental tour of Fortune Gallo's grand opera organization and the twenty-fourth visit to New York City. Coming as it does when opera is in every music lover's mind, but as yet not evident in actual performance, it is a welcome further



SCENE FROM GOUNOD'S "FAUST"—SAN CARLO GRAND OPERA COMPANY

vember 9); "The Bartered Bride" in English with Hilda Burke and Armand Tokatyan (November 16); "The Barber of Seville," with Hilde Reggiani, Tito Schipa, Carlo Morelli and Virgilio Lazzari (November 23); "Lucia," with Reggiani, Tokatyan and Morelli (November 30); "Falstaff," in English, with John Charles Thomas, Burke, Giannini, Tokatyan (December 7); "Lakme," with Reggiani, Audre Burdino and Mark Love (December 14). "Hansel and Gretel" will be presented at a special matinee on December 8 with Louisa Hoe, Elizabeth Brown and Sonia Sharnova in leading roles.

Martini, Hans Clemens, Giovanni Martinelli, Lauritz Melchior, Ludovico Oliviero, Tito Schipa and Alessandro Ziliani. Baritones Salvatore Baccaloni, Richard Bonelli, George Cehanovsky, Julius Huehn, Carlo Tallabue, Lawrence Tibbett and Fred Destal, as well as Norman Gordon and Dezzo Ernster, basses, complete the male contingent. Destal and Ernster are newcomers. This makes one realize that California offers New York competition in other ways than world's fairs.

Conductors will be Gaetano Merola, Erich Leinsdorf, Gennaro Papi and Edwin McArthur, assisted by Otello Ceroni. Pie-

tro Cimara, Antonio Del'Orrefice, Giacomo Spadoni and Hermann Weigert.

Hollywood

THE memory of that brilliant spectacle of "Prince Igor," performed in Hollywood Bowl on August 29, has not yet been dimmed in the minds of the thousands who witnessed it. Sung in Russian by an all-Russian cast, one of its fascinating scenes was that displaying the lively Polovitzian dances performed by the Adolph Bolm Ballet. Vladimir Bakaleinikoff conducted, and the production was staged by Konstantin Shayne with Nicolai Remisoff as art director.

Philadelphia

AMONG the ambitious plans of the Philadelphia Opera Company for this season is that of a contest for an opera by an American, the winning work to be produced in the 1940-1941 season. The judges will be Leopold Stokowski, Eugene Ormandy and Sylvan Levin, the latter music director of the company.

Boston

LAWRENCE TIBBETT assumed the unscheduled but very dramatic role of "savior to an opera in distress" when, on September 20, he sent a personal check for \$1,000.00 to relieve the New York Grand Opera Association stranded in Boston after abruptly ending its season (begun September 14) "because of managerial and financial difficulties."

With such substantial encouragement, the one hundred and fifty singers and dancers who had already packed up to go home, took new heart and reorganized on a cooperative basis.

Amadeo Passeri, the ousted manager, who had arranged the opera company's four and a half week season in Boston brought equity action in Suffolk Superior Court September 20, contending he was forcibly ejected from the Boston Opera House because of a wage dispute involving, reportedly, the opera singers' union, headed by Lawrence Tibbett.

Such outstanding artists as Gladys Swarthout, Frank Chapman, Armand Tokatyan, Carlo Morelli and John Gurney, numbered among the members of the cast, are indication enough that the company deserved a better fate than bankruptcy.

Brooklyn

THE Hippodrome Opera Company's performance of "Aida" presented Anne Roselle in the title role. Miss Roselle will also appear in "Trovatore." In "Madame Butterfly" the role of Cio-Cio-San, and in "Faust," the part of Marguerite, will be given to Annunziata Garrotto.

Wagner at Lucerne

ON August 6, "Tristan" had its eightieth birthday. On that day Lucerne, where

it was written, was almost as quiet as on the Saturday the composer completed its last act and made, as the final pen strokes on the page, "R. W.," the name of Lucerne, the date, and a wavy line after the final double bar. Apparently the composer was not physically exhausted after four months' intensive work, for the next day he and some friends went on a climbing expedition up the Pilatus.

Italy

THE management of the outdoor opera performances at the Baths of Caracalla near Rome have announced a new operatic "find," namely Jolanda Magnoni, a young Italian dramatic soprano recently heard in leading roles in San Remo, La Scala, the San Carlo and elsewhere. Miss Magnoni has a finely trained voice of warm fibre and wide range, sound musical instinct and, what matters so much on the operatic stage, vivid temperament coupled with great simplicity.

Among the offerings in the season's Caracalla series were "Rigoletto," "Carmen," "Forza del Destino," and the ballet, "Coppelia."

England

GLYNDE BOYNE, in Sussex, has an opera setting which is the envy of summer opera everywhere. Green parkland stretches in all directions and seventeen gardeners strive through the year to make their flower beds a mass of color for the opera season. The theatre built six years ago by John Christie for his famous opera singer wife, Audrey Mildmay, is of ultra-modern design and holds six hundred people. It has a built-in Cyclorama, a very large stage and perfect acoustics.

At Sadler's Wells, the season began with "Madame Butterfly," September 19, and followed by a production of Verdi's "Otello," on September 21, with Joan Cross and Arthur Carron in the principal parts. This work was produced by Sumner Austin. For November 16 a revival of "Die Fledermaus" is scheduled, and, later in the year, performances of "Der Rosenkavalier." The Spring will usher in Tchaikovsky's "Queen of Spades." An entirely new production will be Wolf-Ferrari's opera, "I Quattro Rusteghi."

Prize Laugh

IS the Metropolitan Opera Company's face red! During their "Metropolitan Auditions on the Air," according to *Variety*, a contestant wandered in and asked to be allowed to sing "Dal camp, dal prati" from "Mefistofele." The judges, a N. B. C. representative, Pelletier's secretary and John Erskine, after listening to the aria gravely, pronounced their decision. The singer's voice needed more polishing. He was not ready for the Metropolitan.

The aspirant departed, seemingly much cast down, but several weeks later he was heard from again—this time at safe laughing distance, in Europe, and under his correct name, Beniamino Gigli.

The joke gets all the broader when we are reminded that the song he chose for his "audition" was the very one in which he made his debut in the Metropolitan in 1921.

Note for Pessimists

THIRTY opera companies, it is reported, will be touring the country this season. Such a record should silence even the opera-is-dead Casandras.

A new opera in English, dedicated to the life of the discoverer of America, has been written by a Hungarian composer and heard for the first time anywhere when it was performed by the Radio City Music Hall Symphony Orchestra, under the direction of Erno Rapee, in a nationwide broadcast Sunday, October 8, as a tribute to Columbus Day.

Titled "Columbus," the opera has been composed by Eugen Zador and has a libretto written by the Archduke Joseph Franz, a prominent member of the Hohenzollern family.

The new work was presented as the first important performance of the eighth consecutive season of the radio program, "Music Hall on the Air."

Sung under Erno Rapee's leadership by a cast of such distinguished American-trained vocalists as Robert Weede, baritone; Jan Peerce, tenor; Lorenzo Alvari, bass, and the contralto, Martha Lipton, the opera chronicled the momentous voyage made by Columbus and his little band of mariners aboard the *Santa Maria* four hundred and forty-seven years ago.

Begun at the suggestion of the Hungarian archduke, who strangely is a noted authority on America's discoverer and possesses a library of over five hundred books on Columbus, the opera was only recently completed by Zador. Its composer, now in the United States, is one of Hungary's leading creative musicians having already to his credit twelve other

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Name Bands

WHEN the steps of City Hall in the very heart of New York's business district are transformed into a dancing arena, and Bill (Bojangles) Robinson, in a green suit and an African crown of feathers with horns towering on his head, tap-dances to the drum beats of the "Natives of Victoria Falls" (Chambi, Conga and Melambe), wrapped round with leopard skins, when the members of the orchestras of Hal Kemp, Glen Gray, Eddy Duchin and Louis Prima join in "East Side, West Side," and their maestros dance with women members of the World's Fair staff—then we must admit the world can still be light-hearted and nonchalant, can still waft its cares to the four winds.

The occasion for this jollification was the opening of the World's Fair Mardi Gras swing season (September 22nd). Stanley H. Howe, executive secretary to the Mayor, welcomed the party on the steps of City Hall and prophesied that the Mardi Gras festival would draw thousands of dancers to the World's Fair.

During the course of this Festival two leading bands played every night except Sunday, and dancing was free throughout the evenings. The list of bands included Eddy Duchin, Glen Gray, Ben Bernie, Benny Goodman and Artie Shaw.

Door To Fame

TEDDY POWELL stepped into fame when he made his debut at "The Famous Door" (Manhattan), September 5th, with his top-notch band. Though organized only five weeks at that time, his boys turned out to be a fine combination. All attendance records were broken and Song-Writer Powell became forthwith Maestro Powell. Of course, a band is no new thing to him. He's had long experience playing guitar with Abe Lyman's orchestra, and has arranged his radio commercials.

Now, however, he has the chance at last of leading his own orchestra—a group of well-known swing musicians—and of introducing all the songs he writes. Sounds like a smash success.

Battle of Batons

GLENN MILLER, at the Paramount, has been offering stiff competition to Artie Shaw at the Strand. The Miller boy had already definitely arrived. In Washington and Baltimore he smashed many of the existing theatre records, and at the State Fair in Syracuse more than 5,200 crowded to hear—and see—him. All set, then, for the battle of batons!

Miller was one of the drawing cards among the name bands playing the second week of the New York State Fair. Others were Guy Lombardo, Tommy Tucker and Sammy Kaye.

November 5th will see Glenn Miller at the Meadowbrook Country Club, Cedar Grove, N. J., on the heels of Jimmy Dorsey.

Swing Takes Wing

THE larger bands have been sprouting wings these days, this being the only way they can keep up with their schedules. For instance, Tommy Dorsey, taking time out from his location at the Pennsylvania Hotel, flew to a two-day stand at the Canadian Exposition, Toronto, September 8th and 9th. Bob Chester's orchestra meanwhile tending the home stand.

Artie Shaw and Benny Goodman find planes handy, too. Shaw flew his crew to New York from Boston for a record date at Victor and flew back without even getting out of step for his date at the Ritz-Carlton. Benny Goodman packed his men into a plane at Los Angeles, late in August, made several stops for one-nighters (one at Wichita, Kansas), and landed for the final date in Atlantic City.

Buddy Rogers sports his own crate—a small but sturdy one—to use on his one-nighters. Each time there's a jump to make he takes one or two of his men (they draw lots to find out who are the lucky ones). The others tag along by rail.

Atlanta Looks Up

TOMMY DORSEY'S band was engaged to open September 28th on the Hotel Ansley Roof by Carling Dinkler, general

manager, whose avowed intention it is to make the spot "blossom out as the South's Smartest Supper Club." Playing night after night to the club's capacity (one thousand guests), Dorsey's ten-night engagement was a grand success. Nestled fourteen stories above ground, with windows on three sides, Hotel Ansley Roof offers a new sort of entertainment in Atlanta's Hotel Life.

"Make-Believe Ballroom"

BENNY GOODMAN played at the New York World's Fair September 6th; his was the first band to be engaged for both the New York and the San Francisco Expositions. On September 12th he opened the WNEW Swing Concerts.

As compared to the Criterion's 1,500 capacity (last year's concert hall), Manhattan Center, where the concerts will be held this year, seats 7,500. This is one of



TEDDY POWELL

the reasons it was chosen as the scene of the broadcasts of the concert over WNEW from 8:00 P. M. to 9:00 P. M., Tuesdays. Admission is by membership, Mr. Block issuing tickets by thousands to young devotees of his "Make Believe Ballroom."

Following Benny Goodman in the series which will run all winter will be Tommy Dorsey, Artie Shaw, Glenn Miller, Erskine Hawkins, Jimmie Lunceford, Fats Waller, Gene Krupa and Ella Fitzgerald leading the late Chick Webb's orchestras.

School For Swing

TEDDY WILSON, formerly the feature pianist of Benny Goodman's Trio and Quartet, presented his own Swing Band at the Roseland Ballroom, New York City, last month. Teddy is also promoting a new school for swing musicians at 1560 Broadway, where he has developed a new piano technique in teaching his particular style of improvising. Last season he appeared with Yella Pessl at a concert in Town Hall where he played a Bach Concerto on the harpsichord. He is also the author of one of Felts' most popular folios, "Teddy Wilson Piano Rhythm."

Double Starring

RUBY NEWMAN has been selected to be Sonja Henle's musical director for her

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next picture, both having returned in the nick of time from warring Europe, Ruby from a North Cape cruise and Sonja from a visit to her mother in Oslo.

Many will remember that Newman was the Ice Queen's first musical director in America, in 1930. Now, these two, who have been the best of friends since Sonja's dazzling feet twinkled into Hollywood, will star together again. Her next movie role is dancing partner to Fred Astaire. She has been practicing many dance routines and promises to thrill her audiences. Dancing, which she has studied all her life, is her favorite diversion.

Windy City

JOE REICHMAN'S orchestra, suave, agreeable, melodious, played in late August in the Empire Room of Palmer House.

ABE LYMAN opened, August 21st, at Chez Paree, and then led his orchestra over to the Royal Palm Club, Miami.

WAYNE KING will be at the Drake Hotel early in December.

WILL OSBORNE held forth at Edgewater Beach Hotel, until October 14th, and then made way for Bill Bardo and the opening of the hotel's Marine Dining Room.

EDDIE VARZOS, coming in from Chicago, located last month at Hotel St. Moritz, New York.

Manhattan

ARTIE SHAW started off in the Strand corner the week of September 10th. September 20th he was at Hecla Park, Bellefonte, Pa.

JAN SAVITT went over big at the Hotel Lincoln Blue Room last month.

JOE RINES, after an engagement at the Hotel St. Regis, booked at the Loew's State Theatre the week of September 21st, and then located at the Book-Cadillac Hotel, Detroit.

CHARLIE BAUM got the St. Regis stand back October 3rd and held forth in the Iridium Room.

RAMONA was chosen to lead off the new policy of name bands at Leon and Eddie's beginning a four-weeker September 15th.

RUSS MORGAN went into the Paramount on October 11th. September 20th he was at the Southland Cafe, Boston, for eighteen days.

WILLIE FARMER is picking up New England one-nighters . . .

NAT BRUSILOFF replacing him at the Park Central Hotel. (Farmer will return to the Park Central later in the year). Brusiloff has an unusual ensemble, comprised of piano, drums, bass, two vibraphones, sax, accordion and violin.

GUY LOMBARDO led his Royal Canadians into their usual stamping ground, The Roosevelt Grill, beginning September 28th. This year his fourteen-year-old sister, Rose-Marie, is assisting him in presenting his "Hits of Tomorrow."

JOHN GART provided the music when Cro's of London opened its doors September 27th.

EDDY DUCHIN'S band graced the Plaza Hotel, beginning October 11th.

XAVIER CUGAT brought his South American rhythms, around the middle of September, to the Sert Room of the Waldorf-Astoria for dinner and dancing. He swung into the Hotel Statler in Detroit, October 12th.

LEIGHTON NOBLE opened an engagement at the Essex House Casino-on-the-Park on September 15th where he will stay through October 1st. The band follows that of Bill McCune who played there through the summer. Featured with Noble's band are Chick Floyd, pianist and arranger; Edith Caldwell of the "blue velvet" voice, and the Noble Trio.

EMIL COLEMAN will return to his old stand at the Waldorf-Astoria Hotel on October 23rd, after a month at San Francisco's Mark Hopkins Hotel.

BILL McCUNE, playing his theme-song, "Strange Interlude," at the opening of the season September 15th, at the Carlton Hotel, was greeted by enthusiastic applause from the crowd of "dowagers, debutantes and diplomats" there assembled.

BLUE BARRON will get a rousing welcome on his return to Edison Green Room on October 17th.

CAB CALLOWAY played the Cotton Club in September followed by Louis Armstrong.

STUFF SMITH'S band went into Cafe Society, Greenwich Village, September 7th, for four weeks. He previously closed at the Edison Hotel, New York, Green Room.

S. P. E. B. S. Q. S. A.

FORMER Governor Alfred E. Smith of New York proved himself a worthy member of the S. P. E. B. S. Q. S. A. (Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc.) when, as one of the judges in the Central Park Mall at the Barber Shop Quartet Contest held there early in September, he sang the first verse of "The Bowery," in a sonorous baritone. Jack Norworth, musical comedy star, and Sigmund Spaeth joined in the chorus, eliciting thunderous applause from an audience 10,000 strong.

Lone Star State

LOU BREEZE came to the Century Room of the Adolphus Hotel, Dallas, September 21st, and will bow out October 18th.

BOB CHESTER and his crew will sail into the Adolphus on October 19th. It was Chester, you recall, who took Tommy Dorsey's place at the Pennsylvania Hotel, New York, while the latter flew off to the Toronto Canadian Exposition.

HAPPY FELTON will open the Autumn season of the Baker Hotel, Dallas, beginning September 12th.

JOE SUDY went to Rice Empire Room, Houston, September 10th, then on to Belmont-Plaza, New York.

GUS ARNHEIM, at the Plantation Cafe, Dallas, in September, will bow out to Clyde Lucas who in turn will step aside for Jan Garber. Arnheim followed Jimmy Joy. After his Texas stand, Arnheim

answered the call of the Hotel Muehlebach, Kansas City, beginning there September 20th.

JACK DENNY went into the Surjen Club, Galveston, August 30th.

East Coast

GEORGE HALL went into the Top Hat, Union City, N. J., for a three weeks' stay September 22nd.

OZZIE NELSON will start at the Top Hat October 20th for a fortnight's stay.

FATS WALLER began, October 6, for an indefinite stay at Southland Cafe, Boston. Came from State Lake and Regal Theatres (both Chicago), where he played the weeks of September 22nd and 29th.

DEL COURTNEY and orchestra went into the Ritz Carlton, Boston, September 1st.

JACK DENNY followed Courtney for a short stay, beginning September 15th. Adelaide Moffett, deb songstress, opened at the Ritz (Boston), September 8th.

IRVING SIEGEL is a fixture for the Fall at the Rex's Country Club, White Lake, New York.

JACK TEAGARDEN'S band was held over at the Meadowbrook, Cedar Grove, N. J., until September 22nd. Then Teagarden trekked on to Nicollet Hotel, Minneapolis, where he was replaced September 29th by Bob Zurke.

HARRY RESER opened September 20th at the Hotel Darling, Wilmington, Del.

CLYDE LUCAS opened at the William Penn Chatterbox, Pittsburgh, Pa., on October 12th.

LARRY CLINTON went to the Capitol in Washington on the 22nd of September.

SONNY JAMES had Brighton and Manhattan Beaches, New York, September 16th and 17th.

Long Timers

MACE IRISH and his band ended a two and a half year stay at the Chantleier, Millburn, N. J., September 18th.

TOMMY TUCKER tuned up his instruments at Murray's, Tuckahoe, N. Y., September 14th, for the entire Fall and Winter. It'll soon be called "Tuckerhoe."

JOHNNY BURKARTH and his orchestra are at the Bluegrass Country Club, Lexington, Ky. (began September 27th), for an "indefinite engagement" which looks good for the Winter, at least.

They Get Around

JIMMY DORSEY went into the Audubon Theatre September 21st, after his California vacation. He followed that stand the next week with one at the Carleton in Jamaica. Then on into Meadowbrook, Cedar Grove, N. J., for a month, beginning October 5th.

AL KAVELIN and his "Cascading Chords" bowed into the Peabody Hotel, Memphis, September 12th, for a three-week session, following an engagement of Bernie Cummins and his band. Kavelin's band started out in the Silver Grill of New York's Lexington Hotel with a highly successful engagement, and followed up with a record smashing tour at Detroit's Book-Cadillac, New York's Biltmore, Waldorf-Astoria and Central Park Casino, San Francisco's Mark Hopkins, and the Chase in St. Louis.

PHIL LEVANT wound up a six-month run at Chicago's Bismarck Hotel at the end of September and departed for the Muehlebach Hotel, Kansas City, Mo., for a three weeks' stay. Then on to Schroeder Hotel, Milwaukee, for three weeks. The orchestra's already inked for another turn at the Bismarck in January.

Repeaters

HAL KEMP'S band was the first to get a return bid for the World's Fair in New York. He went back there on October 6th. It was his orchestra, too, which opened the Waldorf-Astoria roof and was recalled for a return engagement near the middle of September. They played for the dinner and supper dancing, succeeding Guy Lombardo and his Royal Canadians.

MAXIMILLIAN BERGERE ushered in the new season for the Versailles, on September 20th, alternating with Pan-chito for the dancing. This is Bergere's fourth season at the Versailles.

HORACE HEIDT and his Musical Knights had their usual jousts in the Bowman Room of the Biltmore Hotel on the 27th day of September. This is his fourth season, too, on this stand.

Where the Corn Waves

SHEP FIELDS moved into the Netherland Plaza Hotel, Cincinnati, October 19th, after a session at the Waldorf-Astoria, New York.

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Denver, reverted to their original seven-men combination.

BOB ZURKE took the stand at the Nicollet Hotel, Minneapolis, for a four-weeker, beginning September 28th, after completing his engagement at the Chase Hotel, St. Louis.

VINCENT LOPEZ sweet-swings his way into the Jung Hotel, New Orleans, starting November 2nd.

HENRY KING took his piano and orchestra to the Chase Hotel, St. Louis, October 13th.

LOUIS ARMSTRONG played a week (September 15-22) at the Palace, Cleveland.

Sun-Kissed Ensembles

SKINNAY ENNIS, after an engagement at the Mark Hopkins Hotel, San Francisco, returned to Victor Hugo, Beverly Hills, October 2nd.

JAN GARBER had an October 12th opening at Topsy's Los Angeles.

PANCHO and ADRIAN ROLLINI went to the Trocadero, Los Angeles, after Coleman, who opened it around September 14th.

CHARLIE BARNET left the Palomar, Los Angeles, October 3rd. Now he's doing a string of theatres.

Side-Stepping to Success

JIMMIE LUNCEFORD'S tour to Europe (announced in last month's INTERNATIONAL MUSICIAN) was called off at the last minute. The Normandie was to take them August 30th, but Jimmy had a hunch, and cancelled the sailings in an eleventh-hour decision. Of course he was left high and dry, as far as home bookings were concerned.

But, just to show that the United States knows a good thing when it hears it, bookings for his band began to pour in the very day after the change of plans was announced. And within two weeks his band was booked solid to October 15th, with a schedule showing only a few gaps up to February, 1940.

The band got into the swing on September 17th, in a date at the Renaissance Casino, New York, thereafter, without a single day's let-up they played dates through Virginia, North and South Carolina, Florida, Georgia, Alabama, Tennessee, back to Virginia, District of Columbia, Delaware, New York, Connecticut, West Virginia, Pennsylvania, Ohio. The band will play during the week of October 27th at the Earle Theatre, Philadelphia; the week of December 1st at Shea's Theatre, Buffalo; December 9th through 11th at the State Theatre, Hartford, Conn. Follows the famed Christmas Eve dance at the Renaissance Casino in Harlem; Christmas night at the Fleischman Auditorium, Philadelphia, and New Year's week playing the Apollo Theatre in Harlem.

Gifts to the King

PAUL WHITEMAN, at Fort Worth last Spring, was presented with a prize steer and two fighting cocks; in Madison, Wis., it was a wild badger; in Minnesota, a gopher. Then, last month, came the addition of a prize pig from the Iowa State Fair. Well, "the more the merrier," says Whiteman. It's the band's road manager who's having the headaches.



PAUL WHITEMAN

At the reception accorded Whiteman in Rochester, N. Y., in late August, he was presented with a giant eight-foot key bearing signatures of nearly 2,000 Whiteman admirers. To say nothing of the "give a dime at autograph time" movement, the proceeds to be turned over to the local Girl Scouts chapters in the various cities he visits. On September 25th, when he arrived for a week's engagement at the famed harvest festival in Mitchell, S. D., they built him a throne and crown entirely of corn, to be used in his coronation as "King of the Corn Palace."

News Nuggets

ACCORDING to Masao Koga, Japanese composer of popular songs, the favorite American conductors of Nippon are Benny Goodman, Tommy Dorsey and Andre Kostelanetz, and the favorite songs, "St. Louis Blues," "Peanut Vendor" and "The Music Goes Round and Round."

We in America don't appreciate what we have in the way of folksongs, says Dr. George Pullen Jackson of Vanderbilt University. There are more than six hundred spiritual folksongs, for instance, handed down as unwritten music that have been traced to Colonial gatherings. They are still heard in "all-day singings" in the South.

Stage Shows

WITH peace reigning in the actors' organizations due to a last-minute settlement, manager and producers are free to exert all their efforts toward building up their circuits to include the greatest number of houses since 1932.

Vaudeville

Harry Sherman has boosted his Mutual Booking Office playing time up to 20 weeks, having added Norwich, N. Y., Alliance, Sandusky, Lancaster, Hamilton, Marion, Coshocton and Middletown, Ohio, recently. The T. D. Kemp office of Charlotte, N. C., claims to have 144 houses lined up in six southern

states for the use of Class A, B and C attractions. Kemp will book top flight name bands and big name vaudeville units for Asheville, Charlotte, Durham, Greensboro, Raleigh and Winston-Salem, N. C.; Bluefield, W. Va.; Danville and Charlottesville, Va.; Charleston, Columbia, Greenville and Spartanburg, S. C.; Chattanooga and Knoxville, Tenn., and Birmingham, Ala. In his Class B house Kemp will book units with a minimum of 28 people, while in his Class C houses Western units featuring cowboy film stars will be used.

Brandt Brothers have opened their four metropolitan New York houses to terrific business, and if the openings are a criterion of what is to follow, the non-flesh managers are going to have very red faces in the near future.

In Memphis the Orpheum Theatre will book big name attractions this year. Among the top-fighters already penciled in are Clifford Fischer's "Folies Bergere" and Dave Apollon's Revue. The Stanley in Pittsburgh returned to stage shows on October 6th playing, as usual, all the top-flight name bands available. Loew's Broad Street Theatre in Columbus played its first stage show during the week of September 15th with A. B. Marcus' "La Vie Paree." Phil Spitalny gave Canton its first stage show in almost five years when his All-Girl Orchestra played Loew's Theatre for three days. The Palace in Cleveland returned to stage shows on September 8th with Artie Shaw and the Shubert in Cincinnati on September 15th with Jan Garber. The Colonial in Dayton, Ohio, returned flesh to its boards on September 8th. Other additions are the Arena in New Haven, Conn., the Circle in Indianapolis, Ind., as well as the Lyric, which settled its differences with the Stage Hands. Shea's, Buffalo, will book the largest number of stage shows in years in addition to its regular orchestra policy, while New England theatres booking flesh include the Capitol in Lynn, Empire in Fall River, Plymouth in Worcester, Court and Paramount in Springfield, Mass., and the Palace in Hartford, Conn. Shea's in Toronto, Ont., Canada; the Palace Theatres in Akron and Youngstown, Ohio; the Astor in Reading; Capitol in Lancaster, Ohio; Liberty in Elizabeth, N. J.; Freeport in Freeport, L. I.; Kenosha in Kenosha, Wis.; Post in Spokane; the Embassy in Seattle, Wash., and the Orpheum in Portland, Ore., are other recent additions.

With the drastic curtailment of stage shows in England a number of fine acts have returned to America. This fact, together with what the trade papers call "the greatest interest in flesh in years," probably will combine to give the North American continent its most successful vaudeville season since the advent of sound pictures.

NAME BANDS

THE popularity of name bands shows no signs of waning. Instead, the demand is increasing. The addition of Glenn Miller and Artie Shaw to the top-flight ranks has augmented the drawing power of this type of attraction no end, and this Fall will probably see more of the young fellows breaking into the select circle.

Philadelphia

GENE KRUPA stepped into the Earle Theatre for the week of September 1st and drew a fine \$23,000. The following week found Sammy Kaye drawing \$20,800.

Mal Hallett and his orchestra grossed \$19,000 at the Earle for the week ending September 21st.

Washington

GLENN MILLER gave the Capitol Theatre a great \$22,500 gross for the week ending September 1st.

For the week ending September 21st Larry Clinton drew \$17,000 at the Capitol.

Buffalo

FOR the week ending September 1st Eddy Duchin topped the average gross for Shea's Theatre with \$20,000. Benny Goodman drew the same figure for the week ending September 21st.

Baltimore

FOR the week ending September 8th Glenn Miller drew a great \$19,000 at the Hippodrome Theatre.

Chicago

FOR the week ending September 14th Lawrence Welk and his Champagne Music gave the Chicago Theatre a solid gross of \$43,000.

Cincinnati

THE opening week of the Shubert Theatre (September 8th) saw Jan Garber bringing in a fine \$14,000 gross.

Cleveland

ARTIE SHAW inaugurated the stage show policy at the Palace Theatre the week of September 8th and drew a beautiful \$22,000. The following week Frankie Masters with Betty Grable and Rochester drew \$16,000.

Louis Armstrong's band drew \$16,000 at the Palace for the week ending September 21st.

New York

FOR the week ending September 1st Larry Clinton drew \$49,000 at the Paramount. At the Strand Ozzie Nelson in his first week (fourth week of Bette Davis and Miriam Hopkins in "The Old Maid") drew \$39,000. For the week ending September 8th Larry Clinton, in his second week, drew \$40,000 and Ozzie Nelson in his second week, \$30,000. For the week ending September 15th Larry Clinton drew \$30,000; Ozzie Nelson \$28,000 and Nano Rodrigo gave the State Theatre a fine gross of \$22,500.

For the week ending September 21st Glenn Miller and his orchestra with the Ink Spots zoomed through to \$61,000 for their first week at the Paramount Theatre. At the State, Joe Rines upped the customary gross to \$25,000. Artie Shaw and his orchestra opened at the Strand and grossed \$42,000 for his first seven days' stay.

Indianapolis

THE Lyric Theatre reopened with Ben Bernie and his orchestra on the stage. They drew a fine \$14,500, giving a figure that will provide plenty on the profit side.

LEGITIMATE

WHILE slow in starting, the legitimate field is courting real prosperity during the 1939-40 season. Musical comedies are showing the greatest increase, aided and abetted by the great number of visitors to the World's Fair, who had their first taste of this class of legitimate attractions in years during their visit to New York City. As soon as the Fair closes, Bill Robinson's "Hot Mikado" will resume its full-length production and take to the road. "I Married an Angel" and "Leave It To Me" will also hit the boards clear across the country. There will be no end of legitimate attractions with big stars available, including "Abe Lincoln in Illinois," "Outward Bound," "Hamlet" with Maurice Evans, "No Time For Comedy" with Katharine Cornell, "The White Steed," "Mamba's Daughter," "My Dear Children," "Golden Boy," "What a Life" and Eva Le Gallienne's Repertoire Company. Many theatres have been made available for legitimate shows during the coming season. At the time of this writing there have been 173 weeks of bookings set for 13 shows. This does not include any of the seven pre-Broadway tours nor six productions which have not as yet completed their bookings. The combined bookings cover more than 150 cities. In addition to New York, Pittsburgh, Chicago, Boston, Philadelphia, San Francisco,



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Los Angeles, Detroit and Cleveland, we find the shows booked into Rochester, Buffalo and Ithaca, N. Y.; Princeton, N. J.; Hartford and New Haven, Conn.; Worcester, Mass.; Baltimore, Md.; Washington, D. C.; Erie, Pa.; Richmond, Va.; Columbus, Dayton, Toledo and Youngstown, Ohio; Kansas City and St. Louis, Mo.; Indianapolis, Ind.; Des Moines, Davenport and Sioux City, Iowa; Wichita, Kan.; Tulsa and Oklahoma City, Okla.; St. Paul and Minneapolis, Minn.; Omaha, Neb.; Denver, Colo.; New Orleans, La.; Milwaukee and Madison, Wis.; Fort Worth, Dallas, Austin, Houston, Beaumont, San Antonio and El Paso, Texas; Phoenix, Ariz.; San Diego, Long Beach, Pasadena, Santa Barbara, San Jose and Oakland, Calif.; Seattle, Spokane and Tacoma, Wash.; Portland, Ore.; Vancouver, B. C., and Toronto, Ont., Canada.

St. Louis

THE St. Louis Municipal Opera season closed with a total of 636,045 paid admissions for the 83 performances in Forest Park. Eighty-five were given the previous year with an attendance of 78,086 over this year's figure. This is the first time in six years that the attendance dropped below the 700,000 mark, which was due to rain and threatening weather. Nearly half the nights of the season were either marred by cloudy skies or rain. There was a small deficit, but the surplus from previous years absorbed it without calling upon any of the 892 guarantors. Richard Berger has been reappointed managing director for the ensuing two years.

Philadelphia

THE first week of the legitimate season in Philadelphia gave "Ladies and Gentlemen," with Helen Hayes, \$25,000 at the Forrest for the week ending September 23rd.

Baltimore

BALTIMORE'S first Fall attraction was George Abbott's pre-Broadway showing of "See My Lawyer." It played the Maryland Theatre for the week ending September 23rd and drew \$6,900.

New York

AS usual, we will only list the musicals in New York City, as the main interest of our members lies in the theatres playing these attractions. For the week ending September 2nd "Hellzapoppin'" in its 51st week, drew \$31,000 at the Winter Garden. The "Scandals," in its second week, grossed \$28,000 at the Alvin; "Streets of Paris," in its 12th week at the Broadhurst, drew \$22,000 and "The American Way," at the Center Theatre, in its 28th week, \$23,000. "Yokel Boy," in its tenth week at the Majestic, showed improvement with \$17,000, while "Pins and Needles," in its 92nd week, built to more than \$7,000. For the week ending September 9th "Hellzapoppin'" grossed \$31,000; "Leave It To Me" \$15,000; George White's "Scandals" \$19,000; "Streets of Paris" \$20,000; "The American Way" \$19,000; "Yokel Boy" \$19,000, and "Pins and Needles" \$6,000. The following week, ending September 16th, "Hellzapoppin'"

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drew \$31,000; George White's "Scandals" \$20,500; "Streets of Paris" \$24,000; "The American Way" \$24,000; "Yokel Boy" \$24,000, and "Pins and Needles" \$6,200.

For the week ending September 23rd "Hellzapoppin'" in its 54th week, drew slightly more than \$32,000. George White's "Scandals," in its fifth week, upped its gross to \$26,500. "Streets of Paris," in its 15th week, also improved to \$25,000. "Yokel Boy," for its 13th week, drew \$23,000, and "Pins and Needles," for its 19th week, drew \$6,300.

Chicago

FOR the week ending September 5th John Barrymore in "My Dear Children" drew \$9,500 in his 17th week at the Selwyn. Barrymore then got a toothache and the show closed.

On September 17th Barrymore's tooth had healed, and "My Dear Children," in its 19th week, drew \$13,000.

Maplewood, N. J.

FOR the week ending September 2nd Edward Everett Horton in "Springtime for Henry" broke all records for the Maplewood Theatre, drawing \$10,000. Perhaps the shock was too much—we have received no reports since.

Denver

THE closing week at the Elitch Gardens (week of September 2nd) with "Springtime for Henry" saw four evening sell-outs with the resultant gross of \$7,000.

Los Angeles

FOR the week ending September 5th "Mikado in Swing," in its fifth week, drew \$6,000. For its sixth and final week ending September 9th the gross was \$5,000.

San Francisco

FOR the week ending September 2nd "The Swing Mikado," in its fourth and final week, drew \$8,000. The revival of "White Cargo," in its third week at the Alcazar, drew \$4,500. For its fourth and final week the gross was \$4,000. On Treasure Island "Cavalcade of the Golden West," in its 28th week, drew \$34,000 and the new edition of "Folies Bergere," in its fourth week, \$28,000. During the ensuing week "Cavalcade" drew \$34,000, and "Folies Bergere" also duplicated its \$28,000 figure of the previous week. For the week ending September 16th "Cavalcade of the Golden West" drew \$26,000, while "Folies Bergere" dipped to \$20,000.

For the week ending September 23rd a revival of "Desert Song" opened at the Curran and drew \$10,000. On Treasure Island "Cavalcade of the Golden West" drew \$21,000 and "Folies Bergere," in its seventh week, \$13,400.

Band Concerts

ACCORDING to the Associated Press, twenty-eight major Summer concert series, scattered throughout the United States, totaled an audience of almost 9,000,000 people. The nine weeks' enterprise at Grant Park in Chicago drew perhaps the largest audience, estimated at about 3,500,000. The next largest was the Goldman Band series attended by some 2,000,000 New Yorkers.

Five new concert projects, all successful, were launched this past season. Such reports speak well for the future of bands and summer music in general.

New York

WHEN Dr. Edwin Franko Goldman directed the national anthem in the evening performance of September 8th, it marked the closing of the twenty-second season of the Goldman band concerts on the Mall in Central Park. Organized by Dr. Goldman himself in 1918, the first six seasons were supported entirely through his efforts. In 1924, the concerts were underwritten by Mr. and Mrs. Daniel Guggenheim and Mr. and Mrs. Murry Guggenheim. After the death of Daniel Guggenheim in 1930, Mrs. Daniel Guggenheim continued her support as a memorial to her husband and the series became known officially as the Daniel Guggenheim Memorial Concerts.

During the past two seasons, Richard Franko Goldman, son of the band's leader and manager, has been associate conductor.

The final concert included works of Weber, Schubert, Bach, Sibelius, Wagner, Giordano, Verdi, Respighi, Liszt and Goldman.

Dr. Goldman has not been absent from a single concert during the twenty-two seasons.

Portland, Oregon

THE Portland Federal Symphonic Band, under direction of Misha Petz, presented a series of outdoor evening concerts in the parks of Portland, during the months of July and August. Presented as guest soloists were well-known local artists, among whom were Jean Handzlik, contralto; Cavell Abbott, pianist, and William Elliot, baritone.

Denver

THE Denver Municipal Band during the past summer played concerts every evening for nine weeks, all paid for entirely by the City of Denver. The conductor, Henry Everett Sachs, who receives a lump sum for the entire series of sixty-three concerts, is enabled to employ the best bandmen. The Denver Local sees to it that good men are available.

This is the conductor's fifteenth year as municipal bandmaster and each year he has added to his library to such an extent that he can now lay claim to a really fine collection of band literature.

The average attendance hovers between five and ten thousand per evening; the latter number is invariably exceeded on special nights, such as evenings on which folk music and folk dancing are presented.

The programs are of a high order. On September 1st, for instance, the following program was given: "Exposition," by Goldman; "Le Plus Belle," Waldteufel; "Ballet Russe," by Luigini; "Boston Commandery," by Carter; "Sakuntla," by Goldmark; "On the Trail," by Grofe; "The Three Trumpeters," by Agostini; "Cortege de Sardare," by Iwanow; "U. S. Field Artillery," by Sousa; "The Bohemian Girl" selections, Balfe; "Dance of the Hours," by Ponchielli; Fiori Serpico played a euphonium solo and Arthur Olson a baritone solo. On September 2nd, the program included compositions by Turlet, Staessel, Rimsky-Korsakow, Puccini, Rossini, Dellbes, Donizetti, Herbert and Lampe. Soloists were Lester Harding, baritone, and Walter Light, xylophone.

On September 3rd the "Niblungen March" by Wagner was the first selection on the program, followed by "Blue Danube," Richard Strauss; "You Are My Heart's Desire," by Lehár; "Strains from Erin," Cailliet; "Rhapsody in Blue," Gershwin; "Malagena," Lecuona; "Farandole," Bizet; "The Chocolate Soldier," Oscar Strauss, and "Bolero," Ravel. Soloists were Josephine Neri, soprano, and Sam Conti, cornetist.

The last concert of the season, held September 4th, included the Introduction to the third act of "Lohengrin," by Wagner; "Memories of Stephen Foster," Cailliet; "Hungarian Rhapsody No. 2," by Liszt; "Southern Rhapsody," Hosmer; "Maytime," Romberg; "Panamericana," Her-

bert. The march, "City of Denver," by Sachs held particular appeal for Denverites. Soloists were Ned Greenslit, baritone, and various members of the band.

Army Bands' Reunion

A BANQUET attended by over three hundred was given in honor of Major General Morris B. Payne, Commanding Officer of the 1st Corps, at the Hotel Champlain, Plattsburg, on August 21st, in connection with the Army maneuvers at Plattsburg. Arranged under the auspices of the United States Army and Navy Bandmen's Association, it assembled such honored guests as Colonel Alan B. Lambdin, Finance Officer of the 43rd Division; Peter Buys, president of the American Bandmaster's Association; Captain Charles O'Neill, of the Canadian Regular Forces, and Major George F. Briegel, outstanding composer and successor to Victor Herbert, of the old 22nd Regiment of New York.

Lieutenant A. R. Teta, National Secretary of the United States Army and Navy Bandmen's Association, spoke on the aims and purposes of the organization, raising the pertinent question, "Is your band prepared for M-Day?"

On behalf of the Association and bandmen of the Army, a beautiful Hamilton watch was presented to General Payne. The following letter, from General Reynolds J. Burt, composer of "Kings of the Highway," was read:



MUSICIANS' ASSOCIATION BAND, LOCAL 50, A. F. OF M., ST. JOSEPH, MO.

Alexandria, Virginia,
August 18, 1939.

My Dear Lieut. Teta:

Kindly congratulate General Payne on his intelligent appreciation of benefits accruing to the enlisted men of his Corps by his planned and systematic use of all hands during the present large scale maneuvers. He is the first of our general officers to grasp such an opportunity and build esprit in a large field command through the effective development of music and allied entertainment. His enlisted men are specifically mentioned because the youth of our nation has become good, well-played, music conscious, which fact does not generally apply to our older commissioned personnel. General Payne has astutely sensed that consciousness and has required that bands of the Corps meet and play up to it.

Again, congratulations to the General, and may the successful and definite results obtained by him through First Corp's music and its several bands serve as a lasting beneficial guide in morale building to all the Military Service.

Congratulations to the U. S. Army and Navy Bandmen's Association for the untiring assistance they rendered General Payne in the development of his music building plans, the results of which the entire bandmen's world will await with intense and heartening interest.

I deeply regret being unable to be with you all at the dinner and the history-making massed band concert of the morrow.

Sincerely yours,

(Signed) R. J. BURT.

Brig. Gen., U. S. A., Retired.

The bands of the 1st Corps were given an opportunity to demonstrate their merit, winding up, on August 22nd, with a massed band concert in which almost six hundred bandleaders and bandmen participated.

Yarmouth

THE Commonwealth Symphonic Band of Boston has just finished a most successful concert season. Besides those given in Boston one was presented in Collins

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Field, Yarmouth, on August 2nd, as a part of the exercises commemorating the 300th anniversary of that town. The result, in the words of Louis B. Thatcher, was "the best band concert ever given on Cape Cod." Through the most abie leadership of Alfonso D'Avino, the ensemble has reached a height of musicianship which warrants Boston's proud boast that it has "one of the finest symphonic bands in the country."

The program consisted of Elgar's "Pomp and Circumstance," "Serenade," Moszkowsky; excerpts from "La Boheme," Puccini; "Mlle. Modiste," Herbert; "Chinese Procession" (conducted by the composer, Crist; "Rhapsodie Espana," Chabrier; excerpts from "Madame Butterfly," Puccini; "On the Mall," Goldman; "March Slav," Tschalkowsky; Polka from "Schwanda," Weinberger; Overture to

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Honorary Degree

CONGRATULATIONS are in order for Herbert L. Clarke, conductor of the Long Beach Municipal Band, who has recently received the honorary degree of Doctor of Music from Phillips University of Enid, Okla. Not only for his services as conductor is he in a position to be praised, but also because he is internationally famous as a cornetist, and was long a soloist in Sousa's Band.

His many successes are indicative of a high standard of musical excellence.

The "Moochers"

THE bandmen of Local 50 sent us the accompanying picture of themselves, all "dolled up" in their new uniforms and the following letter:

To the Local Officers and Members:

In order to carry out our promise to the different locals who were so kind in donating to our "mooch," we are sending you this photograph of our band.

When the band "mooched" last June to buy uniforms, it played in a donated hall. The music cost nothing; there were only twelve couples at the dance; and we closed down at 10:30. But the dance was a financial success, since it grossed \$235.50.

If bandmen of any local can show a better success than that for a dance that was not a dance, let them come forth.

Gratefully and fraternally yours,
LOCAL No. 50, A. F. of M.
H. A. RENACU, Secretary.

Television

ONE can't help wondering—What affect will the European struggle have on the future of television, particularly the British? Television, having advanced much further in England than in any other country has now been blacked out by war. All programs in England have been suspended until "further notice." And what a pity!

The tele-industry in our country is greatly indebted to the television pioneers of Great Britain. By their trials and errors, and successes, we have profited much, and we can only hope that the developments in London will not be retarded for too long.

During the last war wireless and aviation reached the peak of perfection. It is too early yet to tell what part, if any, sight-broadcast will play in today's heathenish battles. There is a possibility, however, that, if the war is dragged out for any length of time, television may prove to be a valuable aid to the naval and military authorities.

IN spite of the war crisis, the television exhibitions at the Radiolympia in London last month attracted considerable attention. The popular-priced television sets, starting at about \$200, were regarded with keen interest. Whether or not this enthusiasm will be retained during the present suspension of tele-casts remains to be seen.

Whether British television engineers will continue to work on television plans for possible uses in the European war has not been announced.

CONSIDERING television from the union point of view, an article in a New York Sunday paper entitled "Labor Looks to the Future," states, "the newest marvel of the Twentieth Century, scarcely out of the swaddling clothes of its experimental stage, television already has seen its workers and technicians unionized. Here is a great new industry, just on the threshold of existence, with Labor as firmly organized as in the oldest trades."

The television unions, too, have had their jurisdictional disputes. At National Broadcasting Company, the engineers and cameramen are members of an independent organization, the Association of Technical Engineers, to which radio engineers also belong. At Columbia Broadcasting System, the cameramen are members of A. F. of L.'s I. B. E. W., while some of the other experts belong to the Federation of Architects, Engineers, Chemists and Technicians, a C. I. O. affiliate.

Whether it is in the studio, or in the factory, we find practically every man who is connected with this new scientific marvel carrying a union card.

THE real start of Television dates from 1928, when the R. C. A. Television Laboratories were established in New York, states the R. C. A. Company, in a pamphlet entitled, "The Birth of an Industry." Intensive development began in 1930, the article continues, and the nine years that have followed have been witness to the most exhaustive and comprehensive development project ever undertaken by any radio company in the world. It's yearly progress is listed by R. C. A. as follows:

- 1928—New York Television Laboratory established, coordinating Television development work. R. C. A. Television Station W2XBS, with 250-watt power is built.
- 1930—Television Research Laboratories established at Camden, N. J.
- 1931—Television transmitter and studios installed in Empire State Building.
- 1932—Experimental transmission started, using scanning disc, 120 lines, 24 frames per second.
- 1933—New York transmissions continue, using 240 lines, with Iconoscopes for scanning and Kinescopes for reproducing.
- 1934—343-line system operated at the R. C. A. Camden Laboratories. Programs relayed by radio from remote points.
- 1935—Television field tests begun in New York with regular program transmission.
- 1936—Improved equipment for New York field test installed.
- 1937—Begins using 441 lines in New York field test. Video band widened. Program development carried out.
- 1938—Mobile Television Transmitter is completed and put in use.
- 1939—R. C. A. announces to Radio Manufacturers' Association that it will place Television receivers on sale

at the opening of the New York World's Fair in 1939.

That, in brief, is a summary of television's great progress in this country.

TO give our readers a general idea of the various types of programs that are being televised now in New York, we have copied the following schedule of a recent weekly television program presented by N. B. C. through Station W2XBS.

Tuesday, 12 Noon-1:00 P. M.—Marie Luisa Lopez, Mexican songs; films; interview and news.

8:30-9:30 P. M.—Operetta, "H. M. S. Pinafore," by Gilbert and Sullivan, with Margaret Daum, Ray Heatherton, John Cherry, Collin O'More, Harry Donaghy and Alma Kitchell.

Wednesday, 12 Noon-1:00 P. M.—Fashion Show; films; George Ross, Broadway columnist, and news.

3:00-4:00 P. M.—An outside pickup, to be announced.

8:30-9:30 P. M.—Film, "My Heart Is Calling," with Jan Kiepura, tenor, of the Metropolitan Opera.

Thursday, 12 Noon-1:00 P. M.—Fashion Show; films; Mrs. Marguerite Brownling and Alice Maslin discussing "Clothes, for the Problem Figure," and news.

8:30-9:30 P. M.—Play, "Brother Rat," by John Monks, Jr., and Fred Finklehoffe, with Lyle Bettger, Edwin Phillips, Juliet Forbes, Anna Franklin, Marjorie Davies and Tom Ewell.

Friday, 12 Noon-1:00 P. M.—Variety; films, interviews by Gilbert Martyn, and news.

3:00-4:00 P. M.—An outside pick-up.

8:30-9:30 P. M.—Film, "The Triumph of Sherlock Holmes," with Arthur Wontner.

One can readily see by this outline, that no type of entertainment is being left untold by the program staff of N. B. C.

Only recently, the amusing three-act comedy, "Dulcy," by George S. Kaufman and Marc Connelly, was telecast, starring Tom Powers and Helen Claire, and was acknowledged a success. It is apparent that beyond a doubt drama is one of television's big bets.

Concerning the hours of the programs, it has been suggested by those who have tele-radios that programs should be telecast on Saturday and Sunday. Except for an occasional program on Sunday, no telecasts have been scheduled for those two days.

DUE to disagreement over the technical standards, the second part of the FCC television committee's report has not yet been completed.

One of the main problems is the controversy over separation between visual transmitter, including both frequency and mileage. Experts seem to be divided on the question of how far apart stations using the same frequency should be located, and the kilocycle space necessary to prevent conflicts between plants in the same geographical area.

Besides the eleven experimental stations already licensed, the FCC has received more than a dozen applications, chiefly from big department stores in New York and Los Angeles competing with equipment manufacturers and makers of receiving sets.

Until an agreement can be reached by the experts on the location of stations, very little more can be done to remove television from the so-called technical phase into a broader program study.

A BURNED-OUT filter has caused the delay of testing of the Columbia Broadcasting System's television transmitter in the Chrysler tower. The test cannot possibly be applied now for at least four weeks, and no date has been mentioned when a regular program service may be introduced.

Jack Powell

The world's highest paid Solo Drum Star "Collects" with Ludwigs



His unique drum act known and acclaimed throughout America and Europe, Jack Powell is the world's highest paid drum artist. Presidents, Kings, and the theater patrons of two continents have applauded him. Hollywood spent nearly \$40,000 to bring him flying back from London for "East Side of Heaven". In his 25-year career, he has used "and abused" Ludwig & Ludwig drums with unflinching fidelity. "Presidents bought and paid for my Ludwig drums," writes Jack Powell, "I pay for the best and I expect the best. Ludwigs have been lucky for me, have served me well in all parts of the world." You'll discover why so many of the top-notch drummers play Ludwigs, when you give your new Ludwig Outfit its first workout. Equip yourself with the World's Finest Drums, and you'll click with the world's finest drummers. See your Ludwig dealer today.

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LUDWIG & LUDWIG, Inc. 1611-23 N. Wolcott Ave. Dept. 1001 Chicago, Ill.

A TUBE with a mirror "collar" which enlarges tele-pictures, although a smaller "tele-eye" is used in the receiver has been patented in the U. S. A. by Harry M. Dowsett of London, and Robert Cadzow of Argyllshire, England. The image is 12 or 18 inches square.

Appearing on the tube's small fluorescent screen, the image is "collected" by the mirror, enlarged and then thrown, similar to a beam of light from a searchlight, against a semi-transparent viewing screen, where the visible image appears enlarged.

The patent has been assigned to R. C. A.

DEMONSTRATIONS of the new "photomocell" type of television were given last month at the Sherman Hotel, Chicago, by the Chicago Television and Research Laboratories.

WIRED television, over the telephone line into the home, is the newest form of tele-cast outlet, and is most likely the solution of television's commercial problems. It has been proven that reception by means of telephone wires is entirely practical, and would not interrupt telephone service.

This sort of transmission is comparable to the selective radio programs being sent over copper cables, such as the Muzak system. Subscribers would lease special receiving sets and regulation television sets would be equipped to pick up such service.

With a fee being charged, this type of telecasting would be immediately placed upon a commercial basis.

THREE new devices for testing television instruments have been developed by R. C. A. These include a piezo-electric calibrator, a five-inch wide-range oscillograph and a television alignment oscillator. Designed primarily for servicing R. C. A. sets, these instruments are said to be adapted readily for servicing all television receivers also.

The calibrator, a small crystal oscillator unit, has fundamental frequencies at 250 and 2,000 kilocycles. The harmonics of these frequencies are able to provide exact calibrating frequencies for use in all high frequency work. It is said to be accurate to the degree of plus or minus .05 per cent. It is complete with its own power supply and acorn type oscil-

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lator tube. A two-way switch provides selection of either fundamental frequency. —GENE HODGER

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*Government is not reason, it is not eloquence—
 it is force! Like fire it is a dangerous servant and
 a fearful master; never for a moment should it be
 left to irresponsible action.*
 —GEORGE WASHINGTON.

All Dressed Up and Ready to Go

SOME three years ago we bragged about our new bonnet (masthead) and stated that we hoped, some day we would also have a new dress.

Thanks to the action of the Kansas City Convention it has been provided, and here we are "all dressed up" and, unlike the pretty little maid, "ready to go." How do you like it?

There are a number of new features in this issue and we feel that your journal is becoming the foremost musical publication in America. From now on it's up to the members. Patronize our advertisers and state that you saw the ad in THE INTERNATIONAL MUSICIAN, and there is no question that further improvements may be made.

Every member should firmly resolve to do his part.

Neutrality—A Practical Necessity

NOW that Europe is again at war, the question in the minds of every American is, Can America stay out? Or must she join in the chaotic debacle as she did in 1917? Some feel that this country should enter wholeheartedly in a united effort to maintain tolerance and freedom the world over, even if such a course leads to war. They believe that saving the world for Democracy on foreign shores will forestall possible attack in the Western Hemisphere. But actually we have reached the point where American neutrality is a practical as well as an idealistic necessity.

If this nation goes to war, freedom and representative government will automatically end, perhaps permanently. Brief study of "M Day" (mobilization day), recently drawn up by military officials, encompassing the entire economic life of the nation, is sufficient proof of this fact. We will have one-man government in this country from the instant war is declared, just as completely as Germany has been subjugated to the will of one man. Likewise, in view of the present Federal debt, a war would mean ultimate financial chaos—which alone is sufficient to destroy freedom.

The greatest service that this country can render the world today is through maintenance of representative government, tolerance, and individual liberty within its own borders. Only by doing that can the arts of peace be preserved and a foothold saved for the rebuilding of world civilization after chaos has had its day abroad.

Speed Is Relative

"SPEED is relative and even fifteen miles an hour may be very dangerous under certain conditions," says the Washington Safety Society. "For example you are travelling fifteen miles an hour on a street where there are parked cars along the way. There is always the possibility that a child may pop out from behind one of those cars. When that happens you can not stop in time.

"It may be that under such circumstances the driver will not be punished. But he'll always know this: that if he had been travelling at a slower rate of speed some little child wouldn't be in the hospital or the cemetery."

Ground Into the Dirt

THOSE "big, bad wolves of Wall Street," the chain stores, are amusingly described in a brief article written by the manager of a shoe chain in a southern town.

He says that when his store was opened there wasn't a single exclusive shoe store in the town. Now there are five. Two of these are independents, and he deduces that it is obvious that they are slowly going broke—because one of their owners has just built a fine new home, and the other has bought \$2,000 worth of new furniture. He adds, "Yes, my company is making it tough on the independent shoe dealers."

He believes the chains' personnel policy is equally reprehensible, recalling that when he was hired, he'd been walking the streets three years in search of a job. He has now been with this company five years—and in that time his salary has been raised more than \$20 a week, he has never lost a day's pay, and he'd paid off \$600 in debts, bought \$1,500 worth of furniture, adopted a baby, joined a fraternal order and is now planning to build a home of his own. As he says, "So you can see that the chains have ground me right into the dirt."

This manager describes other phases of chain store operation in a similar vein. He points out that it is a well-known fact that the chains take no interest in local communities—in spite of the fact that his company alone belongs to 400 Chambers of Commerce. And, of course, they turn a deaf ear when appeals for organized charities are made—though he's never seen a worthy case yet when his store didn't come through with a sizable check. "Yeah, a cold-blooded outfit if there ever was one," he concludes.

Another Blow to Intolerance

ANOTHER blow against intolerance has been struck in Minneapolis, Minn., where Judge William C. Larson has handed down a decision of guilty in the case of a man who was distributing anti-Jewish literature in automobiles during a Catholic church service in North Minneapolis. The pamphlets were signed "Committee for Relief of Jewish Refugees" but the identity of the author or authors was unknown.

In his opinion, Judge Larson stated, "The grotesqueness and falsity of the statements contained in the pamphlet, would be known to the more intelligent and better informed readers, but it would undoubtedly also fall into the hands of many others who are not so well informed, and who would easily be incited by it to disorder and violence.

"It was shown by the State that The Minneapolis Committee for Relief of Jewish Refugees had exclusive jurisdiction and control over the printing of all matters within this City, and that no printing or publishing had been engaged in by the Committee since its inception.

"The record discloses that the pamphlet is a spurious writing, emanating from an unknown source, and calculated to create hatred and antagonism toward individuals and large groups of (Jewish) citizens, business firms, and others of this community. The fact that it was prepared under the subtle pretense of being authentic and genuine, adds to its inflammatory character.

"It is urged in behalf of the defendant that a prosecution for disorderly conduct under the circumstances of this case, even though otherwise legal, would violate the defendant's right of free speech and publication.

"It would seem that in the instant case a full recital and discussion of the phases of the law guaranteeing freedom of speech and discussion, is not called for."

Judge Larson found the defendant guilty and imposed a sentence of thirty days in the workhouse, thereby setting another precedent which more clearly than ever defines the absolute freedom of every citizen in the United States no matter what his race, religion or position in life may be.

Chinese Relief

DURING the week of October 30 Colonel Theodore Roosevelt and his national committee will hold a series of Bowl of Rice parties throughout the United States. The proceeds of these parties will be used exclusively for civilian relief in China.

Those who have followed the unchecked bombings of the civilian population of China in the newspapers cannot help but realize the tremendous task that confronts the Red Cross and other organizations that are trying to save the innocents from total extermination.

One dollar will immunize fifty people against bubonic plague. One dollar will also buy enough quinine to cure one person from malaria, and it will provide treatment for 3,000 burn cases.

True it is, that calls for donations are many but surely none who can possibly afford to do so will withhold their support from so worthy a cause. Bowl of Rice parties will be held in 2,000 cities and towns throughout the United States from October 30 to November 4, inclusive.

President Weber

THE continued improvement of President Weber has been a source of joy not only to all his associates, but also to the rank and file of the Federation membership. The improvement is necessarily slow, but exceedingly sure.

By the time the October issue is in the hands of our readers, President Weber will have completed his first active duty as head of the delegation of the American Federation of Musicians to the American Federation of Labor Convention in Cincinnati.

Harmony Lessons

WHEN your Editor made arrangements with Julius Vogler and Joseph Hagen for the Harmony Lessons which have been running in THE INTERNATIONAL MUSICIAN since last April, we did so at a very slight expense.

Many members have requested additional lessons from Mr. Hagen and have asked that their lessons be reviewed, but lo and behold, when they found there was a small charge their interest immediately abated. Correcting and returning the lesson papers is a long and arduous task, and surely our readers cannot possibly expect Mr. Hagen to forego the time allotted to his private lessons without being recompensed for his services.

The Harmony course is written by two of America's foremost teachers, and we bring these facts to your attention so that our members may understand why they cannot possibly expect to secure additional service without proper compensation.

Inclusive Protection

ALL of us have some realization of the value of life insurance to protect dependents, and to assure for ourselves an adequate old-age income. Comparatively few know that life insurance can also be used for a multitude of other vital tasks.

For example, policies are written to guarantee future education for children. Other policies will guarantee that a home mortgage be paid off, in the event of the wage-earner's death. Others have been framed to care for contingencies that may arise from the death of a partner in a business enterprise. Others provide for protection against business reverses.

So it goes, down a long list. Life insurance has come a long way since it was an instrument for protecting dependents, and little else. And the American people have come a long way with it in the all-important matter of inclusive economic protection.

Beware

"PEOPLE can fight a foe whom they can see; nations can guard themselves against physical threats to their safety. But it is immensely more difficult to protect ideals, beliefs and principles against the onslaught of ideas.

"There is always the danger, especially in times of economic distress, that great numbers of people will be deceived into believing that the new idea is better than the old one, and that somehow they will fare better by discarding the ancient beliefs in such things as freedom of thought, the rights of individuals as superior to those of the state, the privilege of religious liberty, and the right to speak and preach one's opinions."—Canby, Oregon, Herald.

The Great Destroyer

FIRE, the great destroyer, has been in fine fettle this summer. Fire, raging and uncontrolled, has made black and barren and ugly, thousands of acres of the nation's finest forest land. Fire had burned pleasant homes into smoking piles of debris. Fire has ravaged factories, and added men and women to the long rolls of the jobless. Fire has marched irresistibly through farms, killing livestock, razing buildings, and ruining crops.

A few of these fires may be unavoidable. But they are very few indeed, and so rare as to be hardly worth mentioning. Eighty per cent of all fires, says the experts, could have been prevented. They need never have occurred. But they did occur—because someone was thoughtless, someone was careless, someone was ignorant, someone took a chance.

Back of all these fires, great and small alike, lies the human element. A cigarette butt tossed from a speeding car—a camp fire not quite extinguished—a clean-up job left undone until tomorrow—a vacant lot left to dry, untended weeds—these are the things that make fire, this year, last year, next year.

There can be no recompense for the fires of the past—unless it is in a general campaign to prevent the fires of the future. It can be done. It's up to us. Each of us, as an individual, holds the weapon that will destroy the great destroyer.

Over FEDERATION Field

By CHAUNCEY A. WEAVER

IF I SHOULD GO TO WAR—

If I should go to war and, hating war,
Take steady aim at some amorphous thing
That moves across a field of mud and mist,
And instantly with one quick trigger pull,
Make end of it, shall I be transformed
Into a hero then and will they say
That I have fought for decent human rights?
Or shall some kindly mother soul, reading
In some far place of what my bullet did,
Instead of praises, talk to God with tears;
And having prayed for her beloved rise
With such a look my eyes could never bear?
—THOMAS F. DOYLE, Spirit.



Chauncey A. Weaver

APPROACHING the noontide hour of the 20th century of what we are wont to denominate the era of Christian civilization, the war guns are again blazing across the battlefields of Europe. It is a strange spectacle—even against a vast historic background—to note the hurrying and scurrying of preparation; herding women and children into countryside places of safety; donning gas masks preparatory to raids of aerial foes; subjecting all forms of domestic life to military control; rationing food supplies in thousands of instances all too meager; young men reared in the atmosphere of peace marching to a fate which may be often worse than death. What price glory? The glut for power! Will America cross the sea again? Not if sanity prevails over hysteria! Washington was eternally right. We have no business with European quarrels. The roll of our World War dead of two decades ago is a mournful roster. Our war debt of fifty billion dollars has not been paid and probably never will be. What old world nations owe us is still on the books. The American heart appeal should be—

Lord God of hosts, be with us yet.
Lest we forget, lest we forget!

Welcome, Congress! Washington has seemed dull without you.

THESE hours of waning summertime might well be devoted to musings along the line of musical retrospection. In spite of wars and rumors of wars, undeterred by current industrial depression, music has enjoyed a wide measure of recognition, and we may say a manifest larger mead of appreciation during recent months than has been the case in many a summer season. Newspapers throughout the country have not only been liberal in opening their news columns, but have aided the cause by editorial comment and endorsement. Out of many journalistic utterances we select the following editorial, entitled "Music for the Masses," from the Buffalo Courier-Express:

This summer has given to America the greatest open-air music festival in history. Chautauque has played an important role in this great cultural enterprise.

No American music lover can complain about lack of opportunity to hear good music played by good orchestras. There was a time when listening to music was the privilege of the few, but today it belongs to the masses. Summer music by great orchestras for all who care to listen is a new idea, but it has found such immediate response that it has become perhaps the most rapidly growing of American cultural activities.

Every American has an opportunity to hear, if he wishes, music above the dance-band grade. Scores of major music projects entertain millions of Americans in concert halls and stadiums and "bowls."

The Boston "pops" are far and away the oldest summer music venture, followed by the stadium concerts in New York, the gargantuan series in Chicago's Grant Park, the St. Louis opera in Forest Park, the Berkshire Symphonic Festival at Stockbridge, Mass., the Goldman Band in New York with audiences which total 2,000,000 a year and many others in most of the states of the Union, many of the concerts being given without charges of admission. To this list, of course, must be added the summer concerts by the Buffalo Symphony.

Each year sees the launching of new projects of music for the masses. It is significant, too, that no major summer music series has failed to be resumed from year to year. This may be interpreted as an indication of the wish of Americans to listen to the best, as well as of an advance of the millions in knowledge and appreciation of the works of the masters of music.

Let the good work go on. Eliminate the chaff. Maintain creditable standards of program selection and the art of music in America will eventually come to its own.

INTEREST in various types of state band laws continues and there is considerable watching to see what the various commonwealth legislatures are doing. We have had many requests for copies of the Iowa statute and have been glad to comply. Secretary Charles W. Weeks of Local 111, Canton-Massillon jurisdiction, has sent us a copy of the law which has reached a successful climax in Ohio, and we pass it on for the study of those interested. With the enacting clause eliminated it reads as follows:

SECTION 1. The taxing authority of any municipality, as defined by Section 5625-1 of the General Code, upon the filing of a petition therefor, signed by the qualified electors of such municipality, equal in number to 10 per centum of the votes cast for Governor in the last regular election, shall submit to the vote of the electors of the municipality the question of levying annually for a period of five years a special tax of not to exceed one-half mill outside of the ten mill limitation provided for in Section 5625-2 of the General Code for the purpose of equipping, uniforming, maintaining and employing a municipal band, or orchestra, for cultural and entertainment purposes, and insofar as funds are available therefor, to do all things necessary to accomplish such purpose.

SECTION 2. Upon the filing of such petition the taxing authority shall pass a resolution providing for the submission of such question at the next following general municipal election. A copy of such resolution shall be certified by the taxing authority to the Board of Elections of the county prior to September 15th in any year in which a general municipal election is held, and said board shall submit the question to the electors of the municipality at the succeeding November election. The provisions of Section 5625-17, General Code, relating to the arrangements for and the conduct of such election, publication thereof and form of ballot therefor, shall apply to such proposal to the electorate.

The merits and also the demerits of "swing" are still a matter of debate. Perhaps "swing" will some day reach a condign fate at the end of a rope.

IT is interesting to learn that a new pain-killer has been discovered for use in the practice of dentistry. The name thereof is—para-amino-mono-isobutylbenzoate-hydrochloride. As a pain-killer this newly-found anesthetic should be a success, but think of the lock-jaw hazards in trying to pronounce it!

IN a recent two-hour train wait in Detroit we easily succumbed to the custodial management of Secretary George V. Clancy of Local No. 5 and was afforded another fine view of a rapidly-growing and great industrial city. President Albert Luoni is pouring oil on troubled waters in a suburban section of the home jurisdiction. Other local members were playing in Labor Day parades. Local No. 5 is a busy institution.

JUDGING from the September issue of the Chicago (Local No. 10) INTERMEZZO, Lily Pons scored heavily upon her recent visit during the Grant Park summer concert season. Lily is about the fairest flower in the garden of song.

THE name of John Douglas Tobias has been added to the necrological list of Local No. 47 of Los Angeles. He was fifty-nine years of age and had been a prominent and efficient figure in Local affairs for many years—having been president, vice-president and board member at various periods. Vice-President C. L. Bagley pays the deceased a column tribute in a recent issue of the Los Angeles OVERTURE.

It was a hot September, but we predict a hotter one next year.

Hitler promises to abandon the use of poison gas if the opposition will be equally considerate. What a lady-like gorilla Mister Hitler would be if he had a chance!

How neutral is it possible for you to be?

The Nazi gang disclaim all responsibility for the bombing of the Athenia. Perhaps they will be able to convince us that the Lusitania committed suicide.

"Whatever the relations of music, it will never cease to be the noblest and purest of arts. It is in the nature of music to bring before us, with absolute truth and reality, what other arts can only imply. Its inherent solemnity makes it so chaste and wonderful that it ennoble whatever comes in contact with it."

—Wagner.

Presenting HOLTON 29



You will like this new cornet for its ease of blowing, which means less fatigue after even the longest engagements.

You will like it for its rich, full tone, with a touch of brilliancy to give it character and life.

You will like it for its fast, light action—its fine tuning—its perfect balance.

And, of equal importance, you'll like it for the money its price will save you—\$85.00 to \$95.00 for regular models in case, \$120.00 for De Luxe models.

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WILLIAM COSTELLO 201 W. 49th STREET, NEW YORK CITY

How long the wait for that gladsome hour—

When the war-drums throb no longer,
And all battle flags are furled;
For that parliament of man,
The Federation of the World!

The heat and the rain were timely,
And as sure as you were born,
Iowa looks sublimely
On her greatest yield of corn!

The final stretch of 1939—
How swiftly moves the cycle of the years!
Cheer up—drink deep of rich October wine;
Take heart of hope—dismiss all somber fears!

IN the September issue of the AMERICAN CITY, and on the page devoted to "Legal Decisions," we note that it has been held in New York that a municipal corporation, or quasi-corporation, is not entitled to preferential treatment in a question of maintenance of a nuisance, and that the court enjoined an alleged nuisance involving the playing of dance music in a residential area after midnight on week nights, and after 1 o'clock on Saturday nights, and on evenings preceding holidays. Jitterbugs and swing devotees might try climbing greased poles and fancy for the time being they are listening to the music of the spheres. The case referred to is entitled *Peters v. Mosen*, 12 N. Y. S. (2nd ed.) 735—decided by the Supreme Court of New York City. Indeed, how can sleep knit up the ravelled sleeve of care if one's attempted repose is disturbed by the raucous reverberations of "Annie Doesn't Live Here Any More"?

JUST as we were reaching to turn off the electric fan in recognition of cool autumn weather our eyes fell upon newspaper headlines which fairly made us gasp. An ordinary prosodical weather report had taken on the lurid language of Dante's "Inferno." "Los Angeles heat reaches 112 degrees. San Francisco, 107." Mortality list—55. "Unusual for this time of year did we hear them say?" Exasperating for any time of year? O ye wandering sons and daughters of the Hawkeye state, return to the home land, where the skies are always fair, where the corn grows tall, where the hush of generous prairies stills the soul, and where soft

THE BEST PROOF!!

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"The Brand of the Big-Name Band"
TO MEET THEIR HIGH REED STANDARDS
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BUY THEM AT YOUR DEALER
FOR SAXOPHONE and CLARINET

"HOW TO FIT A REED"
Sent FREE on Request

CONRAD & CO.

BIDGEFIELD PARK NEW JERSEY

winds play Eolian harp-like melodies through the branches and limbs of bush and tree. Utopia is never far away when you know the leafy lane which leads thereto.

COMING down from the Chautauque County (New York) hills a few days ago we looked over Dunkirk upon as glorious a sunset picture as eye was ever permitted to behold. It had been a day of erratic meteorological demonstration. Fleecy clouds chased each other across the sky. Occasionally the rain-drops fell. As the day advanced the air grew cool. Then great, angry-looking, billowy cloud formations commenced a mass assemblage over the western horizon. Faint gleams of a declining sun now and then pierced through. Then there were outbreaks of dazzling colors—many hues—as though a vast rainbow was attempting to spill its radiance upon the cloud drapery thus formed. Then, as though an unseen hand had pulled the cord, the atmospheric tapestry was suddenly lifted and the glorious sun, like a red-faced globe of fire, illumined all the scene. The picture brought to mind Shakespeare's weather prediction—"The weary sun hath had a golden set; and by the bright track of his fiery car, gives token of a goodly day tomorrow." And the next day WAS a perfect day.

TRADE TALK

Nothing is more inspiring to advertisers than an improved publication. This issue of THE INTERNATIONAL MUSICIAN shows the results of our latest efforts along this line.

We invite all purveyors of musical merchandise to join in the parade before the time comes that we must refuse more advertising for lack of space.

We welcome to our columns the Acme Accordion Company of New York City which is advertising in the October issue for the first time.

On this page will be found a picture of Fred A. Holtz, I, II and III. Fred Holtz, I, is president of the Martin Band Instrument Company, and Fred Holtz, II, is another important member of the Martin firm.



FRED A. HOLTZ, 1st, 2nd and 3rd

Occupying one of the foremost positions in the band instrument manufacturing industry in America, Fred A. Holtz takes pride in the fact that he is just one of the many who, seeing a horn displayed in a music store, became ambitious to master that horn and play with a band.

OBOE REEDS CANE

THE ROCHE "GRADED" REEDS No. 1 Soft, No. 2 Medium, No. 3 Hard Will guarantee you the most suitable reed without waste of money and time.

Also BASSOON REEDS and VANDOREN REEDS for clarinets and saxophones. Write for price list of NEW and USED OBOES, ENGLISH HORNS, FLUTES and CLARINETS.

HOT SWING CHORUSES

CHORD NAMES ON ALL SOLOS S. J. SLOTKIN LANCASTER, PA.

circus bands, "opery house" orchestras, dance bands, and so on, until in 1912 he joined the sales department of one of the largest lime producing companies in the United States.

Buegeleisen & Jacobson of 5 Union Square in New York City have again returned to our advertising columns and we welcome them cordially.

TREASURER'S REPORT

Table with columns for names and amounts. Includes sub-sections: FINES PAID DURING SEPTEMBER, 1939 and CLAIMS PAID DURING SEPTEMBER, 1939.

TRUMPETERS... HIGH REGISTER Made Easy With a "Geared-Up" Mouthpiece Created by HARRY BERKEN. RENEWED TRUMPET SOLOIST. TEACHER OF THE TRUMPET EXCLUSIVELY.

GREAT NEWS! For All Wind Instrument Players! M. GRUPP'S "1st GUIDE To Natural and Correct Wind Instrument Playing" IS NOW OBTAINABLE!

CLAIMS PAID DURING SEPTEMBER, 1939. Table listing names and amounts.

SUPREME for VALUE. 100% PURE WOOL TUXEDO COAT \$10.95. Full Draped Model or Modified Drapes. Black or Midnight Blue.

80TH SEASON WORCESTER MUSIC FESTIVAL IS AN ARTISTIC TREAT. (Continued from Page Two) undoubtedly enlivening. Miss Swarthroat then sang "Five Songs of the Auvergne" (in dialect), arranged by J. Cantaloube.

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HERE, THERE AND EVERYWHERE

Labor Day Celebration

IN St. Petersburg, Fla., the combined labor unions and the Chamber of Commerce joined in a Labor Day celebration that continued for five days. There was a street dance on Saturday night and a ball on the Municipal Pier on Monday evening to climax the celebration.

All events were played by members of the Local. In the Labor Day parade, Local 427 was represented by its own band of 30 members. Immediately following the parade open house was held at Local headquarters with lunch and refreshments served to all who participated in the celebration.

Decorated

HENRY C. WOEMPNER, talented first flutist of the San Francisco Symphony Orchestra has been cited by the French Government for his contribution toward the appreciation of French music. Brother Woempner's many activities include woodwind quartets, quintets and ensembles



HENRY C. WOEMPNER

which were featured at many concerts, some of which were comprised entirely of French compositions.

The French Minister of National Education bestowed upon Mr. Woempner the distinction of "Officer d'Academie." The citation and diploma were forwarded to him by Roger Gaucheron, General Consul of France.

Clambake

LOCAL 85, Schenectady, N. Y., held its Annual Clambake at the Mt. Pleasant Shooting Club in Schenectady on Sunday afternoon, September 17th. Members, their wives and sweethearts to the number of 227 enjoyed the athletic events and feast provided by the Local. Guests included President Eyclesheimer and Vice-President Bayliss of Local 13, Troy, N. Y.; Frank Walter, president of Local 14, Albany, N. Y.; President Vernon Robertshaw and Secretary Edward L. Wilson of Local 133, Amsterdam, N. Y., and Secretary Fred W. Birnbach of the Federation.

In the athletic events the tug-of-war was won by a team captained by Ray Sabatelli, defeating the team captained by Ralph Eyclesheimer of Troy. A tug-of-war between the married women and single women was won by the single women after the married women had all but pulled them down to defeat. A balloon blowing contest was won by Vernon Robertshaw of Amsterdam, who had plenty to back it up with his 265 pounds.

The committee in charge of the affair was headed by John Godfrey, president, assisted by Carl Demangate, Jr., secretary, and Albert J. Mastriano.

Illinois State Conference

THE 15th Semi-Annual Meeting of the Illinois Conference of Musicians was held in Bloomington, Ill., on September 17th. William Peterson, president of the Bloomington Local and chairman of the Entertainment Committee, extended a cordial greeting to the thirty-three delegates, representing seventeen locals, and fifteen guests. He then introduced Judge DePew of the Circuit Court, who extended greetings on behalf of the city.

A number of important topics were discussed by the Conference, including the

present situation of the WPA music projects in Illinois, Band Tax and School Band Bill, and other important matters pertaining to the employment of musicians in radio stations. Bert Henderson, assistant to President Weber, represented the Federation. He first gave the greetings of President Weber to the Conference and then, in his address, imparted much information regarding licensed agents, recordings, radio, contracts and other important Federation matters to the delegates.

The Bloomington Local provided a splendid dinner and entertainment for the delegates, the session in the evening closing with a vaudeville show and Dutch lunch. The Spring meeting of the Conference will be held in Waukegan, Ill.

The First Cocktail

VARIOUS nations have laid claim to having invented the cocktail. The one recorded by research workers for the Federal Writers' Project of New York City is generally accepted as correct.

One Betsey Flanagan, who lived in Colonial times, became a "sutler," supplying food and drink to the army after her husband was killed in the Revolution. As her own barmaid, Betsey became famous for the excellence and originality of her concoctions. She prospered to such a degree that in 1778 she opened an Inn on the White Plains-Tarrytown road, just north of New York City.

An officer in General Washington's army, stationed nearby, entered her tavern one day and challenged her to mix him a drink he had never tasted. Betsey mixed a drink containing a dash of everything on the shelves and garnished it with a cherry and a slice of orange. As an extra flourish, she stirred the mixture with a feather from a rooster's tail and thus the first cocktail was served.

There's no record that the officer drank it.

Picnic

THE Annual Outing of the Trenton Musical Association, Local 62, was held Sunday, September 17th, at Plagg's Grove and about 300 members turned out to serenade the "old timers" and honorary members who have retired from the music field and were the guests of the Local.

The weather was ideal and everyone that attended had a wonderful time. The "old timers" showed up well in number, about 50 being present.

After a meeting which took place in the morning, the afternoon was taken up with various sports, namely, softball, basketball, handball and quilts. Plenty of refreshments and good eats were served.

From all accounts this outing was one of the best ever held by the Local.

Peter William Radice was general chairman, assisted by the following committee: John E. Curry, chairman ex-officio; Percy Ryder, Joseph Cellini, George Butler, Harold Sefton, John Graham, Albert Jones, Lester Behm, Walter Ryba, Edward O. Nack, Manfred Naar, John DeFeo, John Keating, Charles Mayhew, Julius Metro, Frank L. Cook, Alvah R. Cook and William Grooms.

Bail on Wheels

PUSHCARTS are acceptable in lieu of bail in the New York City courts, according to information brought to light recently by a research worker.

The City's Administrative Code contains the following (B36-94.0): "If a pushcart peddler is arrested in the city for a violation of any law requiring a license for such vocation, when brought before the police officer, court or magistrate authorized to accept bail for such violation, he may tender in lieu thereof his pushcart, and such police officer, court or magistrate shall accept the same accordingly."

New York State Conference

THE 13th Semi-Annual Meeting of the New York State Conference was held at the Hotel Richmond, Batavia, September 23-24. The Conference was attended by twenty locals, seventy-eight delegates and fifteen guests.

It was held under the sponsorship of Local 575, Batavia, a local which has been in existence only a year and a half.

Saturday evening the reception committee met the delegates at the door and after the Executive Board meeting, which was one of the longest in the history of the Conference, lasting three hours, the delegates were entertained with local talent and a buffet luncheon.

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The Executive Board meeting was attended by Arthur R. Goranson, president of the New York State School Musical Association, and the School Band Bill was discussed with him.

The Sunday session opened at 10 A. M. and was one of the most interesting sessions ever had by the Conference. The report of locals showed a general increase in the trend of employment for musicians, especially in the theatrical field, many locals showing some band concert work report of which was lacking at previous meetings. Edward Canavan, representative of the Federation, discussed developments since the last Conference and also made the Conference happy by informing them of President Weber's wonderful recovery from his late illness.

The most interesting feature of the Conference was the discussion of the School Band Bill; it was shown that some advancement had been made by getting the cooperation of the New York State School Musical Association, headed by Arthur R. Goranson, who heads 450 school bands in New York State and through whose efforts the school bands were kept out of the New York State Fair.

As a result of Mr. Goranson's appearance before the Executive Board the Conference voted to send a committee to meet with the above association October 12th so that their support of our bill might be solicited.

Gordon Cox, president of the Batavia Local was happy to have the Conference there, as it meant a great deal in prestige to his Local.

New Jersey State Conference

THE meeting of the New Jersey State Conference was held at the headquarters of Local 661, Atlantic City, N. J., on Sunday, September 24th, with President Ernest Del Prete in the chair.

There were forty-four delegates present from thirteen locals, and four visitors.

The subjects discussed were the interpretation of the rules respecting the collection of the Unemployment Insurance Tax in New Jersey, and the informal report of the committee appointed by President Weber at the Kansas City Convention to take up the WPA problems in Washington.

A committee was also appointed to get in touch with the state and local authorities in reference to WPA lay-offs and to advise locals in respect thereto.

The menace of wired music in restaurants and hotels was discussed, and Fred E. Roche, supervisor of the Federal Music Project in New Jersey, addressed the Conference on the WPA situation affecting musicians in New Jersey.

Brother Leo Cluesmann represented the National Office, and spoke on matters of interest to the Federation.

A motion passed to felicitate President and Mrs. Weber on the occasion of their forty-eighth wedding anniversary. The next meeting of the Conference will be held in Perth Amboy the third Sunday in January. After adjournment, the delegates enjoyed a dinner at the Penn-Atlantic Hotel.

THEODORE H. HAAR, Sr.

Theodore H. Haar, Sr., charter and honorary member of Local 217, Jefferson City, Mo., and a member of the Typographical Union of that city for 52 years, passed away on August 2, 1939, at the age of 72. Brother Haar was one of the few survivors of the old Jefferson City Concert Band. He served as conductor of the band for many years.

OTTO HENNIGER

Otto Henniger, former trustee of Local 8, Milwaukee, Wis., and an officer of that local in various capacities for 32 years, died suddenly on August 3 as the result of a heart attack. Brother Henniger was made an honorary member of the Local in 1924. He was a member of the faculty of the Wisconsin College of Music and the Wisconsin Conservatory and taught trombone and tuba in the public schools.

CHARLES F. METZ

Charles F. Metz, a charter member and one of the organizers of Local 122, Newark, Ohio, passed away on August 30, 1939. He was second trumpet in the Elks' Band of Newark and suffered a heart attack during the State Convention of the Ohio Elks at Cedar Point, Ohio.

He was a member of Local 122 for 40 years. At one time he was a member of the Guy Brothers Minstrel Band, and had served in other musical combinations. He made friends wherever he went and was always most welcome among his associates. His sudden and untimely decease was a shock to his many friends and to the band.

"Gently our loving friends pass beyond our mortal vision, and our call to them receives no answer. Day by day we miss their presence, and we look in vain for their coming through the mists that will not clear away. The song once ended and the lights out—no encore; and then, the long, long trail."

MRS. A. G. FERGUSON

Mrs. Ola Ferguson, wife of Secretary A. G. Ferguson of Local 22, Sedalia, Mo., and one of the charter members and organizers of that Local, died on September 7th as a result of an automobile accident.

Mrs. Ferguson had been City Treasurer of Sedalia since April, 1934. She was a talented pianist and received her musical education from Professor Knoegger of San Francisco.

Funeral services were conducted by Rev. A. W. Kokendoffer, pastor of the First Christian Church, and Rev. John Vander-Muehlen, pastor of the Congregational-Presbyterian Church. Pallbearers were Mayor Julian Bagby, H. H. Kroencke and L. E. Eickhoff of the City Hall, and J. M. Balley, William Carl and T. H. Yount of Local 22. Interment was in Calhoun, Mo., cemetery.

TIMOTHY J. COLLINS

Timothy J. Collins, first president of Local 171, Springfield, Mass., and delegate to the 1900 Philadelphia Convention and the 1902 Buffalo Convention, died in Springfield on September 1, 1939, at the age of 70 years.

Brother Collins played the clarinet and some 30 or more years ago he organized the Collins-Heffernan orchestra which played at various affairs in and around Springfield for a period of about 15 years. He was a charter member and one of the active organizers of the musicians' union in Springfield. He was elected first president of that organization and later, when he no longer played, was made an honorary member.

Since retiring from the music business Brother Collins was in the electrical business with his brother, serving as treasurer of the Collins Electric Company for many years. He was a member of the old 2nd Regiment Band and a member of his home city council, Knights of Columbus. He was very active in the political life of Springfield and served as a member of the Board of Health under Mayor William P. Hayes. In 1921 he received nomination on both the Democratic and Republican tickets for the School Committee and served two terms of three years each.

Brother Collins is survived by his widow and five children, William P. Collins, Rev. John J. Collins, S. J.; Edward T. Collins, clerk of the Springfield District Court; Mrs. James F. Egan, and Rev. John J. Collins. Funeral services were conducted by his son, Rev. John J. Collins, and interment was in St. Michael's Cemetery.

Statement of the Ownership, Management, Circulation, Etc., Required by the Act of Congress of August 24, 1912, and March 3, 1933.

Of International Musician, published monthly at 39 Division St., Newark, N. J., for October 1, 1939.

State of New Jersey, County of Essex, ss.

I, before me, a notary public in and for the State and county aforesaid, personally appeared Fred W. Birnbach, who, having been duly sworn according to law, deposes and says that he is the publisher and editor of the International Musician, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in Section 537, Postal Laws and Regulations, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:
Publisher: Fred W. Birnbach, Newark, N. J.
Editor: Fred W. Birnbach, Newark, N. J.
Managing Editor: None.
Business Managers: None.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.) American Federation of Musicians, Jos. N. Weber, president, 1450 Broadway, New York, N. Y.; C. L. Bagley, vice-president, 720 Washington Building, 311 South Spring St., Los Angeles, Calif.; Fred W. Birnbach, secretary, 39 Division St., Newark, N. J.; Harry F. Brenton, treasurer, Box B, Astor Station, Boston, Mass.

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5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the twelve months preceding the date shown above is 120,000.
FRED W. BIRNBACH.
Sworn to and subscribed before me this 25th day of September, 1939.
C. CAMRON, Jr.,
(SEAL) Notary Public of New Jersey.
My commission expires April 29, 1940.

"ARRANGING"

By JOE BISHOP

Simplicity is a word that every arranger should keep in mind when scoring. Whether a band be sweet or swing, it should at all times sound good, and the public should be the judge. (Leaders who have been successful with bands will surely agree.) People will never accept music in any form if it has been over arranged to the extent that it neither sounds good nor is danceable.



JOE BISHOP

a good effect on riffs and ensembles. Example 1 illustrates this idea in a boogie woogie fashion. The rhythm section merely plays a relaxed boogie woogie rhythm. Going to Example 2, I have put to use the same method—only in a blues tempo. No matter if there are six or more brass, the same idea can be followed and will produce a good simple rhythm. Unless the band is small, straight ensembles should be carefully done, using all the brass as the main ensemble and using the reeds on a counter point in unison. This keeps the arrangement from being muddy and also adds color as well as rhythm. There is, I believe, one good method any small band can use, and it has been used for years without getting stale. Example 3 is a jazz band effect that musicians will always play and I know of none better.

Orchestras are augmenting as time goes and, naturally are becoming better and better. This fact gives the arranger wonderful opportunities to find new effects in sound as well as in rhythm. However, I do not think that the size of a band is always responsible for good results.

If a brass section consists of three trumpets and two trombones, it can be used as two groups, while the reeds may be used as a third group. This produces

In summing up all this I only want to say that my personal belief is that the success of any orchestra depends strongly on its arrangements, and if the arrangers themselves will realize that fact, the more credit they themselves will get. Its high time that the fellows who arrange with bands are given more credit. However, if scores are over arranged, and many are, the band will suffer. That is why I believe in simplicity all the way from ballads to flagwavers.

EX. ②

Handwritten musical score for Example 2. It consists of six staves: two Clarinets (CLAR), two Tenors (TENOR), and two Trumpets (TRPT). The first two staves are for Clarinets, the next two for Tenors, and the last two for Trumpets. The music is in 4/4 time with a key signature of one sharp (F#). The score shows a rhythmic pattern with many eighth and sixteenth notes, typical of a boogie woogie or blues style. There are some handwritten annotations in the left margin, such as '1st TRPT' and '2nd TRPT'.

EX. ②

Handwritten musical score for Example 2, identical to the one above. It consists of six staves: two Clarinets (CLAR), two Tenors (TENOR), and two Trumpets (TRPT). The first two staves are for Clarinets, the next two for Tenors, and the last two for Trumpets. The music is in 4/4 time with a key signature of one sharp (F#). The score shows a rhythmic pattern with many eighth and sixteenth notes, typical of a boogie woogie or blues style. There are some handwritten annotations in the left margin, such as '1st TRPT' and '2nd TRPT'.

CHICAGO OPERA ORCHESTRA IN AN INSPIRING SCENE

(Continued from Page One)

raised last night. The greatest crowd in the history of the lake front concerts yelled "Bravo," "Brava," "Hey," and even "Whoa"—this last for no apparent reason. These people came from every part of Chicago and from every condition of life. There were dowagers and tramps, a tattooed seaman and a flowerlike debutante. They filled the great sky-roofed auditorium, and even filled the steps of the Field Museum and clustered about the Columbus Monument, a block away.

The Chicago Herald and Examiner said: "The audience began filling the seats before 2 o'clock in the afternoon and swarmed in up to 8:30. Thousands walked away when they found they could not get within blocks of the band shell. In spite of high excitement, Lily Pons and Andre Kostelanetz, who directed the Chicago Opera Orchestra in the corking good concert, managed to keep the event from turning into a mammoth carousel by maintaining artistic standards of impeccable worth. Vocally, la Pons was in magnificent form, and sang her amazing bell-like high F at least a half dozen times during the concert."

The Chicago Daily News said: "As no scrap of the concert was to be shared by radio, it remained for the public either to deprive itself altogether or else to foregather in the privacy of Grant Park, and never before has the Park seemed so thoroughly to belong to somebody as it did on this occasion. The crowd jammed and settled itself with every appearance of belonging there permanently. I have never seen so large a crowd. For five years, the Chicago Park District has been presenting free summer concerts in Grant Park. Some of the greatest artists of opera and concert have appeared, but never the crowd that appeared last night. There were girls in gowns, in gingham, in slacks, many of which covered bathing suits. There were whole families from the teen-aged children to babies in arms. It was an orderly crowd, and though there were crushes and jostling, everybody was good natured. Mr. Kostelanetz included on his program one of his own fantastically colored arrangements, for which the town had been scored for a D trumpet, an oboe d'amore, an F soprano saxophone, an alto flute, and so on. It was, indeed, an event too vast for any exact measuring."

The Chicago American said: "Chicagoans proved they were music lovers today as they turned out en masse to hear the Lily Pons featured concert at Grant Park band concert tonight. The greatest assemblage ever gathered at any place in any country to hear a concert was the one that stormed into the confines of the Park last evening. Over three hundred thousand living souls listened to one of the greatest voices of the century, and with an almost awesome silence and an orderliness unbelievable from such a multitude!"

The Daily Times said: "Park District police officials looked at the crowd and refused to make a mathematical estimate. Three times the members of the orchestra refused to stand and share the applause the crowd showered on Lily Pons. In doing so, they paid the highest tribute a group of fine musicians can pay to an artist. James C. Petrillo, Park Commissioner and head of the Musicians' Union, who arranged the Grant Park concerts, was dragged to the microphone by Pons and Kostelanetz. Jimmie thanked all and promised to have a larger place for future concerts."

And so it went on throughout the pages of the Chicago dailies, the swarm of people dumbfounded, even the men whose business it is to estimate crowds at a glance. It was the biggest and the greatest, and the record—and there they stop.

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has been shown in many theatres and could be shown in all if you would but demand it of your local manager. Why not make this attempt? Perhaps it will be an incentive to many of our larger locals to emulate the example of a Chicago success.

Many concerts are now given in not only our largest locals, but many of the smaller, and accounts of same accompanied by pictures have appeared in this paper. We have men of brains and ability and influence and are far-seeing who are officers of our many locals—perhaps they do not realize their own powers as yet—who could step out and do even greater things than they have already accomplished. Perhaps they only lack the incentive and now with this truly remarkable result of Chicago, they have something to present to the powers which be of what the people really want, and then new work is created for our members. Let us hope this will be the result. We have the officers and these officers have the ability and brains to go after what they want and get it.

And now, in conclusion, James C. Petrillo has been President of the Chicago Federation of Musicians for seventeen years. He has worked unceasingly with an untiring energy, day and night, that has been a marvel to everyone, to better the conditions and prices and work successfully for the members of Local 10. He and the Executive Board have given ten years of labor to this end and for five years have labored, in addition to local work, to promote pleasure and happiness for the great Chicago public. Can one do more?

It is well known that Jimmie Petrillo has a great love for fine music and his musicianship is inherent. I do not mean by this that he is a great artist on any particular instrument, but he has the soul of a musician in all that the term implies. But he has more than that—he has the interests at heart of every man, he is a great artist or one of the humblest members. No wrong or trouble of a member is too small for him to give personal interest and try to find a solution; he has no hours—day or night is the same to him.

In closing, for myself, my hat is off to Jimmie, the Board of Directors, and the membership of the Chicago Federation of Musicians.

EX. ③

Handwritten musical score for Example 3. It consists of four staves: Clarinet (CLAR), Tenor (TENOR), Trumpet (TRPT), and Trombone (Tromb). The music is in 4/4 time with a key signature of one sharp (F#). The score shows a rhythmic pattern with many eighth and sixteenth notes, typical of a jazz band effect.

PEDAGOGICS

Practical Routines AND Competent Teachers

By M. GRUPP

Internationally Known Specialist in Teaching
Natural Wind Instrument Playing
(Copyright, 1939, by M. Grupp. All rights reserved.)



M. Grupp

ance, namely, "How should one recognize a talented, competent teacher?"

Q. Can this system of teaching natural wind instrument playing be applied in the same manner to each student?

A. No, as I have previously mentioned, just as no two human beings possess identical fingerprints, there are no two wind instrument players whose playing is hindered by the same unnatural interferences, or who use exactly in the same manner their breath, tongue, mouth and lip formations, etc., for wind instrument playing. Therefore, a teacher should give practical, beneficial music exercises to his students, through which they should not only succeed in doing away with all their playing difficulties, but through which they should also become finer artists.

Q. Of what should these practical, beneficial exercises consist?

A. They should consist of music exercises especially composed by the teacher, for each student's individual requirements, including proper exercises selected from music books. The student should be taught the correct way to practice these exercises, so that they should meet his individual, natural requirements. If given proper psychological advice in addition to these exercises, this routine will successfully act in eliminating playing complexes and faults. Thus a student's general playing will improve in very much the same manner as the proper medical advice, attention and prescriptions cure and improve a patient's general physical condition.

Q. Would one who never had any confidence in his playing acquire it by adopting this system of natural playing?

A. He certainly would. Confidence is the result of sureness in playing, and sureness in playing is the result of natural and correct playing.

Q. Must one practice daily for hours during the course of adopting this system of natural playing?

A. It is not necessary that one practice for hours to acquire natural habits of playing, especially when he is under the tutelage of a talented, competent teacher.

Q. How should one recognize a talented, competent teacher? What qualifications should such a teacher possess?

QUALIFICATIONS OF A TEACHER

1. A teacher should be calm, considerate, explicit and, above all, possessed of common sense, have an abundance of patience, and know how and when to use a bit of psychology when the case in hand calls for it.
2. He should possess the power to gain the students' confidence and full cooperation. But at the same time to be frank and honest with them.
3. He should be able to impart to his students his ideas and wishes.
4. He should be able to recognize playing troubles, diagnose their nature, their causes, and apply the proper remedies to them, whether they be instrumental or playing complexes.
5. Understand himself, and make the student understand the part that psy-

(Continued on Page Twenty)

COMPLETE COURSE IN HARMONY

as taught by

JULIUS VOGLER and JOSEPH HAGEN

LESSON SEVEN

PREPARATION

A tone is prepared when it holds over in the same voice from the preceding chord.

EXAMPLE 1



The tone G in the second chord is prepared by having the same tone in the first chord.

The purpose of preparation is to avoid or lessen the harshness that would result were certain combinations of component tones (intervals of a given fundamental termed dissonances of the 1st class) to be sounded abruptly, i. e., without preparation.

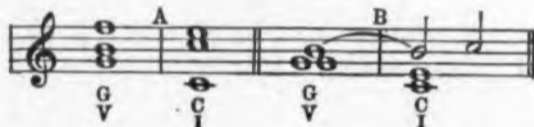
RESOLUTION

The term "resolution" signifies the COMPULSORY progression of a tone, or voice, and is generally applied to dissonances.

Note—The terms "tone" and "voice" are to be considered synonymous.

A tone is resolved when it moves one degree downward or upward, generally at a change of fundamental.

EXAMPLE 2



A. The tone F (a dissonance) in the first chord is resolved one degree downward to E in the second chord.

B. The tone B in the first chord is held over in the second chord, and is afterward resolved one degree upward to C.

CONSONANCES

Consonances are intervals whose tones do not require preparation or resolution. They are the: (1) Perfect prime; (2) Minor third; (3) Major third; (4) Perfect fourth; (5) Perfect fifth; (6) Minor sixth; (7) Major sixth; (8) the Perfect octave.

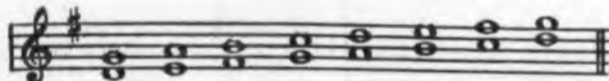
EXAMPLE 3



N. B.—The perfect fourth is classed among both the consonances and dissonances, but cannot be used as a consonance in two part writing.

Note the empty effect produced by a succession of perfect fourths in two part writing (one of these is an augmented fourth).

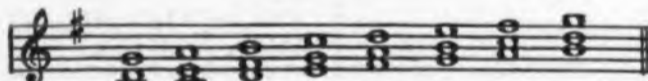
EXAMPLE 4



The perfect fourth can be used as a consonance when having three or more voices, but only when the perfect fourth appears between the upper voices.

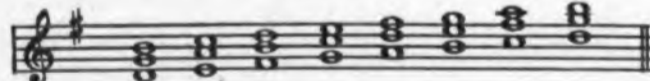
A succession of perfect fourths in the same voices is admissible when used in combination with a third part; and when the middle part progresses in fourths, and the lower part in sixths with the upper part, as in following example.

EXAMPLE 5



Note the disagreeable effect produced when the perfect fourth appears between the middle and lower voices, the upper and lower voices still forming sixths (one is an Augmented 4th).

EXAMPLE 6



A consonance may be doubled.

DISSONANCES

Dissonances are intervals of which one tone requires either preparation or resolution (or possibly both preparation and resolution) and are of two classes.

Dissonances of the 1st Class

are those intervals of which one tone requires both preparation and resolution, and are (compare with corresponding numbers of Example 7) (1) Minor second; (2) Major second;* (3) Perfect fourth (see note); (4) Minor seventh;* (5) Major seventh;* (6) Minor ninth;* (7) Major ninth.*

EXAMPLE 7



* The Major second, Minor seventh, Minor and Major ninth do not require preparation when these intervals form part of a Dominant chord of the seventh, or ninth.

Note—The perfect fourth when formed between the Bass and an upper voice, must be prepared. The only exception to this rule being, when the tones that form the fourth are part of a Dominant chord of the seventh, or ninth.

DISSONANCES OF THE 2nd CLASS

Dissonances of the second class are those intervals that do not require preparation, but of which one tone requires resolution; and are (1) Augmented fourth; (2) Diminished fifth.

(Continued on Page Nineteen)

Embouchure Hints » »

Number Six in the Series

A Summary of No. 1 and No. 2

BY WILLIAM COSTELLO

It has become apparent that many readers of this column have missed my first article on the above subject. I have decided, therefore, to write another and while certain phrases may appear different, to those who read the previous articles, the fundamental principles are the same.



WILLIAM COSTELLO

Columbus is credited with the wise remark that anything is easy when you know how to do it. The more you know and learn about your work, the easier it becomes. When you are confused about what to do, and why, this uncertainty makes itself evident in your playing. One flounders around changing teachers, mouthpieces and sometimes instruments. Under such conditions either you get nowhere or slide backwards.

The two most important factors in brass playing are embouchure and breath control. In forming the correct embouchure keep these three points in mind—(1) close your lips, (2) keep the lips parallel, do not permit one to overlap the other, (3) half smile and draw in the underneath red flesh. This is accomplished by rolling both lips in toward the inside of your mouth and over the top of your teeth. Be careful not to overdo this. Remember, the lips must be closed and parallel at all times and if your position is correct you will feel a definite grip between them before you play. You must avoid letting any part of your lips protrude into the mouthpiece. There will be a definite and noticeable tendency to do this as the air comes against it, but it is up to you to overcome this.

If you happen to be a musician or student whose mouthpiece position is one-third on the upper lip and two-thirds on the lower, consider yourself fortunate. Yours will be a comparatively easy road to travel. If not, do not change your position, just concentrate and put forth a little more effort and you'll eventually get the same results. I advocate blowing the air upward and urge that the mouthpiece be placed as near as possible to the upper inside edge of your mouthpiece, at which you direct the air.

While it is true that everyone's jaw and teeth formation is different, this must be overcome in playing. I believe blowing up does this because it brings your lower jaw out, parallel with the upper jaw, thereby providing an even, solid foundation to rest your mouthpiece on. If you have been accustomed to playing down it will require a great deal of effort to change, but the ultimate results will more than compensate you.

Be careful to avoid playing with a flat chin or developing any other fault that will cause your lips to open. When your lips open you unconsciously apply lip pressure and this is decidedly wrong. There is no such thing as a non-pressure system but the best results can be obtained with a very minimum, correctly applied.

Second in importance is breath control. Faulty breathing is responsible for many cases of paralyzed lips, poor intonation, bad tones, lack of confidence and endurance. There is a direct connection between breath and embouchure because the lips must vibrate to produce the tone. To cause the lips to vibrate, air must be blown through the lips into the instrument. This issue of air must be even, continuous and free, in order to produce the same quality of tone to every note.

Do not breathe by filling your chest. Playing in this manner contracts the lungs and reduces their capacity. You must breathe abdominally and control it from that point. Briefly the correct procedure is a quick inhalation, exhaling a controlled stream. This is done by filling the lower portion of the lungs while the abdominal muscles are relaxed. This will inflate the abdomen. Now practice "letting out" a little at a time and follow this by exhaling in an even continuous flow.

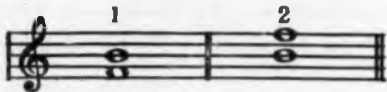
Try working on these theories for a while and let me know your reaction. I'll be glad to hear from you. But please enclose a stamped addressed envelop with your letters.

COMPLETE COURSE IN HARMONY

as taught by JULIUS VOGLER and JOSEPH HAGEN

(Continued from Page Eighteen)

EXAMPLE 8

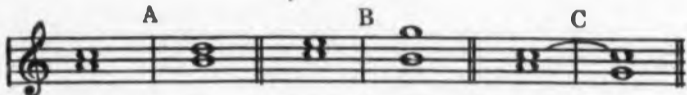


Dissonances should not be doubled.

THE VARIOUS KINDS OF MOTION

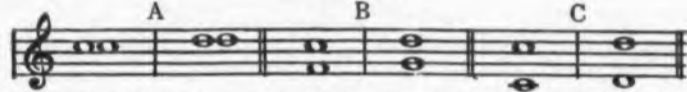
PARALLEL MOTION arises when two voices progress in the same direction, A. CONTRARY MOTION arises when two voices progress in opposite directions, B. OBLIQUE MOTION arises when one voice remains while the other progresses, C.

EXAMPLE 9



OPEN PRIMES arise when two voices start from and progress to a prime, A. OPEN FIFTHS arise when two voices start from and progress to a fifth, B. OPEN OCTAVES (8ths) arise when two voices start from and progress to an octave, C.

EXAMPLE 10

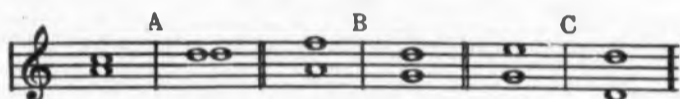


COVERED PRIMES arise when two voices start from any interval other than a prime, and progress in parallel motion to a prime, A.

COVERED FIFTHS arise when two voices start from any interval other than a fifth, and progress in parallel motion to a fifth, B.

COVERED OCTAVES arise when two voices start from any interval other than an octave, and progress in parallel motion to an octave, C.

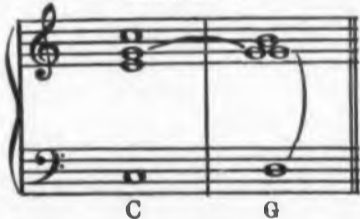
EXAMPLE 11



Free Fourths arise when the bass and an upper voice progress in parallel or contrary motion from any interval to a perfect fourth.

N. B.—The term "Free" signifies without preparation—abruptly—i. e. in the case of a Free 4th, neither of the tones forming the 4th having appeared in the same voice in the preceding chord.

EXAMPLE 12



In the above example, the bass and tenor form the interval of a 3rd in the first chord, and progress in parallel motion to a perfect 4th in the second chord. This is a "Free" 4th, since neither of the tones forming the 4th appear in the same voice in the preceding chord.

The 4th that appears between the bass and alto is prepared; but the preparation of a 4th in one voice, does not justify the "Free" entrance of another.

RULES OF PROGRESSION

- A PROGRESSION to a 3rd or 6th is admissible in any motion.
A PROGRESSION to a prime 5th or 8th is admissible in contrary motion.
A PROGRESSION to a perfect 4th is allowed between the upper voices (when progressing as in Example 5) but not between the Bass and an upper voice, except when the intervals that form the 4th are part of a Dominant chord of the 7th. In oblique motion no faulty progressions are possible.
A PROGRESSION to a diminished 5th is admissible in any motion.
A PROGRESSION to the 7th or 9th of the dominant chord is admissible in any motion.
A PROGRESSION to the 7th of the 7th degree is admissible in any motion.
A PROGRESSION to a major 2nd is admissible when formed by tones of the dominant chord of the 7th or 9th.
A PROGRESSION to a major 2nd is admissible when formed by tones of the chord of the 7th of the 7th degree.

COMPARING THE LEADING OF THE VOICES

When progressing from one chord to another, the leading of the voices should be compared in the following manner:

- 1. Compare the leading of Bass with the Tenor; then with the Alto; and lastly with the Soprano.
2. Compare the leading of the Tenor with the Alto, then with the Soprano.
3. Compare the leading of the Alto with the Soprano.

The comparing of the leading of the voices should be done from every chord to the following one. The object is to discover faulty progressions.

Faulty progressions arise mostly in parallel motion.

EXAMPLE 13



Compare the leading of the voices from the first to the second measure in the above example in this manner:

- 1. The Bass and Tenor form a 3rd, and progress in contrary motion to a 5th. Question—Is that correct? (Refer to the "Rules of Progressions" and you will find that "A progression to a 5th, in contrary motion is admissible." Therefore, the answer to foregoing question will be "yes.")

2. The Bass and Alto form a 5th, and progress in oblique motion to an 8th. Question—Is that correct? (Refer to the "Rules of Progressions" and you will find that "In oblique motion no faulty progressions are possible." Therefore, the answer will be "yes.")

3. The Bass and Soprano form an 8th, and progress in contrary motion to a 3rd. Q. Is that correct? A. Yes. 3rds and 6ths are admissible in any motion.

Now, having finished comparing the Bass with the upper voices, we proceed to compare the Tenor with the voices above.

1. The Tenor and Alto form a 3rd, and progress in oblique motion to a 4th. Q. Is that correct? A. Yes. In oblique motion no faulty progressions are possible.

2. The Tenor and Soprano form a 6th, and progress in parallel motion to a 6th. Q. Is that correct? A. Yes. 3rds and 6ths are admissible in any motion.

Now we have finished comparing the Tenor with the voices above. Next proceed and compare the Alto with the Soprano.

1. The Alto and Soprano form a 4th, and progress in oblique motion to a 3rd. Q. Is that correct? A. Yes. In oblique motion no faulty progressions are possible.

N. B.—Always refer to the "Rules of Progression" in order to find whether progressions are correct or faulty, also state reasons why correct or faulty.

We have now finished comparing the leading of the voices from the first to the second chord. Next compare the leading of the voices from the second to the third chord.

Write the explanations of the progressions of voices; answers to questions and reasons on the blank lines.

1. The Bass and the Tenor form ... and progress in ... motion to ... Q. Is that correct? A. (State reason)

2. The Bass and Alto form ... and progress in ... motion to ... Q. Is that correct? A. (State reason)

3. The Bass and Soprano form ... and progress in ... motion to ... Q. Is that correct? A. (State reason)

Next compare Tenor with the voices above.

1. The Tenor and Alto form ... and progress in ... motion to ... Q. Is that correct? A. (State reason)

2. The Tenor and Soprano form ... and progress in ... motion to ... Q. Is that correct? A. (State reason)

Next compare the Alto with the Soprano.

1. The Alto and Soprano form ... and progress in ... motion to ... Q. Is that correct? A. (State reason)

Next compare the leading of the voices from the third to the fourth chord.

1. The Bass and Tenor form ... and progress in ... motion to ... Q. Is that correct? A. (State reason)

2. The Bass and Alto form ... and progress in ... motion to ... Q. Is that correct? A. (State reason)

3. The Bass and Soprano form ... and progress in ... motion to ... Q. Is that correct? A. (State reason)

Next compare the Tenor with the voices above.

1. The Tenor and Alto form ... and progress in ... motion to ... Q. Is that correct? A. (State reason)

2. The Tenor and Soprano form ... and progress in ... motion to ... Q. Is that correct? A. (State reason)

Next compare Alto with the Soprano.

1. The Alto and Soprano form ... and progress in ... motion to ... Q. Is that correct? A. (State reason)

N. B.: If this method of comparing the leading of the voices; explaining the progressions and stating the reasons whether correct or faulty is faithfully carried out, the student will find that in a comparatively short period it will be possible to see at a glance whether a progression is correct or faulty, just as readily as it is possible, when reading a sentence, to tell whether the spelling is correct without actually spelling the words.

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

NEW SWING SOLOS SCORED FOR EIGHT INSTRUMENTS

JACK REBOCK EXPLAINS ORIGINAL TUNES OFFERING
NEW RHYTHMS, PHRASINGS, DYNAMICS AND MELODY

By JACK REBOCK

WHEN swing first appeared generally, teachers, students and professionals began talking and seeking material to better qualify for the performance of this new type of music. Unfortunately, there was very little of value available. There were, of course, exercises designed primarily to drill pupils in fox trot rhythm, but swing was something different and that difference was something. It consisted of new rhythms, intricate syncopations, tricky figurations, different phrasings, more effective accents or dynamics, and melody.

Upon the suggestion of several teachers of various instruments, I wrote a series of "Studies In Swing." These swing studies were playable on saxes, clarinets, flutes, oboes, trumpets, violins, violas and guitars. The rapid results attained from the "Studies In Swing" by students and professionals of these instruments prompted me to direct my efforts to the composition of strictly swing solos. Each solo is filled with modern swingopations, figurations, melody and rhythm—just what you are looking for. No corn.

The swing solos advertised in this issue, like "International Swing," are written within a range which makes them playable on the eight instruments named above. No transposition is necessary.

Try "International Swing" two in a bar at a bright tempo or slow it down to four in a measure, if you like it that way. Played up as a solo or down at a dance tempo, "International Swing" will give you a rhythm ride.

Students in high school bands and orchestras will derive material benefit by working on these swing solos. Each one contains just what it takes to put you in the groove. They will simplify the reading, phrasing and execution of modern orchestration and—you'll enjoy practicing them because they are melodious all the way through.

Instructors will find these swing solos excellent teaching material. Professional musicians will also find plenty to do in them. They're toughies and have to be looked over.

Watch the November INTERNATIONAL MUSICIAN for another new swing solo called "Notes on Demand."

INTERNATIONAL SWING

Jack Rebock

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THE MODERN WAY TO DRUMMING ELASTICITY

By NAT. SATTLER, Dean, American Drummers' Association

CRITICS often say "... but, his wrists are stiff." What is commonly mistaken for wrist stiffness is a drummer's inability to play his phrases, patterns, etc., in a given period of time. As the tempo increases or the solo passages become more intricate, many drummers appear to "tighten up." Drummers realize that this is not stiffness but rather a lack of proficient technical ability and strive to overcome the trouble by arriving at its basic cause.

Some of our greatest technicians, much to the disgust of the new drummer who labels himself "professional," stress a thorough foundation in rudimental trainings of natural breathing, tonguing, lip is just beginning to arrive, mistakes the terminology "rudiments," with "regimental drumming." Rudiments must be understood as the basic foundation for all types of drumming—and these, when considered as exercises provide that foundation for technique that results in elasticity and velocity to the drummer's work.

Several outstanding drummers have come to me with the confession that they

freely feel swing but cannot properly find their drums as an outlet. After a basic foundation in rudiments and rudimental exercises, these same drummers find the perfect outlet to their inspirations.

It is surprising to know the many great drummers who have actually an excellent foundation in rudiments and who have proved to their complete satisfaction, that a rudimental training is essential for a complete mastery of the instrument. Among the drumming great is Cozy Cole, who has long been an exponent of rudimental training. Some of his latest recordings, "The Ratamaque," "Crescendo In Drums," "The Paradiddle," are surprisingly fine examples of rudiments as applied to modern swing. Their application goes even so far as to be included in the title. A series of new types of technical drum phrasing is soon to be recorded which will be a revelation in basic rudimental background.

Here are four examples of rudimental phrasing that fit perfectly as fill-ins for modern swing:

EXAMPLE No. 1—ON AND OFF BEAT

Employing the single stroke with off beat, also showing the importance of the single paradiddle being of good use in connecting one bar with the other, making it possible to use the left hand on the left Tom Tom.

EXAMPLE No. 2—TRIPLET TEASER

Using the single paradiddle with its original accents, on the form of triplets, this beat being a bit tricky but very effective in dance drumming.

EXAMPLE No. 3—BEAT BY NAT SATTLER AND COZY COLE

This is a two-bar fill in with single stroke off beat and the double paradiddle in the form of triplets as a connector.

EXAMPLE No. 4—PARAMANIA BEAT

This is a four-bar solo, which is composed of a triplet, eighth note and quarter note, known as the paramania beat, used strictly as a solo.

L. T.—Left Tom Tom
R. T.—Right Tom Tom
R.—Right hand
L.—Left hand

All accents are to be played on Tom Toms.

Four beats to be played on Bass Drum on four examples.

PRACTICAL ROUTINES and COMPETENT TEACHERS

(Continued from Page Eighteen)

chological inhibitions play in study and when playing in the orchestra.

6. He should be familiar with the subing. Oftentimes the new drummer who muscle action and flexibility. And he should always be in a position to determine definitely what to do for each student's individual requirements in order to help him.

7. Train students to use their natural physical equipments for playing a wind instrument in their own particular manner.

8. Stimulate ambition in those students who have it, revive it in those who have lost it, and awaken it in those who have never had it.

9. Understand the psychology of teaching problem students, detect their playing complexes, if any, and eradicate them.

10. Increase the confidence in playing of those who have it, to revive it in those who have lost it, and, above all, to develop confidence in those who have never had it.

The instructor who measures up to these specifications is the one in whom to place confidence and whose advice and system of teaching should be followed. More on this subject in my next article.

BOOK REVIEW

MUSIC AS BREAD-WINNER

MUSIC AS A CAREER, published by The Institute for Research, Chicago, \$1.00.

Arriving at that point where the roads diverge and he must choose his "career," the young person should be prepared with every road-map and chart available. For all the sagacity in the world, any amount of wishful thinking, layer on layer of steely resoluteness, are of no avail whatsoever without some knowledge of what lies actually ahead.

The book, "Music as a Career," written without bias or personal slant, gives the lay of the land beyond music's particular bend of the road. Here the chooser finds what chances he has of becoming a "star," what, as an "average" music teacher, his daily schedule would be, how much money would dribble into his coffers. He sees by the clear guide-posts of statistics the number of orchestras that need, for instance, harpists, of choirs that require more than one tenor, of funerals that employ bands, of department stores that advertise for organists.

In short, this sane and solid book gives the bewildered one either the necessary courage to take the step or a warning just in time that this is no legitimate field for his adventuring. In any case it proves invaluable. —HOPE STODDARD.

UNFAIR LIST OF THE AMERICAN FEDERATION OF MUSICIANS

BANDS ON THE UNFAIR LIST

Akbar Band, Dunkirk, N. Y. Barrington Band, Camden, N. J. Brian Boru Pipe Band, Harrison, N. J. Bristol, Military Band, Bristol, Conn. Cameron Pipe and Drum Band, Montclair, N. J. Cincinnati Gas and Electric Band, Cincinnati, Ohio. Convention City Band, Kingstown, N. Y. Conway, Everett, Band, Seattle, Wash. Crowell Publishing Co. Band, Springfield, Ohio. Drake, Bob, Band, Kalamazoo, Mich. East Syracuse Boys' Band, Syracuse, N. Y. Eau Claire Municipal Band, Donald I. Boyd, Director, Eau Claire, Wis. Fantini's Italian Band, Albany, N. Y. Firemen's and Policemen's Band, Niagara Falls, N. Y. Fort Cralo Band and Drum Corps, Rensselaer, N. Y. Guards Band, The, Boyertown, Pa. German-American Melody Boys' Band, Philadelphia, Pa. German-American Musicians' Association Band, Buffalo, N. Y. Heidi's, Earl, Girl Band and Orchestra, Easton, Pa. High School Band, Mattoon, Illinois. Judge, El, and His Band (Francis Judge), Middletown, N. Y. Legg, Archie, and His Band, Klamath Falls, Ore. Leigh German Band, Allentown, Pa. Liberty Band, Emaus, Pa. Lincoln-Logan Legion Band, Lincoln, Illinois. Mackert, Frank, and His Lorain City Band, Lorain, O. Martin, Curley, and His Band, Springfield, Ohio. North Park Boys' Band, San Diego, Cal. Oneonta Military Band, Oneonta, N. Y. Sokol Band, Cleveland, Ohio. South Perinton Band, South Perinton, N. Y. Varel, Joseph, and His Juvenile Band, Breese, Ill.

PARKS, BEACHES and GARDENS

Brentwood Park, operated by Brentwood Volunteer Fire Department, Pittsburgh, Pa. Casino Gardens, Windsor, Ontario, Canada. Castle Gardens, Youth, Inc., Proprietors, Detroit, Mich. Edgewood Park, Manager Howard, Bloomington, Ill. Forest Amusement Park, Memphis, Tenn. Grand View Park, Singac, N. J. Green River Gardens, J. W. Poling, Mgr., Henderson, Ky. Japanese Gardens, Salina, Kan. Jefferson Gardens, The, South Bend, Ind. Kerwin's Beach, Jim Kerwin, Owner, Modesto, Calif. Lakeside Park, Wichita, Texas. Midway Gardens, Tony Rollo, Manager, Mishawaka, Ind. Palm Gardens, Five Corners, Totowa, N. J. Peppy Park, Omaha, Neb. Rite O Wa Gardens, Mr. and Mrs. R. L. Fresh, Proprietors, Ottumwa, Iowa. Sht-A-Bar Gardens, Kansas City, Mo. Sunset Park, Baumgart Sisters, Williamsport, Pa. Woodcliff Park, Poughkeepsie, N. Y.

ORCHESTRAS

Ambassador Orchestra, Kingston, N. Y. Banks, Toug, and His Evening Stars Orchestra, Plainfield, N. J. Berke, Bela, and His Royal Hungarian Gypsy Orchestra, New York, N. Y. Borts, Al., Orchestra, Kohler, Wis. Boston Symphony Orchestra, Boston, Mass. Rowden, Len, and His Orchestra, St. Louis, Mo. Brown, Charlie, and His Orchestra, Evansville, Ind. Cairns, Cy, and His Orchestra, Saskatoon, Sask., Canada. Canadian Cowboys' Dance Orchestra, London, Ont., Canada. Clark, Juanita Mountaineers Orchestra, Spokane, Wash. Cole, Forest, and His Orchestra, Marshall Id, Wis. Cornelius, Paul, and His Dance Orchestra, Dayton, Ohio. Corsello, Edward, and His Rhode Islanders Orchestra, Syracuse, N. Y. Dunbar, Wayne, Orchestra, Poughkeepsie, N. Y. Duren, Frank, Orchestra, Casenovia, Wis. Ernestine's Orchestra, Hanover, Pa. Esposito, Peter, and His Orchestra, Stamford, Conn. Farrell, Gene, Traveling Orchestra. Flanders, Hugh, Orchestra, Concord, N. H. French, Bud, and His Orchestra, Springfield, Ohio.

Gilbert, Ten'Broek, and His Orchestra, New Brunswick, N. J. Oindra's International Orchestra, Kulpmont, Pa. Glens, Jimmie, Orchestra, Red Bluff, Calif. Goldberg, Alex., Orchestra, Clarksburg, W. Va. Gouldner, Irene, Orchestra, Wichita, Kan. Gips, Karl, Orchestra, Fairfield, Conn. Griffith, Chet, and His Orchestra, Spokane, Wash. Hawkins, Lem, and His Hill Billies, Fargo, N. D. Hayes, Matt., Orchestra, Haraboo, Wis. Hoffman, Monk, Orchestra, Quincy, Illinois. Holtz, Evelyn, Orchestra, Victoria, B. C., Canada. Hopkins Old-Time Orchestra, Calgary, Alb., Canada. Howard, James H. (Jimmy), Orchestra, Port Arthur, Texas. Hummel Orchestra, Grand Junction, Colo. Imperial Orchestra, Earle M. Preiburger, Manager, Bartlesville, Okla. Kneeland, Jack, Orchestra. Lattanzi, Moze, and His Melody Kings Orchestra, Virginia, Minn. Leone, Bud, and Orchestra, Akron, Ohio. Lodge, J. B., and His Orchestra, Beacon, N. Y. Miloslavich, Charles, and Orchestra, Stockton, Calif. Mott, John, and His Orchestra, New Brunswick, N. J. Myers, Lowell, Orchestra, Fort Wayne, Ind. O'Brien's Del. Collegians, San Luis Obispo, Calif. Oliver, Al., and His Hawaiians, Edmonton, Alb., Canada. Quackenbush (Randall, Ray), and His Orchestra, Kingston, N. Y. Randall (Quackenbush), Ray, and His Orchestra, Kingston, N. Y. Ryerson's Orchestra, Stoughton, Wis. Stevens, Larry, and His Old Kentucky Serenaders, Paducah, Ky. Stromeyer, Gilbert, Orchestra, Preston, Iowa. Terrace Club Orchestra, Peter Wanat, Leader, Elizabeth, N. J. Thomas, Roosevelt, and His Orchestra, St. Louis, Mo. Tony Corral's Castillians, Tucson, Ariz. Verthein, Arthur, Orchestra, Abertown, Wis. Wade, George, and His Corn Huskers, Toronto, Ont., Canada. Williams' Orchestra, Mt. Pleasant, Iowa. Zembruski Polish Orchestra, Nauaugatuck, Conn.

INDIVIDUALS, CLUBS HOTELS, Etc.

This list is alphabetically arranged in States, Canada and Miscellaneous

ALABAMA

BIRMINGHAM: Sellers, Stan. MOBILE: Murphy High School Auditorium. MONTGOMERY: Chi Sigma Chi Fraternity. ARIZONA: PHOENIX: Emile's Catering Co. Junior Chamber of Commerce. Taggart, Jack, Mgr., Oriental Cafe and Night Club. TUCSON: University of Arizona Auditorium.

ARKANSAS

FORT SMITH: Junior High School. Senior High School. LITTLE ROCK: Eason, Max, Clark. Bryant, James B. Du Val, Herbert. Fair Grounds. Oliver, Gene. TEXARKANA: Gant, Arthur. Marshall, Eugene. Municipal Auditorium. Texas High School Auditorium.

CALIFORNIA

CHOWCHILLA: Colwell, Clayton "Sinky." HOLLYWOOD: Cohen, M. J. Hlanon, Fred. Maggard, Jack. Morton, J. H. LONG BEACH: The Bachelor Club. LOS ANGELES: Bonded Management, Inc. Boxing Matches at the Olympic Stadium. Hanson, Fred. Howard Orchestra Service, W. H. Howard, Manager. Maggard, Jack. Newcorn, Cecil, Promoter. Popkin, Harry and Frances, operators, Million Dollar and Burbank Theatres and Boxing Matches at the Olympic Stadium. Sharpe, Helen. Williams, Earl.

CONNECTICUT

BRIDGEPORT: Klein, George. FAIRFIELD: Damshak, John. HARTFORD: Doyle, Dan. Foot Guard Hall. MERIDEN: Green Lantern Grill, Michael Krupa, Owner. NEW HAVEN: Fleming, Mrs. Sarah L. Nixon, C. E., Dance Promoter. Women's Civic League, The. SOUTH NORWALK: Evans, Greek. WATERBURY: Fitzgerald, Jack.

DELAWARE

LEWES: Riley, J. Carson. WILMINGTON: Chippy, Edward B. Crawford, Frank. Johnson, Thos. "Kid."

FLORIDA

JACKSONVILLE: Gate City Booking Agency. Moll, Fred M. Sellers, Stan. LAKE WORTH: Lake Worth Casino, J. H. Elliott, Manager. MIAMI: Dickerman, Capt. Don, and His Pirate's Castle. Evans, Dorothy, Inc. Fenias, Otto. Miami Biltmore Hotel. Steele-Arlington, Inc. MIAMI BEACH: Galatia, Pete, Manager, International Restaurant. ORLANDO: Central Florida Exposition. Wells, Dr. ST. PETERSBURG: Barse, Jack. Huntington Hotel. Kenmuir, William A. Rigidon, Jeff, Owner, Tarpon Bar and Grille. SARASOTA: Louden, G. S., Manager, Sarasota Cotton Club. WEST PALM BEACH: Mayflower Hotel and Pier. Walker, Clarence, Principal of Industrial High School.

GEORGIA

VALDOSTA: Wilkes, Lamar. IDAHO: BOISE: White City Dance Pavilion. ILLINOIS: AURORA: Rex Cafe. BLOOMINGTON: Abraham Lincoln School. Bent School. Bloomington High School Auditorium. Edwards School. Emerson School. Franklin School. Irving School. Jefferson School. Raymond School. Sheridan School. Washington School. CHAMPAIGN: Piper, H. N., Piper's Beer Garden. CHICAGO: Amusement Service Co. Associated Radio Artists' Bureau. Al. A. Travers, Proprietor. Bernet, Sunny. Fine, Jack, Owner, "Play Girls of 1935." Frear Show, Century of Progress Exposition, Duke Mills, Proprietor.

INDIANA

BRIDGEPORT: Klein, George. FAIRFIELD: Damshak, John. HARTFORD: Doyle, Dan. Foot Guard Hall. MERIDEN: Green Lantern Grill, Michael Krupa, Owner. NEW HAVEN: Fleming, Mrs. Sarah L. Nixon, C. E., Dance Promoter. Women's Civic League, The. SOUTH NORWALK: Evans, Greek. WATERBURY: Fitzgerald, Jack.

INDIANA

BRIDGEPORT: Klein, George. FAIRFIELD: Damshak, John. HARTFORD: Doyle, Dan. Foot Guard Hall. MERIDEN: Green Lantern Grill, Michael Krupa, Owner. NEW HAVEN: Fleming, Mrs. Sarah L. Nixon, C. E., Dance Promoter. Women's Civic League, The. SOUTH NORWALK: Evans, Greek. WATERBURY: Fitzgerald, Jack.

Graham, Ernest, Graham Artists' Bureau. Grey, Milton. Opera Club. Pacelli, William V. Pintero, Frank. Quodbach, Al. Sacco Creations, Tommy, affiliated with Independent Booking Circuit. Sherman, E. G. Sipchen, R. J., Amusement Co. Sistare, Horace. Stanton, James B. Thomas, Otis. Young Republican Organization of Illinois.

KANSAS

FOX LAKE: Meyer, Harold, Owner, Cedar Crest Pavilion. Mineola Hotel. FREEPORT: Hille, Kenneth & Fred. I. O. O. F. Temple. Lotta, Bill. Lotta, Chris. Lotta, Joe. Lotta, Sam. March, Art. HERRIN: Williamson County Fair. KANKAKEE: Devlyn, Frank, Booking Agent. Valencia. MATTOON: Pyle, Elias. U. S. Grant Hotel. MOLINE: Rendezvous Nite Club. NORTH CHICAGO: Dewey, James, Promoter of Expositions. PATTON: Green Lantern. PEORIA: Betar, Alfred. PRINCETON: Bureau County Fair. QUINCY: Quincy College Auditorium. Quincy High School Auditorium. Three Pigs, M. Powers, Manager. Ursa Dance Hall, William Korvya, Manager. Vic's Tavern. Vincent, Charles E. ROCK ISLAND: Beauvette Night Club. SYRINGE: Flock, R. W.

KENTUCKY

HOPKINSVILLE: Steele, Lester. LEXINGTON: Wilson, Sylvester A. LOUISVILLE: Elks' Club. Inn Logolia, Arch Wetterer, Proprietor. Norman, Tom. Offutt, L. A., Jr. Walker, Norval. Wilson, James H. MIDDLEBORO: Green, Jimmie. LOUISIANA: ABBEVILLE: Roy's Club, Roy LeBlance, Manager. MONROE: City High School Auditorium. Neville High School Auditorium. Ouchita Parish High School Auditorium. Ouchita Parish Junior College. Three Mile Inn, Jack Angel, Prop. NEW ORLEANS: Chez Puree. Coconut Grove. Hyland, Chauncey A. Mitchell, A. T. SHREVEPORT: Adams, E. A. Castle Club. Tompkins, Jasper, Booking Agent. West, Adam. MAINE: NORTH KENNEBUNKPORT: Log Cabin Ballroom, Roy Tibbetts, Proprietor. OLD ORCHARD: Pulace, Ballroom, Charles Usen, Proprietor. MARYLAND: BALTIMORE: Alber, John J. Continental Arms, Old Philadelphia Road. Delta Sigma Fraternity. Earl Club, Earl Kahn, Prop. Erod Holding Corporation. Knights of Pythias Lodge (colored). Nanley's French Casino. Stunt Whitmarsh, H. L. B. Keller and F. G. Buchholz, Managers. Manley's Restaurant, Mrs. Virginia Laris & Stewart I. Whitmarsh, Mgrs. Munson, Harold, Proprietor, Club Antoria. Phi Kappa Sigma Fraternity. Pythian Castle (colored). Swithgall, Samuel, Proprietor, Rall Inn. The Summit, J. C. Lipsey, Manager. FROSTBURG: Shields, Jim, Promoter. OCEAN CITY: Jackson's. Jackson, A. M. Jackson, Charles. Jackson, Lee. Jackson, Robert. MASSACHUSETTS: BOSTON: Fisher, Samuel. F o r t T h e a t r i c a l E n t e r p r i s e s, I n c. Losses, William. Moore, Emmett. Paladino, Rocky. CHELSEA: Hesse, Fred. DANVERS: Batastini, Eugene. LANESBORO: Donlon's Dine and Dance Palace, Edward Donlon, Prop. LOWELL: Paradise Ballroom. Porter, R. W. NANTASKET: Sheppard, J. K. NEW BEDFORD: Cook School. New Bedford High School Auditorium. WESTFIELD: Park Square Hotel. WORCESTER: Holy Cross College Undergraduate Club. MICHIGAN: BATH: Terrace, The, Park Lake. BAYTLE CREEK: Battle Creek College Library Auditorium. BAY CITY: Alpha Omega Fraternity. Niedzielski, Harry. BENTON HARBOR: Johnson, Hershel, Palais Royal. DETROIT: Advance Theatrical Operation Corp., Jack Broder, President. Berman, S. R. Bommarito, Joe. Cavanaugh, J. J., Receiver, Downtown Theatre. Collins, Charles T. Downtown Casino, The. Elks' Club. Elks' Temple. Fischer's Alt Heideberg. Fraser, Sam. Malloy, James. O'Malley, Jack. Paradise Cave Cafe. NEBRASKA: FAIRBURY: Bonham. GRAND ISLAND: Scott, S. F. LINCOLN: Avalon Dance Hall, C. W. Hoke, Manager. Garden Dance Hall, Lyle Jewett, Manager. Johnson, Max. Wagner, John, President, Lincoln Chapter, Security Benefit Ass'n.

BALINA: Cottage Inn Dance Pavilion. Dreamland Dance Pavilion. Eagles' Hall. Twin Gables Night Club. TOPEKA: Egyptian Dance Halls. Kellams Hall. McOwen, R. J., Stock Co. Washburn Field House. Women's Club Auditorium. WICHITA: Bedinger, John. KENTUCKY: HOPKINSVILLE: Steele, Lester. LEXINGTON: Wilson, Sylvester A. LOUISVILLE: Elks' Club. Inn Logolia, Arch Wetterer, Proprietor. Norman, Tom. Offutt, L. A., Jr. Walker, Norval. Wilson, James H. MIDDLEBORO: Green, Jimmie. LOUISIANA: ABBEVILLE: Roy's Club, Roy LeBlance, Manager. MONROE: City High School Auditorium. Neville High School Auditorium. Ouchita Parish High School Auditorium. Ouchita Parish Junior College. Three Mile Inn, Jack Angel, Prop. NEW ORLEANS: Chez Puree. Coconut Grove. Hyland, Chauncey A. Mitchell, A. T. SHREVEPORT: Adams, E. A. Castle Club. Tompkins, Jasper, Booking Agent. West, Adam. MAINE: NORTH KENNEBUNKPORT: Log Cabin Ballroom, Roy Tibbetts, Proprietor. OLD ORCHARD: Pulace, Ballroom, Charles Usen, Proprietor. MARYLAND: BALTIMORE: Alber, John J. Continental Arms, Old Philadelphia Road. Delta Sigma Fraternity. Earl Club, Earl Kahn, Prop. Erod Holding Corporation. Knights of Pythias Lodge (colored). Nanley's French Casino. Stunt Whitmarsh, H. L. B. Keller and F. G. Buchholz, Managers. Manley's Restaurant, Mrs. Virginia Laris & Stewart I. Whitmarsh, Mgrs. Munson, Harold, Proprietor, Club Antoria. Phi Kappa Sigma Fraternity. Pythian Castle (colored). Swithgall, Samuel, Proprietor, Rall Inn. The Summit, J. C. Lipsey, Manager. FROSTBURG: Shields, Jim, Promoter. OCEAN CITY: Jackson's. Jackson, A. M. Jackson, Charles. Jackson, Lee. Jackson, Robert. MASSACHUSETTS: BOSTON: Fisher, Samuel. F o r t T h e a t r i c a l E n t e r p r i s e s, I n c. Losses, William. Moore, Emmett. Paladino, Rocky. CHELSEA: Hesse, Fred. DANVERS: Batastini, Eugene. LANESBORO: Donlon's Dine and Dance Palace, Edward Donlon, Prop. LOWELL: Paradise Ballroom. Porter, R. W. NANTASKET: Sheppard, J. K. NEW BEDFORD: Cook School. New Bedford High School Auditorium. WESTFIELD: Park Square Hotel. WORCESTER: Holy Cross College Undergraduate Club. MICHIGAN: BATH: Terrace, The, Park Lake. BAYTLE CREEK: Battle Creek College Library Auditorium. BAY CITY: Alpha Omega Fraternity. Niedzielski, Harry. BENTON HARBOR: Johnson, Hershel, Palais Royal. DETROIT: Advance Theatrical Operation Corp., Jack Broder, President. Berman, S. R. Bommarito, Joe. Cavanaugh, J. J., Receiver, Downtown Theatre. Collins, Charles T. Downtown Casino, The. Elks' Club. Elks' Temple. Fischer's Alt Heideberg. Fraser, Sam. Malloy, James. O'Malley, Jack. Paradise Cave Cafe. NEBRASKA: FAIRBURY: Bonham. GRAND ISLAND: Scott, S. F. LINCOLN: Avalon Dance Hall, C. W. Hoke, Manager. Garden Dance Hall, Lyle Jewett, Manager. Johnson, Max. Wagner, John, President, Lincoln Chapter, Security Benefit Ass'n.

Peacock Alley. WWJ Detroit News Auditorium. FLINT: Central High School Auditorium. High School Auditorium. GLADSTONE: Klondyke Tavern. Mrs. Wilfred LaFave, Operator. GRAND RAPIDS: St. Cecilia Auditorium. ISHPEMING: Anderson Hall, Fred Nelson, Manager. Mather Inn. JACKSON: Jackson County Building. LANSING: Hagen, Lester, Manager, Lansing Armory. Lansing Central High School Auditorium. Metro Amusement Co. Walter French Junior High School Auditorium. West Junior High School Auditorium. Wilson, L. E. LONG LAKE: Dykstra, Jack. M'ILLAN: Budetto, Clarence, Manager, Jeff's. MENOMINEE: Doran, Francis, Jordan College. NILES: Powell's Cafe. NORWAY: Valencia Ballroom, Louis Zadra, Manager. PINE CITY: Star Pavilion. ROUND LAKE: Gordon, Don S., Manager, Round Lake Casino. SAGINAW: Fox, Eddie. MINNESOTA: BRAINERD: Little Pine Resort. FAIRMONT: Graham, H. R. FARIBAULT: Blue Moon Lodge, Sherman Fee, Manager. Blue Moon Pavilion, Sherman Fee, Manager. Roberts Lake Resort, Sherman Fee, Manager. GARDEN CITY: Conkling, Harold C. MINNIBING: Pitmon, Earl. LUVERNE: Bennett, J. W. NEW ULM: Becker, Jess, Prop, Nightingale Night Club. MINNEAPOLIS: Berchardt, Charles. OWATONNA: Bendorf, Clarence R., Box 42. PIPESTONE: Bohzin, A. E., Manager, Playmor Dance Club. ROCHESTER: Demoyers & Son. ST. PAUL: Fox, S. M. WALKER: Fisher's Barn. MISSISSIPPI: MERIDEN: Junior College of Meriden. Senior High School of Meriden. MISSOURI: COLUMBIA: Missouri University Chapter of Phi Kappa Alpha. JOPLIN: Central High School Auditorium. KANSAS CITY: Fox, S. M. Kansas City Club. McFadden, Lindy, Booking Agent. Watson, Charles C. Wildwood Lake. MEXICO: Gilbert, William. NORTH KANSAS CITY: Cook, Bert, Manager, Ballroom, Winnwood Beach. ROLLA: Shubert, J. S. ST. JOSEPH: Alpha Sigma Lambda Fraternity. Alpha Chapter. Thomas, Clarence H. ST. LOUIS: Sokol Actives Organization. SEDALIA: Smith Cotton High School Auditorium. SKEKSTON: Boyer, Hubert. MONTANA: BILLINGS: Billings High School Auditorium. Tavern Beer Hall, Ray Hamilton, Manager. HELENA: Chateau, The. MISSOULA: Dinham, Orin, Prop., New Mint. RONAN: Shamrock. NEBRASKA: FAIRBURY: Bonham. GRAND ISLAND: Scott, S. F. LINCOLN: Avalon Dance Hall, C. W. Hoke, Manager. Garden Dance Hall, Lyle Jewett, Manager. Johnson, Max. Wagner, John, President, Lincoln Chapter, Security Benefit Ass'n.

OMAHA:
Davis, Clyde E.
Omaha Credit Women's
Breakfast Club,
United Orchestras, Book-
ing Agency.

NEW JERSEY
Corrison, Eddie,
White, Joseph.

ATLANTIC CITY:
Ambassador Hotel,
Knickerbocker Hotel,
Laress, Tony,
Savoy Bar,
Shelburne Hotel,
Slifer, Michael.

ATLANTIC HIGHLANDS:
Kaiser, Walter.

BLOOMFIELD:
Brown, Grant,
Club Evergreen.

GARDEN:
Walt Whitman Hotel.

CLIFTON:
Silberstein, Joseph I., and
Ettelson, Samuel.

OLEN GARDNER:
Green Hills Inn, Mr. and
Mrs. John Sandago.

IRVINGTON:
Club Windsor,
Philhower, H. W.

JERSEY CITY:
Dickinson High School Au-
ditorium.

LONG BRANCH:
Shapiro, Mrs. Louis Rem-
bar, Manager, Hotel
Scarboro.

NEWARK:
Angster, Edward,
Clark, Fred R.
Club Miami,
Devaney, Forest, Prom.
Kruwant, Norman,
Meyers, Jack,
N. A. C. P.,
Pat & Don's,
Robinson, Oliver, Mummies
Club,
Rutan Booking Agency,
Santoro, V.,
Sapienza, J.,
Skyway Restaurant, New-
ark Airport Highway,
Stewart, Mrs. Rosamond,
Triputti, Miss Anna.

NEW BRUNSWICK:
Block's Grove,
Morris Block, Proprietor.

ORANGE:
Schlesinger, M. S.

PASSAIC:
Kanter's Auditorium.

PATERSON:
De Ritter, Hal.

PLAINFIELD:
Slifer, Michael.

PRINCETON:
Lawrence, Paul.

TRENTON:
Laws, Oscar A.

UNION CITY:
Passion Play Auditorium.

WEST COLLINGSWOOD HEIGHTS:
Conway, Frank, Owner,
Frankie Conway's Tav-
erna, Black Horse Pike.

WILDWOOD:
Bernard's Hofbrau,
Club Avalon, Joseph Tota-
rella, Manager.

NEW MEXICO
ALBUQUERQUE:
Blue Ribbon Nite Club,
Maerts, Otis.

NEW YORK
ADIRONDACK:
O'Connell, Nora, Proprie-
tress, Watch Rock Hotel.

ALBANY:
Bradt, John,
Flood, Gordon A.,
Gottstein, Carl, Prop., Uni-
versity Grill.

ARMONK:
Embassy Associates.

BALLSTON SPA:
Francesco, Tony, Manager,
Stockade Club,
Hearn, Gary, Manager,
Stockade Club.

BEACON:
Neville's Mour Jainside Farm
Grill.

BINGHAMTON:
Bentley, Bert.

BROOKLYN:
Hared Productions Corp.

BUFFALO:
Clare, Wm. R. and Joseph,
Operators, Vendome Hotel,
Erickson, J. M.,
German-American Musi-
cians' Association,
Kaplan, Ken, Mgr., Buffalo
Swing Club,
King Productions Co., Geo.
Meadowbrook Country Club,
McVan's, Mrs. Lillian Mc-
Van, Proprietor,
Michael, Max,
Miller, Robert,
Nelson, Art,
Shultz, E. H.,
Vendome Hotel,
W. & J. Amusement Corp.

CATSKILL:
50th Annual Convention of
the Hudson Valley Volun-
teer Firemen's Ass'n.

EASTONESTER:
Pine Tree Inn.

ELLENVILLE:
Cohen, Mrs. A., Manager,
Central Hotel.

ELMIRA:
Goodwin, Madalyn,
Rock Springs Dance Pa-
vilion.

FISHKILL:
Oriental Inn.

GLENS FALLS:
The Royal Pines, Tony
Reed, Proprietor.

KIAMESHA LAKE:
Mayfair, The.

KINGSTON:
Yocan Dance Studio, Paul
Yocan, Owner.

LACKAWANNA:
Chic's Tavern, Louis Cica-
rini, Proprietor.

LOCH SHELDRAKE:
Club Riviera, Felix Amstel,
Proprietor.

NEWBURGH:
Matthews, Bernard H.

NEW YORK CITY:
Benson, Edgar A.,
Blythe, Arthur, Booking
Agent,
Dodge, Wendell P.,
Dyrufl, Nicholas,
Dwyer, Bill,
Faggen, Jay,
Grant & Wadsworth and
Casmir, Inc.,
Harris, Bud,
Herk, I. H., Theatrical Pro-
moter,
Immerman, George,
Jerman, John J., Theatrical
Promoter,
Joseph, Alfred,
Katz, George, Theatrical
Promoter,
Levy, Al, and Nat, Former
Owners of the Merry-Go-
Round (Brooklyn),
Lowe, Emil (Bookers' Li-
cense No. 303),
Makler, Harry, Manager,
Folley Theatre (Brook-
lyn),
Maybohm, Col. Fedor,
Murray, David,
Palais Royale Cabaret,
Pearl, Harry,
Phi Rho Pi Fraternity
"Right This Way," Carl
Reed, Manager,
Seidner, Charles,
Shayne, Tony, Promoter,
Solomonoff, Henry,
Sorkin, James,
"SO" Shampoo Company,
Wade, Frank,
Weinstock, Joe.

ONEONTA:
Oneonta Post No. 259,
American Legion, G. A.
Dockstader, Commander.

POUGHKEEPSIE:
Germania Singing Society,
Poughkeepsie High School
Auditorium.

PURLING:
Clover Club.

ROCHESTER:
Genesee Electric Products
Co.,
Gorin, Arthur,
Madwin, Barney,
Pulsifer, E. H.,
Todd Union of University
of Rochester and Gym-
nasium.

SCHENECTADY:
Gibbons, John F., Manager,
Club Palorama,
Maurillo, Anthony,
Palasini, Peter, Club Palor-
ama.

STONE RIDGE:
DeGraft, Walter A.

SYRACUSE:
Horton, Don,
Most Holy Rosary Alumni
Association.

TROY:
Lambda Chi Alpha,
Phi Kappa,
Phi Mu Delta,
Pi Kappa Alpha,
Pi Kappa Phi,
Theta Nu Epsilon,
Theta Upsilon Omega.

UTICA:
Moinoux, Alex.,
Sigma Psi Fraternity, Ep-
ilon Chapter.

WHITE PLAINS NORTH:
Charlie's Rustic Lodge.

WHITESBORO:
Guido, Lawrence.

WINDSOR BEACH:
Windsor Dance Hall.

LONG ISLAND, N. Y.
HICKSVILLE:
Seever, Mgr., Hicksville
Theatre.

LINDENHURST:
Fox, Frank W.

NORTH CAROLINA
ASHEVILLE:
Asheville Senior High
School Auditorium,
David Millard High School
Auditorium,
Hall-Fletcher High School
Auditorium.

CHARLOTTE:
Associated Orchestra Cor-
poration, Al. A. Travers,
Proprietor.

DURHAM:
Alston, L. W.,
Ferrell, George,
Mills, J. N.,
Pet, Fred.

FAVETTEVILLE:
Bethune, C. B.

GREENSBORO:
American Business Club.

HIGH POINT:
Trumpeters' Club, The, J.
W. Bennett, President.

RALEIGH:
Carolina Pines,
Hugh Morson High School,
Needham Broughton High
School,
New Armory, The,
Rendezvous,
Washington High School.

SALISBURY:
Rowan County Fair.

WILMINGTON:
Ocean Terrace Hotel, Mrs.
John Snyder, Owner and
Mgr., Wrightsville Beach.

WINSTON-SALEM:
Hill, E. C.,
Piedmont Park Association
Fair,
Robert E. Lee Hotel, John
Peddycord, Orch. Leader.

NORTH DAKOTA
BISMARCK:
Coman, L. H. Coman's
Court.

GRAND FORKS:
Point Pavilion.

OHIO
AMNRY:
Brady Lake Dance Pa-
vilion,
Katz, George, DeLuxe The-
atre.

Williams, J. P., DeLuxe
Theatre.

ALLIANCE:
Castle Night Club, Charles
Naines, Manager,
Curtis, Warren.

BRIDGEPORT:
Kenny Mara Club, 317 Lin-
coln Ave.

BRYANT:
Thomas, Mort.

CAMBRIDGE:
Lash, Frankie (Frank La-
shinsky).

CANTON:
Beck, L. O., Booking Agent,
Bender, Harvey,
Bender's Tavern, John Ja-
cobs, Manager,
Canton Elks' Lodge.

CHILICOTHE:
Rutherford, C. E., Manager,
Club Bavarian,
Scott, Richard.

CINCINNATI:
Cincinnati Club, Milnor,
Manager,
Cincinnati Country Club,
Elks' Club No. 5,
Hartwell Club,
Jones, John J.,
Kenwood Country Club,
Thompson, Manager,
Lawndale Country Club,
Rutledge, Manager,
Queen City Club, Clemen-
tine, Manager,
Rainey, Leo,
Spat and Slipper Club,
Western Hills Country Club,
Waxman, Manager,
Williamson, Horace G.,
Manager, Williamson En-
tertainment Bureau.

CLEVELAND:
Hanna, Rudolph,
Order of Sons of Italy,
Grand Lodge of Ohio,
Sanner, Frank,
Sindelar, E. J.,
Weisenberg, Nate, Mgr.,
Mayfair or Euclid Casino,
Willis, Elroy.

COLUMBUS:
Askins, Lane,
Askins, Mary,
Gyro Grill.

DAYTON:
Club Ark, John Hornis,
Owner,
Eib, Dwight,
Stapp, Phillip B.,
Victor Hugo Restaurant.

MANASSAS:
Foley, W. R., Mgr., Col-
iseum Ballroom,
Ringside Night Club.

MARIETTA:
Eagles' Lodge,
Morris, H. W.

MARION:
Anderson, Walter.

MEDINA:
Brandow, Paul.

PORTSMOUTH:
Smith, Phil.

SANDUSKY:
Anchor Club, Henry Let-
son, Proprietor,
Brick Tavern, Homer Rob-
erts, Manager,
Crystal Rock Nite Club,
Alva Halt, Operator,
Fountain Terrace Nite Club,
Alva Halt, Manager.

SIDNEY:
Woodman Hall.

SPRINGFIELD:
Lord Lansdown's Bar, Pat
Finnegan, Manager,
Marshall, J., Operator,
Gypsy Village,
Prince Hunley Lodge No.
469, A. B. P. O. E.

TOLEDO:
Cavender, E. S.,
Frank, Steve and Mike,
Owners and Managers,
Frank Bros. Cafe,
Johnson, Clem.

WARREN:
Windom, Chester,
Young, Lin.

YOUNGSTOWN:
Lombard, Edward.

OKLAHOMA
OKLAHOMA CITY:
Buttrick, L. E.,
Walters, Jules, Jr., Man-
ager and Promoter.

TULSA:
Aklar Temple Uniform
Bodies, Claude Rosen-
stein, General Chairman,
Mayfair Club, John Old,
Manager,
Rainbow Inn,
Tate, W. J.

OREGON
KLAMATH FALLS:
James, A. H.

SALEM:
Steinhilmer, John F. and
Carl G.

PENNSYLVANIA
ALBUQUERQUE:
Young Republican Club,
Robert Cannon.

ALLENTOWN:
Connors, Earl.

ALTOONA:
Wray, Eric.

AMBRIDGE:
Colonial Inn.

BERNVILLE:
Snyder, C. L.

BETHLEHEM:
Reagan, Thomas.

BOVINGTON:
Boyertown Fire Company,
Hartman, Robert R.

BRADFORD:
Fizell, Francis A.

BROWNVILLE:
Hill, Clifford, President,
Triangle Amusement Co.,
Fuskarich, Tony.

CHESTER:
Falls, William, Proprietor,
Golden Slipper Cafe and
Adjacent Picnic Grounds,
Reading, Albert A.

COLUMBIA:
Hardy, Ed.

CONNEAUT LAKE:
McGuire, T. P.

DRAYTON:
Yaras, Max.

DRUMS:
Green Gables.

EASTON:
Clifton, The, Neal Run-
baugh, Proprietor.

ELMHURST:
Watro, John, Mgr., Show-
boat Grill.

EMPORIUM:
McNarney, W. S.

ERIE:
Masonic Ballroom and Grill.

FRACKVILLE:
Casa Loma Hall.

FRANKLIN:
Rocky Grove High School.

GIRARDVILLE:
Girardville Hose Co.

GLEN LYON:
Gronka's Hall.

GREENVILLE:
Moose Hall and Club.

HOMETOWN (TAMM):
Baldino, Dominic,
Gilbert, Lee.

HUSTON:
Trion Club, Tom Vlachos,
Operator.

JACKSONVILLE:
Jacksonville Cafe, Mrs.
"Doc" Gilbert, Mgr.

KELLYVILLE:
Condors, Joseph.

KULPMONT:
Liberty Hall,
Nell Rich's Dance Hall.

LAKEWOOD:
Echo Dale Inn, The,
Greiner, Thomas.

LANCASTER:
Parker, A. R.,
Weinbrom, Joe., Manager,
Rocky Springs Park,
Wheatland Tavern Palm-
room, located in the Mil-
ner Hotel; Paul Heine,
Sr., Operator.

LATROBE:
Yingling, Charles M.

LEBANON:
Fishman, Harry K.

LEHIGHTON:
Reiss, A. Henry.

MT. CARMEL:
Mayfair Club, John Pogesky
and John Ballent, Mgrs.,
Reichwein's Cafe, Frank
Reichwein, Proprietor.

NANTICONE:
Knights of Columbus Dance
Hall,
St. Joseph's Hall, John
Renka, Manager.

NATRONA:
Natrona Citizens Hall.

NEW OXFORD:
Cross Keys Hotel,
Green Cove Inn, W. E. Stall-
smith, Proprietor.

NEW SALEM:
Maher, Margaret.

PHILADELPHIA:
Arcadia, The International
Restaurant,
Berg, Phil,
Fogelman, Benjamin H.,
Owner and Mgr., Benny-
the-Burns,
Glas, Davey,
Hirst, Issy,
Martin, John,
Nixon Ballroom,
Pelosi, F., Manager, Phila-
delphia La Scala Opera
Co.,
Philadelphia Federation of
the Blind,
Stone, Thomas,
Street, Benny,
Swing Club, Messrs. Walter
Finacey and Thos. Moyle,
Temple Ballroom,
Tioga Cafe, Anthony and
Sabatino Marrara, Mgrs.,
Wilner, Mr. and Mrs. Max
Zeid, Mr. Hart's Beauty
Culture School.

PITTSBURGH:
Bland's Night Club,
Gold Road Show Boat, Capt.
J. W. Moncks, Owner,
Matejak, Frank,
New Penn Inn, Louis, Alex
and Jim Passarella, Pro-
prietors.

POTTSDALE:
Paul's Tap Room and Grill,
Paul Davis, Proprietor.

QUAKERTOWN:
Bucks County Fair.

READING:
Kenhorst Fire Co.,
San Rita Inn, Gus Panko-
poulos, Manager.

RIDDWAY:
Benign, Silvio.

SCRANTON:
Liberty Hall.

SHAMOKIN:
Boback, John,
Shamokin Moose Lodge
Grill.

SHARON:
Marino & Cohn, former
Operators, Clover Club,
Williams' Place, George.

SHENANDOAH:
Rita Cafe.

STONY CREEK MILLS:
Eagles' Mountain Home.

SUNBURY:
Sober, Melvin A.

TAMMONT:
Camp Tamiment.

UNIONTOWN:
Maher, Margaret.

UPPER DARBY:
Abmeyer, Gustave K.

VERMILION:
South Mountain Manor
Hotel, Mr. Berman, Man-
ager.

WEST ELIZABETH:
Johnson, Edward.

WILKES-BARRE:
Cohen, Harry,
Kosley, William,
McKane, James.

WILLIAMSPORT:
Moose Club,
Stover, Curley.

WYOMISSING:
Luntne, Samuel M.

YATESVILLE:
Blanco, Joseph, Operator,
Club Mayfair.

YORK:
Kibbler, Gordon,
Penn Hotel, Charles Welsh,
Proprietor,
Weinbrom, Joe.

RHODE ISLAND
NORWOOD:
Hollywood Casino, Mike and
Joe D'Antuono, Owners
and Managers.

PROVIDENCE:
Bangor, Rubes,
Goldsmith John, Promoter,
Kronson, Charles, Promoter.

WARWICK:
D'Antuono, Mike,
Hollywood Casino.

WOONSOCKET:
Kornstein, Thomas.

SOUTH CAROLINA
CHARLESTON:
Hamilton, E. A. and James.

GREENVILLE:
Allen, E. W.,
Fields, Charles B.,
Goodman, H. E., Manager,
The Pines,
Greenville Women's College
Auditorium.

ROCK HILLS:
Rolax, Kid,
Wright, Willford.

SOUTH DAKOTA
BERESFORD:
Muhlenford, Mike.

LEBANON:
Schneider, Joseph M.

SIoux FALLS:
Plaza (Night Club).

TRIPP:
Maxwell, J. E.

YANKTON:
Kosta, Oscar, Manager, Red
Rooster Club.

TENNESSEE
BRENTWOOD:
Palms Night Club.

Bristol:
Pinehurst Country Club,
J. C. Rates, Manager.

CHATTANOOGA:
Doddy, Nathan,
Reeves, Harry A.

JACKSON:
Clark, Dave.

JOHNSON CITY:
Watkins, W. M., Mgr., The
Lark Club.

KNOXVILLE:
Tower Hall Supper Club.

MEMPHIS:
Atkinson, Elmer,
Avery, W. H.,
Hulbert, Maurice.

NASHVILLE:
Carter, Robert T.,
Connors, C. V.,
Eakle, J. C.,
Scottish Rite Temple.

TEXAS
ABILENE:
Sphinx Club.

AMARILLO:
Aviatrix Night Club.

AUSTIN:
Gregory Auditorium,
Hogg Memorial Auditorium,
Rowlett, Henry.

BRECKENRIDGE:
Breckenridge High School
Auditorium.

CLARKVILLE:
Dickson, Robert G.

DALLAS:
Bagdad Night Club,
Goldberg, Bernard,
Johnson, Clarence M.,
Malone, A. J., Mgr., Troca-
dero Club.

DENTON:
North Texas State Teach-
ers' Auditorium,
Texas Women's College
Auditorium.

EL DORADO:
Shivers, Bob.

FORT WORTH:
Bowers, J. W.,
Merritt, Morris John,
Plantation Club,
Hobey, Don D.,
Southwestern Exposition
and Stock Show, Rodeo
and Roundup Club.

FREDERICKSBURG:
Hilltop Night Club.

GALVESTON:
Page, Alex.,
Purple Circle Social Club.

HARLINGEN:
Municipal Auditorium.

HOUSTON:
Beust, M. J., Operator of
El Coronado,
El Coronado Club, Roger
Seaman and M. J. Beust,
Managers,
Grigsby, J. B.,
Lamantia, A.,
Merritt, Morris John,
Orchestra Service of Amer-
ica,
Pasner, Hanek, Owner and
Manager, Napoleon Grill,
Piver, Napoleon, Owner and
Manager, Napoleon Grill,
Richards, O. K.,
Robey, Don,
Robnowitz, Paul,
Seaman, R. J., Operator of
El Coronado.

LUBBOCK:
Lubbock High School Audi-
torium.

PORT ARTHUR:
Lighthouse, The, Jack Mey-
ers, Manager,
Silver Slipper Night Club,
V. B. Berwick, Manager.

RANGER:
Ranger Recreation Building.

SAN ANTONIO:
Shadowland Night Club.

TEXARKANA:
Gant, Arthur,
Marshall, Eugene,
Texarkana, Texas, High
School Auditorium.

WACO:
Williams, J. R.

WICHITA FALLS:
Hyatt, Roy C.,
Malone, Eddie, Operator,
Club Trocadero.

UTAH
SALT LAKE CITY:
Allan, George A.,
Cromar, Jack, alias Little
Jack Horner.

VIRGINIA
ALEXANDRIA:
Boulevard Farms, R. K.
Richards, Manager,
Nightingale Nite Club.

BLACKSBURG:
V. P. L. Auditorium.

DANVILLE:
City Auditorium,
George Washington High
School Gym.

HOPEWELL:
Hopewell Cotillion Club.

LYNCHBURG:
Happy Landing Lake, Cas-
sell Beverly, Manager.

NEWPORT NEWS:
Newport News High School
Auditorium.

NORFOLK:
Club 500, F. D. Wakley,
Manager,
DeWitt Music Corporation,
U. H. Maxey, president,
C. Coates, vice-president.

NORTON:
Pegram, Mrs. Erma.

RICHMOND:
Hermitage Country Club,
Julian's Ballroom,
Patrick Henry Hotel.

ROANOKE:
Lakeside Swimming Club &
Amusement Park,
Mill Mountain Ballroom,
A. R. Rorer, Manager,
Morris, Robert F., Manager,
Radio Artists' Service,
Wilson, Sol., Mgr., Royal
Casino.

SOUTH WASHINGTON:
Riviera Club.

VIRGINIA BEACH:
Gardner Hotel,
Links Club,
Village Barn.

WASHINGTON
SEATTLE:
Meany Hall,
West States Circus.

SPOKANE:
Davenport Hotel.

WEST VIRGINIA
BLUEFIELD:
Florence, C. A.

CHARLESTON:
Carter, William,
Embassy Inn, E. E. Saun-
ders, Manager,
White, R. L., Captol Book-
ing Agency.

FAIRMONT:
Carpenter, Samuel H.

HUNTINGTON:
Epperson, Tiny, and Hew-
ett, Tiny, Promoters,
Marathon Dances.

MORGANTOWN:
Elks' Club.

WHEELING:
Lindelf, Mike, Proprietor,
Old Heidelberg Inn.

WISCONSIN
ANTIGO:
Langlade County Fair
Grounds & Fair Association.

APPLETON:
Apple Creek Dance Hall,
Sheldon Stammer, Mgr.,
Konzelman, E.,
Mackville Tavern Hall,
William Bogacs, Manager,
Miller, Earl.

ARCADIA:
Schade, Cyril.

BARABOO:
Dunham, Paul L.,
Portage Studios of Radio
Station WBU.

BELOIT:
Illinois Tavern, Tom Ford,
Proprietor.

CUSTER:
Bronk, Karl,
Glodoske, Arnold.

DAKOTA:
Passarelli, Arthur.

EAU CLAIRE:
Associated Orchestra Ex-
change (Ben Lyne and L.
Porter Jung, Bookers).

HEAFFORD JUNCTION:
Kilinski, Phil, Prop., Phil's
Lake Nakomis Resort.

JANESVILLE:
Cliff Lodge.

JUMP RIVER:
Erickson, John, Manager,
Community Hall.

KENOSHA:
Emerald Tavern,
Grand Ridge Tavern,
Prince Tavern,
Shangri-La Nite Club.

LA CROSSE:
McCarthy, A. J.,
Mueller, Otto.

LEOPOLIS:
Brackob, Dick.

LUXEMBOURG:
Scarbour Hall, Frank No-
vak, Owner.

MADISON:
Lascom Hall.

MALONE:
Kramer, Gale, Mgr., Com-
munity Hall.

MANITOWOC:
Chops Club.

SOUTH CAROLINA
COLUMBIA:
 Town Theatre.
TENNESSEE
FOUNTAIN CITY:
 Palace Theatre.
JOHNSON CITY:
 Criterion Theatre.
 Liberty Theatre.
 Majestic Theatre.
 Tennessee Theatre.
MEMPHIS:
 Princess Theatre.
 Suzore Theatre, 869 Jackson Ave.
 Suzore Theatre, 279 North Main St.

TEXAS
BROWNVILLE:
 Capitol Theatre.
 Ditman Theatre.
 Dreamland Theatre.
 Queen Theatre.
BROWNWOOD:
 Queen Theatre.
EDINBURGH:
 Valley Theatre.
FORT WORTH:
 Little Theatre.
LA FERIA:
 Bijou Theatre.
LONGVIEW:
 Liberty Theatre.
LUBBOCK:
 Lindsey Theatre.
 Lyric Theatre.
 Palace Theatre.
 Rex Theatre.
LUFKIN:
 Texan Theatre.
MEXIA:
 American Theatre.
MISSION:
 Mission Theatre.
PHARR:
 Texas Theatre.
PLAINVIEW:
 Fair Theatre.
PORT NECHES:
 Lyric Theatre.
RAYMONDVILLE:
 Ramon Theatre.
SAN ANGELO:
 City Auditorium.
 Ritz Theatre.
 Texas Theatre.
SAN ANTONIO:
 Zaragoza Theatre.
SAN BENITO:
 Palace Theatre.
 Rivoli Theatre.
TEMPLE:
 High School Auditorium.
TYLER:
 High School Auditorium Theatre.

UTAH
LOGAN:
 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.
MENASHA:
 Orpheum Theatre.
MERRILL:
 Cosmo Theatre.
WATERLOO:
 Savoy Theatre.
WAUSAU:
 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.



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Group photo, left to right: Eddie Condon, guitar; Dave Bowman, piano; Dave Tough, drums; Pee Wee Russell, Conn clarinet; Max Kaminsky, Conn Victor cornet; Bud Freeman, Conn tenor sax; Clyde Newcomb, string bass; and Brad Gowans, Conn valve trombone.

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 Arcadian Theatre.
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 Capitol 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 Thea
BASKATCHEWAN
REGINA:
 Grand Theatre.
SASKATOON:
 Capitol Theatre.
 Daylight Theatre.

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 Perth Amboy Post 45, American Legion Fife, Drum and Bugle Corps, Perth Amboy, N. J.

AT LIBERTY

AT LIBERTY—Trombonist, experienced all lines of band and orchestra work; single; age 38; no special trade, but will work at anything and use music as sideline; have had experience as hotel clerk. Del Smith, 210 Grand St., Benton, Ill.

AT LIBERTY—Clarinet and Alto Sax player, doubling Tenor Sax; Union; age 22; good reader; travel or locate with band or orchestra. Sam Russo, 633 East Division St., Syracuse, N. Y.

AT LIBERTY—Piano and Accordion, concert or swing; age 39; single, pleasing personality; can go anywhere; have had plenty of experience; can read anything. R. Eugene Wallace, 22 West 89th St., New York, N. Y.

AT LIBERTY—Drummer, Colored, Union, Local 802, A. F. of M.; age 30, 15 years' experience; sober and reliable; read and fake, also teach; good propositions considered. George Petty, 63 Hamilton Ter., New York, N. Y. Phone AU. 3-8545.

AT LIBERTY—Drummer, Union; age 30; 15 years' experience; out anything; plenty of solid sending and solo flash man; neat, sober, reliable; free to travel; any good proposition considered. Address, A. A. Musician, 5% Local 802, A. F. of M., 50th St. and Sixth Ave., New York, N. Y.

AT LIBERTY—Eb Clarinetist, with six years' experience in Army bands; also Bb Clarinet and Tenor Sax; married; age 28; ready to move anywhere and do any kind of work. John Bayok, 55 May St., Hopelawn, Perth Amboy, N. J.

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FOR SALE—Pleyel (Lyons, France) Chromatic Harp, concert grand size; powerful tone; photo on request. Percy Gatz, 876 West 130th St., New York, N. Y.

FOR SALE—Fine, large Orchestra Library, American and Foreign editions; full orchestra; two piano parts; sell complete only at fraction of original cost. Leon Strassman, 215 South Virgil Ave., Los Angeles, Calif.

FOR SALE—To settle estate, Music Library of late Carl F. Escher, consisting of 600 orchestrations, 14 parts and full for concert, theatre orchestra, hotel, etc.; also standard overtures; 400 standard small orchestrations; violin, piano sheet music; violin studies; will sacrifice. Mrs. Catherine Escher, 217 First St., Pittsfield, Mass.

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WANTED—6th Infantry Band have vacancies for experienced musicians on Trombone, Horn, Clarinet, Trumpet, Bass and Snare Drums. Bandmaster Quinto, Jefferson Barracks, St. Louis, Mo.

WANTED—Soprano Sax., curved model, American make; playing condition not important; price must be low; state all in first letter. Musician, 72 High Road, Newbury, Mass.

WANTED—Will buy all band instruments, set or single, at modest price; for Colored band now forming; give description and lowest cash price; silence a polite negative. Bert Potter, Vero, Fla.