

# INTERNATIONAL MUSICIAN

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NO. 3

## ARE THE MUSICIANS BETTER OFF TODAY?

From the Earliest Recorded Times, Musicians  
Were Little More Than Serfs or Slaves.

By DORON K. ANTRIM

Musicians seldom give them a thought any more—certain advantages which they now have and hold, such as social equality, shorter hours, more pay, to name a few. These things are taken for granted. And yet it was not always so. In fact, some of us still remember when it was not that way. It took a thousand years of toil and effort to put over the idea that the musician is

a person, not a menial, that he is worthy of his hire, that he does an important work in the world in no way

inferior to that done by lawyers, doctors and other professional groups, and that he deserves the recognition and rates of pay commensurate with the service he renders. It is within comparatively recent years only that these objectives have been won as a peep into history will show.

Not more than 100 years ago the rank and file of musicians were supposed to live on the other side of the railroad tracks. "The dominating fact which for two centuries stands out in the history of music and musicians, is their social inferiority," wrote Liszt in the *Gazette Musicale* of Paris on May 3, 1835. This condition does not hold now. The things we enjoy today have been bought at a stiff price but we're inclined to take them lightly.

Up from the earliest times of which there is record, musicians were little more than serfs or slaves. They were attached to the households of nobles and did much of the menial work around the place. The ancient Greeks raised music to a high plane and so music making began to look up. Actual money prizes were awarded in competitions. The practice of the art became a trade and the first trade corporation of musicians was formed in Rome, 398 B. C. These trade corporations spread rapidly over the ancient world of the third and fourth centuries.

And what is believed to be the first musicians' strike occurred in Rome, 329 B. C. This strike was not over a matter of higher pay but of social prestige. At that time musicians were used chiefly in the temples where large numbers of trumpeters were employed, at public festivals and games. During the consulate of Plautinus and Claudius a call was sent out for flute players and mimes to help celebrate the four-day scenic games. This engagement was satisfactory to the flute players in all but one respect, and that irked them plenty. As with others, music contestants were allowed at the banquets. On this occasion however, instead of permitting the flute players to take part in the banquets given in the Temple of Jupiter, they were shunted out to the kitchen, an old custom. As a result of this treatment, all members were called off the job, including the contestants, which put a crimp in the festivities. But not for long. They were quickly called

back with their privilege restored. This is probably the first victory of a musicians' strike in history, and it was a bid for social equality.

Followed a long period of ups and downs. During the fourth century of the Christian era, kings and nobles kept musicians attached to their courts but they were little more than lackeys. Charlemagne 789 A. D. refused them (as he did heretics, pagans and Jews) legal redress and forbade bishops, abbots and abbesses to keep them. King Philip Augustus in the 12th century, tried to banish them from the kingdom but did



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Photo, Courtesy of Milwaukee Journal

TEMPLE OF MUSIC, WASHINGTON PARK, MILWAUKEE, WISCONSIN

not succeed, so compromised, decreeing they should bring up the rear of all processions. During the Norman conquest of England, they were reinstated at the head. Among the first privileges granted were exemption from toll on bridges.

During the 12th and 13th centuries musicians lived mostly on "bounty and largesse", at times receiving clothes, money and a horse, at other times a crust of bread and bed for the night. French musicians of the 14th century formed a corporate body to protect their rights, built a hospital, established branches and levied assessments, dues and initiation fees into the brotherhoods. Things went along smoothly for a couple of centuries. Then disension sprang up among the composers, clavinists, lutenists, organists, kings of the violin and other units and the corporation was abolished by decree.

Again during the 12th century at the Burgundian Court of France, musicians were in the money. For single engagements a first class virtuoso netted ten livres, other musicians four, singers one, "as an aim". A livre fluctuated in value

(Continued on Page Three)

## BRILLIANT FINALE CLOSES 1940 CHAUTAUQUA SEASON

Beethoven Ninth Symphony, Grace Moore Recital and "Carmen" Climax Most Successful Music Season.

The final week of the greatest musical program in the history of the Chautauqua institution, Chautauqua, N. Y., opened on Saturday, August 17th, with an all-Beethoven program by the Chautauqua Symphony Orchestra, Albert Stoessel conducting. The program included a brilliant performance of the Beethoven Emperor Concerto with Roslyn Tureck as soloist and the immortal Beethoven Ninth Symphony with Gertrude Gibson, soprano; Joan Peebles, contralto; Hardesty Johnson, tenor, and Georges Britton, baritone. The assisting choruses were the Chautauqua Choir, the Chautauqua Opera Chorus and the Jamestown, N. Y., Choral Society.

On Sunday, August 18, the internationally famous flutist, Georges Barrere, was soloist with the orchestra. Mr. Barrere played the Ode for Flute and String Orchestra by Mabel Daniels, and Widor's "Moderato, Romance and Scherzo" for flute and orchestra. Other compositions played by the orchestra were Polonaise, Aria and Passacaglia by Handel-Harty, "The Irish Tune from County Derry" by Grainger, Balfour Gardiner's "Shepherd Fennel's Dance" and Liszt's "Les Preludes".

On Monday afternoon, August 19, Mischakoff's String Quartet, composed of Misha Mischakoff, First Violin; Reber Johnson, Second Violin; Nathan Gordon, Viola, and Georges Miquelle, Violoncello,

## U. S. IS NOT PREPARED FOR INEVITABLE ECONOMIC WAR

Dr. C. R. Mann Says Capitalist Should Discipline Himself to Serve in Trusteeship for Social Good.

By OLIVER HOYEM

WASHINGTON, D. C.—The threat of total war faces the United States. We know how to prepare for it and are doing so.

But we are not prepared as well for the kind of economic war that seems inevitable.

There is grave warning in what Dr. C. R. Mann, president emeritus of the American Council on Education, said in his second exclusive interview with International Labor News Service. It is not enough to attack Nazi, Communist, Fascist and other ideologies; we must make our own capitalist system work better if we want to retain it. More people must actually own and control and enjoy ownership. This is the same attitude as that taken by the American Federation of Labor.

Abuses Invite Attack

"The form of our national economy is a most important element in our democracy", said Dr. Mann. Probably in no other material area of our national life is the need for self-discipline by the individual citizen more clearly demonstrated.

"The economic system in our American democracy is usually considered capitalistic. Communist and Fascist attacks against this form of national economy rear their heads from time to time. Unquestionable abuses under the capitalistic system appear superficially to furnish the under-privileged and abused ample justification for rejecting the system and accepting the palliatives offered by alien groups. Righteous fear among those who consider themselves solid American capitalists incites them to counter-attack and the demand for extermination of such subversive influences from our country.

Affirmative Action Needed

"This kind of counter-attack doubtless accomplishes much good. But it is only the negative or passive side of the picture—a denial of substitutes that will not work in a democratic nation.

"If we wish to conserve the main structure of our national economy, we need more than mere negation of alien practices. We need rather to take some more affirmative or constructive action in evaluating our present practices.

"The individual citizens who already have wide-spread influence and who thus control the maintenance of our present economic system must review carefully their attitudes toward the system and the results of their activities under it.

What is Individual's View?

"Are they satisfied with the mere condemnation of alien economies? Do they regard the ownership of private property as the inalienable right of only a privileged few?

"Or do they take the attitude that a national economy based on private ownership must proportionately rest on the many—that the economy is strengthened in proportion to the numbers who actually own and control and enjoy ownership as the fruit of their labors?

"Is the aim of the capitalist to amass a private fortune, or does he discipline himself to serve in a position of trusteeship for the social good of all who come within his influence?"

(Continued on Page Twenty-one)

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568—Hattiesburg, Miss.

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### DEFAULTERS

Homer Mosley, manager, Trocadero, Wichita, Kansas, is in default of payment in the sum of \$1,100 due members of the A. F. of M.

Towers Ballroom, Pearson Lesay and Victor Potamkin, managers, Camden, N. J., is in default of payment in the sum of \$198 due members of the A. F. of M.

Fred G. Koch, New York, N. Y., is in default of payment in the sum of \$16.20 due members of the A. F. of M.

The Denton Boys, Ralph Montello and Anthony Carestia, Brooklyn, N. Y., are in default of payment in the sum of \$194 due members of the A. F. of M. for services rendered.

E. Chiassari & Co., New York, N. Y., is in default of payment in the sum of \$124 due The International Musician for advertising.

Arthur Lang and the New Abbey Hotel, Albany, N. Y., is in default of payment in the sum of \$80 due members of the A. F. of M. for services rendered.

The Ammor Record Company, Detroit, Mich., is in default of payment in the sum of \$2,060.35 due members of the A. F. of M.

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Pete G. Rabe, Marengo, Iowa, is in default of payment in the sum of \$10, balance due members of the A. F. of M.

Terrace Beach Club and Terrace Night

Club Corporation, Virginia Beach, Va., are in default of payment in the sum of \$3,098 due members of the A. F. of M.

Charles Masconi, New York, N. Y., is in default of payment in the sum of \$120 due members of the A. F. of M.

Chauncey A. Hyland, New Orleans, La., is in default of payment in the sum of \$630, balance due members of the A. F. of M. for services rendered.

Stanley Harris, Roanoke, Va., is in default of payment in the sum of \$450 due members of the A. F. of M.

Michael Todd, New York, N. Y., is in default of payment in the sum of \$252.78 due members of the A. F. of M.

Harold Brugler, operator of Lafayette Hotel Restaurant and Bar, Easton, Pa., is in default of payment in the sum of \$28.75 due members of the A. F. of M.

Norman Schwartz, piano player, is in default to Local 333 to the amount of \$81.50. Anyone knowing the whereabouts of Norman Schwartz please communicate with John T. McNicholas, Secretary of Local 333, Eureka, Calif.

### NOTICE

#### TO ALL LOCALS AND MEMBERS OF THE FEDERATION

Local No. 613, West Chester, Pa., having consolidated with Local No. 484, Chester, Pa., the jurisdiction of Local No. 484 now includes the following territory:

Chester Pa., west six miles, east eight miles, north eight miles and south to Delaware River, and including West Chester, Pa., and that territory lying ten miles west, four miles north, fourteen miles south and ten miles east of West Chester, Pa.

Members playing engagements in the territory mentioned will kindly govern themselves accordingly.

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

### NOTICE

#### TO ALL LOCALS AND MEMBERS OF THE FEDERATION

Kindly note that East Hampton, Conn., is in the jurisdiction of Local 499, Middletown, Conn. Members playing engagements in East Hampton, Conn., will please govern themselves accordingly.

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

### NOTICE

#### TO ALL LOCALS AND MEMBERS OF THE FEDERATION

Kindly take notice that the jurisdiction of Local No. 26, Peoria, Ill., includes the following territory:

Twenty miles, including Chillicothe, Brimfield, Edelstein, Princeville, Dunlap and all other points between the Illinois River and the jurisdiction line of Local No. 394, Farmington, Ill.

Members playing engagements in this territory will please govern themselves accordingly.

FRED W. BIRNBACH,  
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### WANTED TO LOCATE

Anyone knowing the whereabouts of CHARLES BURNS, a member of Local 357, Junction City, Kansas, please have him get in touch with his local secretary immediately.

Anyone knowing the whereabouts of one CHAN CHANDLER, kindly communicate with National Secretary Fred W. Birnbach, 39 Division Street, Newark, N. J. Chandler was last known to be in Texas several months ago.

The Federation is desirous of locating a trumpet player known as DOODLE BELL. Anyone having knowledge of his address or whereabouts kindly forward the information to the undersigned.

FRED W. BIRNBACH,  
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Anyone knowing the whereabouts of one BOBBY POPE, member of Local 342, Charlotte, N. C., kindly communicate with National Secretary Fred W. Birnbach, 39 Division Street, Newark, N. J.

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SEE PAGE 7

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JAMES C. PETRILLO,  
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**ARE THE MUSICIANS BETTER OFF TODAY?**

(Continued from Page One)

all the way from a dollar to twenty cents depending on the time and place. From Louis XIII to Louis XVI the stipend of court musicians was 600 to 700 livres a year, conductors, 900. There were other emoluments. The Four and Twenty Violins of the Duke of Orleans Music Court each received four livres a day, plus bread, wine and a horse.

The big shots of the day of course collected more. Albert de Rippe, the famous luttist, left an estate of 6000 livres. The celebrated clavecinist, Danglebert, as a member of the King's Chamber Music, received a salary of 600 livres a year which was pure velvet, in addition to 900 for sustenance, 13 for horse, 370 for spinet bearer. Guignon, the last "King of the

Violins", drew down for three concerts at Lyons 900 livres, plus a jug of wine and loaf of bread. After the Revolution however, musicians in France found the going exceedingly tough with theatre jobs almost their only chance of employment.

One of the first large scale organizations in England, 14th century, was formed to combat the influx of forelen musicians and called the "Fellowship of Freeman and Minstrels of the City of London". The bill of particulars complains about the "poverte and decay" to which they were brought by the "continuall recourse of forelen minstrels daily resorting to the city out of all countrys of England". This organization had little success in stemming the tide.

It was succeeded by the "Worshipful Company of Musicians of London", 1604, to which Shakespeare is said to have belonged. This organization attempted to check the decline into which the profession had fallen due to the Revolution and

Puritanical domination. Chief complaint was the wrongs done by "certain ignorant rustics and craftsmen of various callings who falsely represent themselves to be minstrels although they are in the art by no means learned or skilled, they nevertheless move from place to place on festival days and collect all those profits by means of which the King's Minstrels should obtain their living, and furthermore, by this much disgrace is brought upon the art and occupation of minstrels". This body was given power of examination as to fitness, supervision and control of all musicians throughout the kingdom and was fairly successful.

Since these historic times, musicians have come a long way. In this country they have traveled further than in most. If you don't think so, go back a measley hundred years, even fifty years and then decide if you would rather be alive here and now, or then.

LYMAN VUNK



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**MONOLOGUE**—Wuz you thar, Elmer? heh . . . where? Why at Elwood, Indiana, on Willkie Day. My land, it was a grand sight. Ain't seed nuthin' like it, by crackey. And all them bands—came from all over the country, so they did, Elmer, and they jist marched and marched and sounded so purty, n'everything. And then them Duncan Sisters, hain't seen nor heard them for yars and yars. Remember when they wuz Topsy and Eva? Gosh, weren't they cute? And I wuz mighty glad to see them agin, too. But ya wanna know what really got me, Elmer? Wal, I'll tell ya. Of course, now Willkie was an eyeful hisself, but what plumb clean got me was when that feller by the name of Thomas, John Charles, I guess his front name is . . . anyway, he's a big singer from out East they tell me. . . . Wal, by crackey, Elmer, when that feller got up thar and sang that new tune, "God Bless America", wal . . . I'm tellin' ya—that got me. Honest, I ain't heerd nuthin' like it, never. Why say now, that song jist sent shivers up and down mah spine, so it did, and by the time he'd finished singing it I was so bloomin' proud of bein' an American. I—wal, I was just about to bust off ever button I had on, includin' this new-fangled zipper, I was that filled with patriotism. Yes-siree, I sure was. And believe me, Elmer, I been thinkin' ever since, and say, there ain't no place in the world like America. Not on your life, there ain't, and don't let anybody try to tell ya different, 'cause they'd jist be lyin', Elmer, and that's a fact.

**SLURS AND THRILLS**—The jazz age, we assumed, had produced all the concoctions of tones and harmonies available in the universe, but, no, 'tis evidently not so. New notes in music, is the prediction of physicists of the University of California, who are experimenting with harmonics to produce tones never heard before. So prepare yourselves for most anything, including fourth dimensional music. . . . Many of the munitions factories throughout England have introduced "factory concerts" for their employees during working hours. Reports state that where music accompanies the work, the output has increased between 6 and 12 percent.

**HINTS TO THE MUSIC-LORN**—To clarinet-players: Say, they tell me that those Enduro Reeds of Arnold Brilhart's are tops, and no foolin'. . . . To trumpeters: Have you heard Harry James play his "Concerto for Trumpet"? If not, you've missed something really sensational. Even we, a confirmed brass-hater, take back all the unkind brass remarks previously made, since hearing the James Concerto . . . . To violinists: But don't worry, I still predict bigger times than ever for you—Dick Himber has already added three new strings to his band. . . . To musicians' wives: Cheer up. Some day when they're old and rheumatic they'll be too feeble to stand at the bars at Charlie's Tavern, Radio City Grill, and numerous haunts, and drink and talk until the wee hours of the morn—then they'll be glad to stay home nights. Of course, they won't be very pleasant company for their tongues will be worn-out from bar chatter, and their stomachs will be filled with ulcers, and their purses will be empty and you'll probably have to take in washing or do scrubbing to keep going, but, at least, you'll know where he is—if that's any consolation. (Personally, we'll take butter and eggs.) . . . To Frank Turner: Please send me your address. Need some Turner piano copies.

**HERE AND THERE**—The new opera chorus of the Chicago Opera Company has been rehearsing for three-hour periods per week since February in the tremendous task of learning twenty operas. The average age of the choristers is 25, and it's said they come from hither and yon, and every profession.

**PASSING NOTES**—Ted Lewis admits he's corney, and that's SOMETHING that many a corney musician won't admit. Anyhow, we like an earful of corn, Ted, any ole day, in season or out. . . . Lawyer Louie Lowe of Indianapolis practices law in the day-time and wields the baton at night at the Westlake which disproves that old saying that no man can do two things well at once. We don't know about his law practice, but we can honestly say that his orchestra is certainly up to par. . . . Have you noticed the lovely military girl on the Chesterfield advertisements. Wal, that's Marlon Hutton, Glenn Miller's vocalist.

**RECORD NOTES**—Wonder why some recording company doesn't platterize Sam Diehl's "Don't Give Me Any Back Talk" which was heard on the Vallee program last year. It's a dandy novelty for orchestra. And too, there's Ernie Watson's delightful orchestral number, "Gnomes of Sleepless Hollow". Why say, you can just see those lil' fellers dancing around. This tune is dedicated to Joe Cook, and was written after a week-end spent at Cook's estate, "Sleepless Hollow", which is filled with cute little gnomes. (If you don't believe that, just ask Joe Cook). . . . Don't miss Gray Gordon's Bluebird recording of "Ferry-Boat Serenade"; it's a splendid novelty number and is coupled with "I Could Make You Care", sung by that up-and-getting-there-in-a-hurry new comer, Art Perry. . . . Tommy Dorsey's recording of "I'll Never Smile Again" has broken all records at Victor. . . . At the Okey studios, Gene Krupa's "Blueberry Hill" and "Orchids for Remembrance" is heading for the top of the list. . . . Bing Crosby's "A Song of Old Hawaii" backed with "Trade Winds" is a Decca must. Sammy Kaye's Varsity recording of "Love Lies" is another must.

LATEST RECORDINGS

- Classical**
- Victor:**  
Symphony No. 2 in D Major (Brahms, Opus 73), Philadelphia Orchestra, Eugene Ormandy, Conductor.  
Quartet No. 4, in C Minor (Beethoven, Opus 18, No. 4), The Coolidge Quartet.
- Columbia:**  
Prague Symphony (Mozart), Frederick Stock, Chicago Symphony Orchestra.  
Andante and Rondo (2 parts) (Haydn), George Eskdale (Trumpet) and Symphony Orchestra; conducted by Walter Goehr.
- Popular**
- Varsity:**  
"I Feel Like a Kid Again" and "Good Morning", Larry Breese and Orchestra.  
"Anitra's Dance" and "In the Hall of the Mountain King", Johnny McGee and Orchestra.  
"Every Jack Must Have a Jill" and "Cousin Cindy's Wedding", Field & Hall.
- Decca:**  
"Blue Lovebird" and "Orchids for Remembrance", Connie Boswell, Orchestra directed by Harry Sosnik.  
"Hep Cats' Ball" and "Lazy 'Sippi Steamer", Louis Armstrong and Orchestra.  
"Pipes of Pan" (Album Set), Georges Stefanescu and Nicolas Matthey and Orchestra.  
"Porgy and Bess" (Album Set), Todd Duncan, Anne Brown and Eva Jessye Choir.
- Columbia:**  
Famous Songs of Bert Williams, (8 songs re-recorded from the old masters made by Bert Williams).  
"I'll Never Smile Again" and "Now I Lay Me Down to Dream", Eddy Howard and Orchestra; under direction of Lou Adrian.  
"One Look at You" and "I Wanna Make With the Happy Times", Horace Heidt and Orchestra.
- Bluebird:**  
"I'm Always Chasing Rainbows" and "A Slight Case of Ivory", Walter Gross, Pianist.  
"The Nearness of You" and "Maybe", Dinah Shore with Orchestra; under direction of Paul Weststein.  
"You Can Depend on Me" and "Tantalizing a Cuban", Earl Hines and Orchestra.
- CODA**  
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Through which the living Homer begged his bread."

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# Symphony Orchestras

PERHAPS the greatest single achievement of the past summer's musical enterprise has been the expansion of our artistic endeavors to include the Latin-American continent. Time and again our government has made gestures southward, fondly designed to be friendly, and our press and radio have seconded the overtures with almost hysterical enthusiasm. Yet, South America has remained coy, wondering, mayhap, if stay-at-homes had begun to ape the actions of our traveling salesmen who conceal in the glad hand a blank check ready for signature. To the South Americans our protestations have carried a bombastic, if not a hollow, ring, while our offers of help have had the irritating undertone, "But that's not the way WE do it!"

Then an envoy on which our government officials had not even reckoned stepped forward. Music, highly esteemed on both continents, has cemented the bonds, and Toscanini has become the liaison officer between these peacetime allies. Never has art or artist been used to better purpose. For Mr. Toscanini is not only considered by South America as the world's finest conductor but also as that continent's own particular "find". For, fifty-four years ago in Rio de Janeiro, did not a South American audience start him on his career? Moreover, they feel that here the United States is showing no condescension. On the contrary, in sending them our cultural best, we pay them the subtle compliment of implying that this, and this alone, can satisfy their exacting artistic demands.

The music the NBC orchestra played—our common heritage from European masters—and the conductor who led it—product of Europe, but with loyalty resting wholly in the United States—has won more respect and sympathy from our southern neighbors than dozens of conventions and hours of official speechifying.

Stokowski's orchestra which followed Toscanini's, perhaps a less suitable choice of material, yet demonstrated our good-



ALFRED WALLENSTEIN  
Conductor, Firestone and WOR Symphony Orchestras

will as well as our capabilities. Now the path is cleared. Music has shown that she can raze walls that neither gold nor guns can dent. Let us hope this advantage will be followed up by an ever-greater exchange of talent and that our good-will ambassador, music, will be allowed to speak its guileless message to all who wish to hear it.

## Milwaukee

"EIGHT nights of glorious entertainment" were what the management of "Music Under the Stars" promised this season, and that is what they gave. These concerts held from June 25th to August 20th at the Emil Blatz Temple of Music, Washington Park, were each of them occasions of rare enjoyment to the thousands who attended.

The concert which will perhaps linger longest in the memory and that which music lovers will long most to have repeated, was the one of July 23rd when 60,000 persons heard the magic voice of Lily Pons.

Last year when an almost equally large crowd turned out to hear the famous soprano the rush might have been attributed to natural curiosity about this petite coloratura and her famous orchestra-leading husband. This year no such

reason could be offered. And yet the people came—came hours early to sit outside the fence till concert time, to mob the seats, to spread themselves out on the grass, to stand patiently throughout the concert; and though the orchestra played sturdily under the baton of Andre Kostelanetz and though the program was one to gratify the ears, it was the diminutive soprano herself who was the main attraction.

Miss Pons sang the familiar "Una Voce Poeta Fa" from "The Barber of Seville" and other arias. She received an ovation when she sang "The Last Rose of Summer" for one of her encore numbers.

Flutist John Neuhauser and the orchestra under the leadership of Mr. Kostelanetz gave a glittering accompaniment in the "Echo Song". The remainder of the program consisted of the overture to Weber's "Frelschütz", "The Afternoon of a Faun" and sections from Bizet's two "L'Arlesienne" suites.

The W. P. A. Symphony Orchestra was assisted, at the concert of July 30th, by James Melton, popular tenor of opera, concert and radio, whose return engagement more than justified the high regard his earlier appearances there had won for him. Guest artists on the evening of August 6th were Albert Spalding, violinist, and Diana Gaylen, lyric soprano, both of whom captivated their audiences immediately. John Charles Thomas, baritone, was guest on the 13th, adding another to his countless list of successful concert appearances. The season closed August 20th, with an anniversary program at which Florence George, soprano, and Allan Jones, tenor, assisted.

The success of these concerts is due largely to the indefatigable efforts of Dr. Sigfrid Prager, conductor, who has made of the ensemble an orchestra to be proud of.

## New York

THE last concert of the twenty-third Lewisohn Stadium series was heard August 14th when Alexander Smallens conducted the Philharmonic Symphony Orchestra in an all-Sibelius program. This brought to a close a season of fifty-six scheduled events, eight of which were "rained out". Appearing on the podium were such outstanding conductors as Artur Rodzinski, Andre Kostelanetz, Alexander Smallens, Edwin McArthur, Frieder Weissmann, Hans Wilhelm Steinberg, Leopold Stokowski, Massimo Freccia and Efrem Kurtz. Twenty-two soloists and several choruses were heard in the course of the season.

Especially varied and interesting were the events of the last two weeks. The Ballet Theatre stressed novelty in all of its performances. On the 2nd of August the new ballet by the gifted Antony Tudor had its world premiere; and Tilly Losch made her first New York appearance in a formal ballet as guest artist. For a third tit-bit of novel entertainment, Nana Gollner flew in from Hollywood and danced the title role in the second act of "Giselle". The "Blue Bird" ballet offering of the 2nd of August from Tchaikovsky's "Sleeping Beauty" was a spirited and charming piece, thanks to Anton Dolin who danced the male role and to Karen Conrad who made an exquisite blue bird. Alexander Smallens conducted.

The principal offering on the evening of the 3rd, under the directorship of Hans Wilhelm Steinberg, was the "Fantastic" symphony of Berlioz and the Mendelssohn concerto with Joan Field, violinist, as soloist. This gifted young instrumentalist, with sureness and sensitivity, gave a new radiance to this often-played work. Unluckily, a passing aeroplane drowned out the soulful announcement of the main theme, in the slow movement, but in spite of this the audience caught the unmistakable accents of genius.

The following evening, the 4th, a program consisting of works by Rimsky-Korsakoff, Saint-Saens, Dukas and Ravel was given.

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Josef Hofmann was soloist on the 5th of August, in an exceptionally brilliant concert. An interpretation, forceful and full-blooded, of Tchaikovsky's "Romeo and Juliet" overture opened the program. Unruffled applause from an audience estimated as between 16,000 and 17,000 greeted the final chords. Almost anything after this might have been anti-climactic. Not so Mr. Hofmann's noble reading of the Beethoven Concerto, in which emotional depths were plumbed and new imaginative heights attained. For encores he played the Chopin A major Polonaise, the Mendelssohn E minor scherzo, the Chopin "Minute" Waltz and the Rubinstein "Melody in F".

Rain caused the cancellation of the August 6th concert, but on the evening of the 7th, all clear again, Massimo Freccia, young Italian leader, conducted. The first half of the program was devoted to the overture of Cherubini's "Anacreon" and Beethoven's Fifth Symphony. After intermission came Strauss's "Till Eulenspiegel", the scherzo and nocturne of "A Midsummer Night's Dream" and the overture to Rossini's "William Tell".

An ovation was accorded the soloist of August 8th, Mischa Elman for his

playing of the Tchaikovsky Violin Concerto, under the direction of Massimo Freccia. To such a pitch of enthusiasm was the audience roused that four encores were demanded; even after these were generously given, the audience refused to be silenced until the stage had been darkened. As is often the case, it was in the encores that the superb artistry of this violinist came most clearly to light. These included a Mendelssohn-Kreisler "Song Without Words", Cesar Espejo's "Gipsy Melodies", the Schubert-Wilhelmj "Ave Maria" (with impeccable double-stopping) and the Dincu-Helfetz "Hora Staccato". Richard Willens was the accompanist. The purely orchestral offerings were the Corelli-Pinelli suite for strings; Griffes's "Pleasure Dome of Kubla Khan"; the Debussy-Ravel Sarabande and Respighi's "Pines of Rome".

Massimo Freccia conducted the concert of the following evening, August 10th, when John Corigliano, concertmaster of the orchestra, was soloist. He played the Vieuxtemps Violin Concerto and his artistry was especially apparent in the sincere and devotional playing of the "adagio religioso". The audience, contrary to its usual custom of waiting till

the end of the piece to show its appreciation, burst into applause at the conclusion of this slow movement.

Mr. Freccia's final appearance was in the concert of August 11th, before an appreciative audience of 3,500 persons in a program containing Schubert's "Unfinished" Symphony, the Overture to Mozart's "The Marriage of Figaro", Beethoven's Overture, "Leonore", No. 3, and short works by De Falla, Dukas and Prokofiev.

Alexander Smallens conducted most of the program on the 12th of August when Alec Templeton, blind pianist, played Rachmininoff's Concerto and shorter compositions by Chopin and Debussy. Playing with simplicity, deep feeling and flawless technique, he won his audience with his unquestioned genius.

On the same program Zoltan Kurthy, first viola player of the orchestra, conducted his own Overture, and Bruno Labate, oboist, conducted his Interlude and Scherzo.

Mr. Smallens directed on August 13th a program including the works of Bach in arrangements of Dubensky, Friedman and Abert. Symphonies played were the "Jupiter" of Mozart and that of Cesar Franck.

The management—astute though they might be—were not prepared for the multitude of those who wanted to hear the last concert of the season on August 14th. They had to close the gates on an eager crowd, after the 18,000th fan had taken the last chair in the field. Mr. Zimballist on this all-Sibelius program played the Violin Concerto of that composer with a superbly sure bow-arm which brought out its sonorities, and facile fingers which executed its intricate double-stopping. "Finlandia" was doubly significant this evening, for obvious reasons.

Before the playing of the opening number, "Star-Spangled Banner", the Disabled American Veterans of the World War presented to the Stadium Concerts an American flag (gracefully accepted by Mayor La Guardia) in recognition of the benefits which this series has conferred through the years on the citizens of New York. Next year this flag will fly from the Stadium stage.

Inspired, perhaps, by the immense throng and by the fact that it was the last concert of the season, the orchestra under Mr. Smallens' leadership played as it has seldom played before. The closing number, "Auld Lang Syne", gave the audience the chance it craved to join the orchestral ensemble in a mass expression of camaraderie and gratitude.

This season has realized a larger attendance than any in the past five years; approximately 300,000 listeners assembled for the eight weeks of concerts.

#### Worcester, Mass.

THE eighty-first season of the Worcester Music Festival which will open on September 30th and continue through October 5th will include two symphonic concerts. Albert Stoessel, in his sixteenth season as conductor of this organization, will direct the concert of October 1st when the Festival Symphonic Orchestra will play an all-Beethoven program consisting of the Overture to "Coriolanus", the Concerto in G major for Piano and Orchestra, and Symphony No. 9, for Orchestra, Solists and Chorus.

Katherine Bacon will be the piano soloist of the evening, and the vocal soloists, Harriet Henders, Margaret Harshaw, Hardesty Johnson and George Britton.

The Concert for Young People will be given October 5th, when Mr. Stoessel, according to his usual custom, will give his youthful listeners an informal talk on some of the manifestations of the modern symphony orchestra. A prize will be awarded to the child having the best essay and the best scrapbook dealing with the compositions on the program.

#### Bridgeport, Conn.

THE Irene Comer Ballet appeared with the Bridgeport W. P. A. Symphony Orchestra August 8th, in a concert at Pleasure Beach Park, Bridgeport, Conn.

The newly organized Choral Symphony Society of Bridgeport will cooperate with the Bridgeport W. P. A. Symphony Orchestra in giving a series of twelve concerts in the Fall and Winter season of 1940-1941. Seven of these concerts will be entirely symphonic in character with nationally famous artists, and five will be joint choral and symphonic programs, also with soloists. The conductor will be Frank Foti. Dr. Frank Kasschau has been engaged to direct the choral work.

#### Long Island

DORIS COOPER, pianist, was the soloist when the Suffolk County Philharmonic Orchestra, under Max Jacobs, gave its summer concert August 23rd, in the Old Field Country Club. Walter Shad's tone poem, "Americana", received its premiere

at this time. The concert was given for the benefit of the orchestra's scholarship fund.

The Nassau-Suffolk Orchestra, under Christos Vrionides, gave concerts on August 13th at Northport, August 15th at Long Beach and August 16th at Babylon, Long Island. The soloist on all three occasions was Shirley Brandt, contralto.

#### Chautauqua, New York

HARRIET HENDERS, Metropolitan Opera soprano, and Georges Miquelle, cellist of the Detroit Symphony Orchestra, were soloists with the Chautauqua Symphony Orchestra, under the direction of Albert Stoessel, on August 4.

Mr. Stoessel conducted the Young People's Concert on August 10 and gave sympathetic interpretations of the Overture to "Mignon", by Thomas; two Norwegian dances by Grieg; "Finnish Lullaby", by Palmgren; "Praeludium", by Jaernefelt, and "Dance of the Comedians", by Smetana.

On August 11 Muriel Kerr, distinguished pianist, played Rachmaninoff's Second

Concerto with the orchestra, under the direction of Mr. Stoessel.

#### Spring Valley, N. Y.

BRINGING its six-week course to a close on August 9, the Rockland County Symphony Orchestra summer school presented at the Spring Valley High School a concert in which all pupils participated. Henry A. Alehin, director of the summer school and regular conductor of the orchestra, occupied the podium on this occasion.

#### Jersey City

MORE than 23,000 music lovers from Jersey City and the vicinity attended the municipal open air concert sponsored by Mayor Frank Hague in the Roosevelt Stadium August 21, and showed by their prolonged applause that they appreciated the vocal and instrumental numbers offered by the sixty-voice Essex Choral Ensemble and the seventy-piece WPA orchestra.

The shell was placed on the grass in the center field of the big ball park, and before and after the concert and during

the intermission the entire place was illuminated by the huge floodlights used for the night baseball games.

The program was opened by William J. McKenna, famous Jersey City song writer and Hudson County supervisor of the Federal WPA music project. The first half was conducted by August L. Sieben, and consisted of "Indian Summer" by Herbert, "Tales of the Vienna Woods" by Strauss, and "Katinka" by Friml. Ludwig Oehlman directed the latter half, containing selections from "Faust". The excellent attendance and spontaneous enthusiasm justified the city government in its assumption that "in this community there is a wide and deep interest in the cultural pleasures, and a demand for the kind of music that expresses this interest."

#### Philadelphia

THE ninth week of the Robin Hood Dell season opened August 5 with a concert in which Jose Iturbi appeared in the dual role of conductor and pianist. He played Mozart's Concerto in D minor and Liszt's "Fantasie Hongroise". The program included also Amphitheatro's "American

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**Panorama.** On August 6 the violinist, John Corigliano, was soloist, under Alexander Smallens. The pianist, Alec Templeton, played on August 8, when the conductor was Hans Wilhelm Steinberg. Mozart's "Coronation" Concerto was the offering of August 9, played by Stell Andersen, who was also soloist in the American premiere performance of "Fantasie Pastorale", a composition written by Milhaud especially for her.

The Philadelphia Little Symphony, an "American debut orchestra dedicated to creating opportunities for young American soloists, conductors and composers", is at present receiving applications from those who wish to join the group in its appearances next season. Applicants should enclose recommendations from teachers, schools of music or recognized musicians. Inquiries and applications should be addressed to the organization's director, Joseph Barone, Bryn Mawr, Pennsylvania.

**Washington**

**CHARLES O'CONNELL** was conductor of the concert given August 11 at the Potomac Water Gate by the National Symphony Orchestra. On that evening the Metropolitan soprano, Helen Traubel, made her Washington debut as soloist, singing numbers by Beethoven, Gluck, McDonald, Burleigh and O'Hara. The orchestral selections included John Christopher Smith's "Miniature Suite", Schubert's Fourth Symphony, "Two Hebraic Poems" by McDonald, "Cordova" by Albeniz-O'Connell, and excerpts from Wagner's "Die Meistersinger". The concert of August 14 was directed by Antonia Brico, who chose for her evening's program Beethoven's "Coriolanus" Overture, Sibelius' First Symphony, Liszt's "Mephisto Waltz", Mary Howe's "Sand", two Debussy "Nocturnes" and Wagner's "Faust" Overture.

The concert of August 18 had as guest conductor Kurt Hetzel, who is regular director of the Washington Civic Orches-



**EUGENE GOOSSENS, Conductor**  
Cincinnati Symphony Orchestra

tra. Betty Baum, Washington pianist, was soloist in the Arensky concerto. The program included also works of Rossini, Brahms, Wagner and Bizet.

**Buffalo**

**THE Buffalo Philharmonic**, under Franco Autori, will give ten Thursday concerts in the 1940-1941 season. In addition, there are scheduled four popular Sunday afternoon concerts, three children's concerts, two special gala events and at least two out-of-town appearances.

**Detroit**

**THE conductor of the Detroit Symphony Orchestra**, Franco Ghione, has been released from his contract for the coming season due to ill-health resulting from the pressure of two many engagements. During the past summer Ghione's schedule has taken him as far as Buenos Aires and Rio de Janeiro.

**Cleveland**

**THE twenty-third winter season of the Cleveland Orchestra** will open October 10 under the baton of Artur Rodzinski, its conductor for the past eight years. Soloists will include Jascha Helfetz, Joseph Szigeti, Josef Fuchs, Louis Krasser and Felix Eyle, violinists; Egon Petri, Alexander Brailowsky and Eugene List, pianists; Bela Bartok, composer-pianist; Gregor Piatigorsky and Leonard Rose, cellists.

Among the works to receive premiere performance during the season will be Jaromir Weinberger's new "Lincoln Symphony". The Czech composer, now residing in this country, is at work scoring it.

**Chicago**

**INTEREST** in the last two weeks of the Chicago festival was sharpened by the appearance of conductor John Barbirolli. On July 30 before an exceptionally large audience he presented an all-Schubert program which consisted of the "Rosamunde" Overture and the Fourth and Seventh Symphonies. The Fourth Symphony, "The Tragic," which had never before been played in Chicago, left an impression anything but tragic on its listeners. Though dramatic throughout, the slow movement is lyrical rather than sombre, and the allegretto almost jaunty in spots.

Both the English and Italian strains in Conductor Barbirolli were evident at his concert of August 1, in which he directed Elgar's "Enigma" variations, his own arrangement of Purcell's suite from "The Dramatick Musick" and Mendelssohn's "Italian" Symphony. He struck a chord reminiscent of Ravinia's recent operatic past when he directed Acts II and IV of "La Traviata".

The successful six weeks' season of the Ravinia Music Festival was brought to a close the first week in August with a pair of concerts, at both of which Kirsten Flagstad sang. The first of her appearances, August 3, when John Barbirolli was conductor, attracted more than 7,800 persons; the second, directed by Edwin McArthur on August 4, 7,300.

The annual "surprise party" followed the final concert of the Chicago Symphony Orchestra, with Cecil Smith as master of ceremonies—a role in which he will bear watching, by the by—and Nicolai Malko doing for the piano what Harpo Marx does for the harp. During the evening John Barbirolli showed his prowess on the 'cello, and Paganini, in the person of Franz Polesny, walked his little hour on this earth.

**Maria Kurenko**, an acknowledged authority on the music of Tchaikovsky, her compatriot, sang in an all-Tchaikovsky program with the WGN Orchestra under the direction of Henry Weber on the evening of August 2 in Grant Park. Tchaikovsky would have been deeply moved by the treatment she accorded his works, for hers is the gypsy flair, the fervid yet limpid flow that give the Russian's compositions their deserved content of passion. Mr. Weber's accompaniments were remarkably intuitive and his directing of the "Romeo and Juliet" Overture-Fantasia excellent.

The concert of August 5 was under the direction of Hans Lange, and Marlon Claire was soloist singing "Dich theure Halle" from "Tannhäuser", and songs by Ross, Brahms and Strauss.

In Grant Park on August 6 Edmund Kurtz, first 'cellist of the Chicago Symphony Orchestra, stepped into the soloist's ranks by playing with brilliancy and aplomb the Tchaikovsky Variations on a Rocooco Theme. Hans Lange, the conductor of the evening, assisted the ensemble with his deft baton, and his revised method of seating the men. The woodwinds were given a position in the center with the brass to the right at the rear of violas and second violins. This worked miracles in bringing the winds into prominence, no small boon in the playing of "Scheherazade".

On the evening of August 7, Robert Quick, assistant concert-master, played the Bruch Concerto No. 1, and on the following evening, when the Chicago Opera Orchestra was the performing ensemble, Kirsten Flagstad sang as guest artist in an all-Wagner program. Edwin McArthur conducted. An estimated 225,000 attended.

On August 14, Frederick Stock made his first appearance of the summer, conducting the Chicago Symphony Orchestra in one of its concerts in Grant Park. John Weicher, concertmaster of the orchestra, played the Mendelssohn Concerto.

Announcements concerning the coming Golden Jubilee season of the Chicago Symphony Orchestra are already being made. Roy Harris will dedicate a work to the orchestra, and will probably conduct it; Sergei Rachmaninoff will conduct his composition, "The Bells". Among the soloists will be Rudolph Ganz, Mischa Levitzki, pianists; Janet Fairbank, soprano; Jan Peerce, tenor, and Mack Harrell, baritone. Alfredo Casella, Zoltan Kodaly and Darius Milhaud will probably conduct premieres of new works. Two series of young people's concerts will be given instead of the customary one.

**Lawrence, Kansas**

**THE final concert of the Midwestern Music Camp Orchestra** on July 28 was conducted by ten-year-old Lorin Maazel, who exhibited his usual excellent control over his "men"—in this case, boys and girls of the camp. Particularly in the playing of the Wagner's Rienzi Overture, a selection which he directs from memory, was his complete grasp of every tonal grouping indisputable.

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**St. Paul**

**"SCANDINAVIAN NIGHT"** at the Saint Paul Pop Concerts on August 1 was a tuneful, glittering and gay evening devoted to the music of those northern countries and to festive figure skating. The conductor, Leo Kopp, caught the spirit of such compositions as "Midsummer Wake" by Alfvén and "Sigurd Jorsalfar" by Grieg. A skillful interpreter of Scandinavian music, Agnes Raat Snyder received an ovation on her singing of Kjerul's "Last Night" and Sjoberg's "Tonerna."

As a climax to the evening, there was a noble rendition of Grieg's "Landsighting" by the St. Paul Civic Opera Quartet and Chorus.

The following evening, throngs who chose the "Pop Concert" way of keeping cool, sat at their tables sipping iced drinks and watching the skaters, while the orchestra regaled them with a program of American compositions, among which were Gershwin's "Summertime" and Herbert's "Indian Summer." As an accompaniment to the skating of the St.

Paul Figure Skating Club, the orchestra played Berlin's gay "Easter Parade." Then, by way of contrast, there was a sensitive reading of MacDowell's "Woodland Sketches".

Perhaps the outstanding composition on the program was "Ballad for Americans" by Robinson. In this work the orchestra was joined by the St. Paul Civic Opera Chorus and guest artist Raymond Koch.

The "Merry Widow Night" on August 8 drew a packed house and proved that Lehar's masterpiece has more than ordinary appeal, and the audience was given an opportunity to hear the Overture to Strauss' "The Bat", a fantasy from "The Vagabond King" and a streamlined version of "The Chocolate Soldier". The soloist of the evening, Genevieve Naegle, soprano, sang Mimi's aria from "La Boheme".

The "Oh, Johnny" night was a misnomer, to our way of thinking, since it led one to expect an evening of swing. As a matter of fact the performance was innocent enough, being a program devoted to the works of composers named "John". The result was a pleasant one.

Among the "Johns" represented were "Johann" Strauss, "Johann" S. Bach, "John" P. Sousa and "Johannes" Brahms. There was also, just to top the evening off, a swing version of "Oh, Johnny". Versatility, thy name is America!

The "Toyland Fantasy" of Delibes and selections from Victor Herbert's operas comprised the program of August 9.

During the third week of the series the two most popular programs were repeated, "Night in Old Vienna" and "American Music Night." On August 13 there was an "Evening of Dance" with the "Nutcracker" Suite of Tchaikovsky sharing honors with gavottes, minuets and waltzes of Bach, Beethoven, Delibes, Strauss, Rossini and Kreisler.

#### Duluth

A SERIES of six evening subscription concerts will again be given during the 1940-1941 season in Duluth by the Duluth Symphony Orchestra. There will also be three popular concerts, children's programs and several out-of-town engagements. Among the soloists selected are Josef Hofmann, Lawrence Tibbett and Dorothy Maynor. Conductor is Paul Lemay, who will return to Duluth the early part of October to prepare for the coming season.

#### Salt Lake City

HANS HENIOT, recently engaged as conductor of the Salt Lake City Symphony Orchestra, will direct the Utah ensemble this coming season in fifteen regular and two special concerts. Mr. Heniot is a brother-in-law of Alexander Kipnis, Metropolitan Opera basso.

#### San Antonio, Texas

THE "Under the Stars" series was fortunate in having as guest soloist Kirsten Flagstad for its concert of August 20. Edwin McArthur conducted.

#### Dallas

BECAUSE of the satisfactory results which were realized from an intensive campaign for ticket subscriptions, plans are going forward for the 1940-1941 season of the Dallas Symphony Orchestra. Two innovations will help make this a season of wider interest. First, a contest will be conducted to select a Texas musician of outstanding talent to appear as soloist with this group, and out-of-town engagements of the orchestra will be planned. Five pairs of concerts, conducted as usual by Jacques Singer, will present soloists of such world renown as Yehudi Menuhin (November 10 and 11) and Jose Iturbi (January 12 and 13).

#### Santa Barbara

THE combined musical resources of Santa Barbara, Ventura and San Luis Obispo counties made possible the presentation of a summer music festival in Santa Barbara's County Bowl. Since each of the three events included were given Saturday evenings, July 20, August 10 and August 31, the Hotel Association offered special week-end rates to holders of tickets. The first of these concerts included a production of "Coppelia" by the San Francisco Opera ballet and orchestra; the second presented the famous Cathedral Choir and guest artist John Charles Thomas. On the latter occasion Leslie Jacobs conducted. At the closing concert, the audience appreciated fully the unusual opportunity, hearing three famous artists in one evening—the glamorous Metropolitan Opera star, Helen Jepson, and the duo-pianists, Vronsky and Babin.

The Santa Barbara County Bowl seats 3,600, and few of these seats were empty at any concert. The Tri-County Festival proved indeed so successful that it will probably be continued in succeeding years.

#### San Francisco

JULY 30 in the California Coliseum on Treasure Island, the Exposition Symphony Series presented a concert with Lily Pons as soloist with the San Francisco Symphony Orchestra directed by Andre Kostelanetz. Various operatic excerpts and songs of Saint-Saëns, Gounod and Bishop-La Forge made up the vocal program, which Mr. Kostelanetz preceded by Goldmark's "Sakuntala Overture". Debussy's "Après Midi d'un Faune" and Stravinsky's "Fire Bird Suite" were the concluding orchestral numbers on the program.

#### Musical Airways

ERICH LEINSDORF, young director of the Metropolitan Opera (he is only twenty-eight), is the fourth distinguished conductor to make a guest appearance with the N.B.C. Orchestra this summer.

His first concert was on August 4, when he chose for his program Bach's Choral, "Vor Demen Thron Trete Ich Helmet", Mozart's Serenade in D major, and the

Adagio from Bruckner's Sixth Symphony. In his second appearance, August 11, he gave what is probably the first performance in this country of the three works of Modeste Moussorgsky: Intermezzo, Scherzo and Festival March. A week later his program consisted of the works of Richard Strauss and of Johann Strauss (two composers totally unrelated to each other in every way). The program for his fourth appearance, August 25, consisted of excerpts from the operas of Verdi and Wagner. Jan Peerce, tenor, was the guest soloist of the evening. Mr. Leinsdorf conducted through September 8, giving concerts each Sunday evening.

On the afternoon of August 4th, Guy Fraser Harrison conducted the National High School Orchestra in a program including Mozart's "Magic Flute" overture, the Allegretto from Beethoven's Seventh Symphony, and two Maganini compositions, "The Lake at Sunset" and "Zamboanga". On August 11th a program conducted by Clarence E. Sawhill was given. On the 18th, under the direction of Dr. Joseph E. Maddy, the ensemble gave a praiseworthy performance of the third movement of Tchaikovsky's Six Symphony and Liszt's "Les Preludes".

A performance of Rachmaninoff's Second Symphony was broadcast by the Chicago Symphony Orchestra on August 14th under the direction of Dr. Frederick Stock.

#### Hollywood

EDWIN McARTHUR conducted at the Hollywood Bowl on the evening of August 29, when Kirsten Flagstad was soloist.

#### Toronto

JEAN DICKENSON, who made her Metropolitan Opera debut last winter, was soloist with the Toronto Promenade Symphony Orchestra on August 15. Her program included the "Shadow Song" from Meyerbeer's "Dinorah", "Lo, Hear the Gentle Lark" by Bishop, and compositions by Saint-Saëns, Dessauer and Gounod.

#### Montreal

ON August 15 Laszlo Halasz was guest conductor of the Montreal Symphony Orchestra. After conducting a "dance group" made up of works of Weber, Brahms and Albeniz, Mr. Halasz introduced the suite from "Harry Janos", composed by his teacher, Zoltan Kodaly. Mr. Halasz is the regular musical director of the St. Louis Grand Opera Association. Arthur Carron, tenor, was the soloist on this occasion.

#### South America

ARRIVING at the concert hall just in the nick of time (their liner "Uruguay" had been delayed), the All-American Youth Orchestra was led through its paces in the stately opera house of Rio de Janeiro by its conductor, Leopold Stokowski. Critics were unstinting in their praise of this group of young musicians who respond so sensitively to their conductor's baton. The program of this debut concert on August 8 included an excerpt from Wagner's "Tristan and Isolde", an aria of Bach, "Claire de Lune" and "L'Après Midi d'un Faune" of Debussy.

From Rio de Janeiro the orchestra entrained for Sao Paulo, Brazil, and then for Buenos Aires, where they made their headquarters while giving concerts in nearby Rosario and Montevideo, Uruguay.

September 17 is the date set for the orchestra's concert in Carnegie Hall immediately after their return to the United States.

#### Prizes and Premieres

THE Women's Symphony Society of Boston has announced a prize competition for the best symphonic work by an American woman composer, this work to be given performance by the orchestra at one of its regular Boston concerts and later to be made the property of Edition-Musicus of New York, by whom it will be copyrighted and published. The closing date for entries is November 1. All works must be presented under a pseudonym and be accompanied by a sealed envelope with the composer's real name and address enclosed. They should be sent to Walter Piston, Music Department, Harvard University, Cambridge, Mass. Inquiries should be mailed to Mrs. Elisabeth Grant, president of the society, 74 Marlborough street, Boston, Mass.

When Mishel Piastro, concert master of the New York Philharmonic-Symphony Orchestra, appears before that organization next winter as soloist, he plans to perform, for the first time anywhere, a violin concerto by Nicolaj Miskowsky, the Russia composer.

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### SYRACUSE UNIVERSITY SUMMER

#### CONCERTS

By HARRIS PINE

THE most successful summer concert season presented by the Syracuse University has come to a close with five orchestral performances given under the baton of Andre Polak. All were presented in the John Crouse Auditorium in the College of Fine Arts on the university campus at Syracuse. Each of the five concerts brought a full house with no standing room to the "Hall of the Chimes." Outside, hundreds sat upon automobile fenders, in cars, upon the freshly-cut grassy carpet of the Hill, listening to the music coming through the open windows. In spite of the sweltering heat, Syracuse music lovers and many from nearby villages, districts and towns attended the summer concerts. The series appropriately ended in a "blaze of glory" with the stirring Symphony No. 4 of Brahms, with its majestic and broad-sweeping fourth movement. "Allegro energico e passionato."

One wonders why, with such successful attendance, the concerts are not given yearly in the Thorndon Park amphitheatre or in the famed Syracuse Stadium Bowl. Perhaps these concerts may yet be given in the open under the stars, where throngs would be anticipated and central New York would have an opportunity such as New York City, Philadelphia and a few others enjoy. Summer-time should be set aside in the field of music as the time for popular concerts, for musical education and musical appreciation through the medium of the symphonic orchestra. One youngster at one of the concerts approached one of the musicians during the intermission and exclaimed, most seriously: "I love classical music; it's really the first time

I ever saw and heard a full-sized orchestra playing symphony. I like it better than jazz!"

These five concerts gave opportunity to a number of rising fine young American soloists. Warren Angell, pianist from Oklahoma City, gave a fine account of himself playing the Tchaikovsky Concerto in brilliant style. Leora Fougeray, mezzo soprano, presented a few operatic arias with orchestral accompaniment. Tatiana Amazar and Myra Gillet, the two-piano team, were a delight to hear and see. These young pianists have a great deal to recommend them in their performance of the somewhat jovial and intricate Concerto of Francis Poulenc, one of the famous French "Six". The demonstration given by the audience at the conclusion of the duo-piano with orchestral accompaniment signified the enjoyment derived.

Two highly talented youngsters were also presented as soloists, Joseph Takula, cellist, and Ethel Freeman, violinist. Nineteen-year-old Joseph Takula, a student of Felix Salmond, at Juilliard, chose the Boccherini concerto for cello and orchestra. His playing revealed charm and ease, a facile bow and accurate fingers. Ethel Freeman of Syracuse, a youngster of fifteen years was the sensation, so to speak, of the series, playing the highly intricate and very difficult Paganini Concerto. These five concerts of this summer series presented by the University was perhaps the most auspicious yet given by the Syracuse School of learning. Since Andre Polak came to the College of Fine Arts as head of the Violin and Ensemble Department they have become a tradition.

A number of American works were performed, including the New World Symphony of Dvorak; and youthful American soloists were given an opportunity to perform with orchestra.



# Grand Opera

At least the world has not gone so awry that there is no response left for the suffering and rejoicing that take place in the realm of Art. Audiences still revel in an aria sung by a dying consumptive (with lungs as sound as a bell), gaze in tense terror at the trembling fingers of a father finding his daughter murdered (both appear radiant, a few minutes later, at the curtain call), smile at couples happily married and weep with Marguerites bewailing lost virtue. Whether steeped in horror or bathed in bliss, this world of fantasy still gives reality, if not in the occurrence, at least in the reaction. Stage murders still seem—luckily enough—more real than slaughter in Europe, infidelity between ancient godlings more pertinent than marital disturbances between next-door neighbors.

We say "luckily", for as long as this condition exists, as long as people can play with their emotions as children play with dolls, so long shall we maintain our mental equilibrium, the ability to view objectively the frightening circumstance of reality. Viewing sorrows of the blackest ink and crimes of the deepest hue washed away in the beneficence of a curtain call, we can play our part on the stage of life a bit less tensely, weigh our



KIRSTEN FLAGSTAD

gains and losses a bit less avariciously, accept joy and sorrow a bit more philosophically, and observe even a world in chaos with some remnant of sanity. All hail to opera, then, that keeps alive in us that spark of imagination which is mankind's immunization against the epidemic of madness!

## New York

WITH the new agreement signed between the Metropolitan Opera Association and the American Guild of Musical Artists many objectionable practices have been abolished. Indeed, the whole tenor of the contract has been to readjust the status of the artist in order to catch up with the many changes which have occurred in the last twenty-five years both in the operatic field and in the Metropolitan itself.

Since, under the agreement, AGMA has been made the 100 percent bargaining agent every artist and dancer employed by the Metropolitan must be and must remain a member of AGMA. Artists may sign up with the Metropolitan only on such contract forms as are established through this basic agreement.

The complete elimination of the "franchise fee" is a conspicuous alteration. The Met's old contract, made with the National Broadcasting Company, stipulated that at no time, in or out of season, could a Metropolitan artist do work in opera, concert, radio, motion picture or any other medium without the consent of the Metropolitan. This led to the franchise fee practice, now completely abolished.

According to the present arrangement, the artists can be controlled in their outside activities only during the period of their engagement in the season (with the exception of guest artists who can at no time accept dates when they are under contract to rehearse or to perform at the opera house.)

The contract—which is for a period of three years (a longer agreement is not allowed) with the privilege of renewal, insures the artist receiving his salary intact, that is, without deduction for com-

missions or for any other purpose. Minimum fees are as follows:

	Single Performance	Weekly
Leading Singers (not basos)	\$50.00	\$150.00
Leading Basses	.....	125.00
Other Singers	..... 20.00	75.00
Stage Directors	..... 35.00	125.00
Dancers	.....	40.00
		(\$50.00 on tour)

Leading sopranos and tenors are granted a maximum of three performances a week; leading baritones, four; leading contraltos and basses, five. Stage directors have a maximum of eight performances and non-leading singers a limit of seven performances weekly. Dancers are required to give not more than eight performances weekly.

Since Carmen, an opera of sunny Spain, is particularly well adapted to open-air presentation, its performance on the evening of July 29th at the Lewisohn Stadium drew a large audience. Rosa Pauly, of Elektra fame, was the fiery Carmen, a part she sang with intelligence and feeling. Yet one missed the underlying sensuousness that should have been characteristic of this hip-swaying holden, sensing instead latent intensities on an all-too cerebral plane. A case, we suspect, of artistry caught in the winds of miscasting.

Charlotte Boerner was a fresh and pleasing Micaela and Armand Tokatyan sang the part of Jose with his usual competent characterization. Abrasha Robofsky's Dancairo is exactly what one would expect Robofsky's Dancairo to be, and the blustering resonance of his portrayal went well in the picture.

Alexander Smallens who conducted the performance showed an expert manipulation of the orchestra.

The opera was repeated on July 31st, with much the same cast, and with Mr. Smallens again conducting.

The La Scala Opera Association season opened August 24th at the Brooklyn Academy of Music with "La Traviata". The cast included Elvira Helal, Mildred Ippolito, Robert Tulman, Robert Shilton, Pompilio Malatesta and Laurence Pemberton. Angelo Canarutto conducted. The double billing of August 25th was "Cavalleria Rusticana" and "Pagliacci"; subsequent presentations were "Carmen" on August 31st, "Rigoletto", September 1st and "Aida", September 2nd.

## Bethel, Conn.

THE Prison Scene from Gounod's "Faust" was given August 9th at Queensa Mario's Barn Theatre. Louis d'Angelo, the Metropolitan bass, was the Mephistopheles, and his daughter, Louise d'Angelo, Marguerite. Edward Kane sang the title role.

## Washington

"CARMEN" was the vehicle chosen for the last opera of the Water Gate season. It was given August 21st, under the direction of Fortune Gallo, with a cast including Coe Glade, in the title role, Sydney Ravner as Don Jose, Mario Valle as Escamillo and Laura Triggiani as Micaela. The conductor was Giuseppe Bamboschek.

During the week of August 4th the National Symphony Orchestra sponsored performances of Gilbert and Sullivan productions, "The Pirates of Penzance", "Pinafore" and "Trial by Jury", given by the Daltry Opera Company.

## Worcester, Mass.

A MUSICAL festival in its eighty-first year is by that very token subject to congratulation. But one which adds two complete operas, both in English, has established a record altogether enviable. This is the feat which the Worcester Music Festival will accomplish, since in the coming season, which will begin September 30th and end October 5th, it will present in English both the opera, "Orpheus", by Gluck and "Tales of Hoffman" by Offenbach. The principals in the former production will be Anna Kaska, as Orpheus, Harriet Henders, as

Euridice, Annamary Dickey as Amor and Kathleen Roche, as the Blessed Spirit. This opera, though a work of Greek-classic simplicity, makes extraordinary demands on its producers, in that a very large chorus and dance group, as well as the singers and full orchestra, are required.

Charles Kullman will sing the title role in "The Tales of Hoffman", a "fantastic opera in three acts", to be given October 5th. Other singers will be Grace Panvini, Apolyna Stoskus, Katherine Aspinall, Jean Bryan and Margaret Harshaw. Albert Stoessel will conduct both operas and Alfredo Valenti will be in charge of the staging.

## Cincinnati

ON August 10th, the Cincinnati Opera Season came to a close with genuine artistic success to its credit, and added memories of operas ably rendered. In this its 19th season, the management succeeded in securing the services of artists rarely obtainable outside the Metropolitan winter season. The result: Some of the finest performances that Cincinnati has ever presented.

## Chicago

THE conductor of the Chicago Opera Company for the next season will be Maurice de Abravanel, and Martin Wagner is to be its stage manager. The latter will work under the guidance of Willem Von Wymetal, chief stage director.

If the favorable signs observed mean anything, a promising year is ahead of the organization. Mrs. Ray Merrill, head of the subscription office, announces that individual subscriptions have already passed the \$50,000 mark. More boxes have been sold than at the same time last year, and it is a fair guess that the attendance will include 150,000 persons from twenty-five states.

The new all-American chorus of the Company, whose members were chosen at the organization's recent auditions, appeared at the annual Chicago and Music Festival held August 16th in Soldier Field, Chicago.

## San Francisco

ONE of the most ambitious undertakings of the season at Stern Grove was the performance, July 21st, of "Cavalleria Rusticana" in its entirety. Staging and costuming were by Armando Agnini, and the soloists, full chorus and orchestra were led by William Tyroler. An accurate reproduction of a Sicilian street with its little church and the tavern with tables in front set with earthen wine jugs, made a realistic picture in the shadow of the eucalyptus trees.

Alice Avakian, American-Armenian, sang the role of Santuzza; Mary Helen Markham, the role of Lola. Frank Palumbo was Alfio, Paul Watli, Turiddu.

## London

SADLER'S WELLS boasts a most successful season, one indeed that had to be extended two weeks beyond its scheduled closing, to the end of July. The success was in large part due to the agreement by singers, orchestra members and managing staff to a cut in salaries. Plans are being made for its reopening in September, when "Tales of Hoffman", "Tosca" and "Hansel and Gretel" are scheduled for revival.

## Between the Lines

ROBERT WEEDE, Metropolitan baritone, was engaged to sing this summer at opera houses of Rio de Janeiro and Sao Paulo. He was booked at the Teatro Municipal in the former city to appear in "Rigoletto", "Aida", "Carmen", "La Traviata" and "Pagliacci". In October he will be heard with the San Francisco Opera Company in "La Boheme", "The Masked Ball", "Girl of the Golden West" and "Aida".

Herbert Janssen, another Metropolitan baritone, is to sing in twenty performances this Summer at Teatro Colon, Buenos Aires, Argentina. He will appear in "The Magic Flute", "Parsifal", "Salome", "The Gypsy Baron" and "Schwanda".

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# HERE, THERE AND EVERYWHERE

## Hild Testimonial Dinner

By ROBERT L. SIDELL, Local No. 1.

ON Monday evening, July 8, at the Netherland Plaza Hotel, the Cincinnati Musicians' Association, Local No. 1, sponsored a testimonial dinner to its President in honor of his election to the International Executive Board of the American Federation of Musicians. More than four hundred of his friends, including opera stars, symphony, concert, radio, theatre and dance musicians, conductors and leaders, along with their ladies, as well as leading public figures and newspapermen, gathered to pay tribute to our President, Mr. Oscar F. Hild. Mr. Russell Wilson acted as toastmaster, while laudatory speeches flowed from the lips of Messrs. Robert Black, Executive Board member, Cincinnati Summer Opera Association; James Shouse, Vice President, Crosley Radio Corporation; Karl Finn, Manager, Better Business Bureau; Fausto Cleva, Conductor, Cincinnati Summer Opera Company, and Josef Cherniavsky, Musical Director, Crosley Radio Corporation, citing the many splendid accomplishments of Mr. Hild.

The finest compliment to Mr. Hild was the presence of Mr. Joseph Weber and his lovely wife. The retiring President, weary and ill after forty hard years of faithful service, made a special trip from New York to express his wishes for Mr. Hild's success in his new position on the National Board. At the conclusion of Mr. Weber's speech, the entire assembly arose and cheered him lustily for several minutes. Jack Ferentz, President of the Detroit Local; Arthur Streng, President of the Columbus Local; George Clancy, Secretary of the Detroit Local; Clair Meeder, President, and Hal Davis, member of the Executive Board of the Pittsburgh Local, stepped to the microphone and spoke words of praise for Mr. Hild's successful attainments. Mr. Finn presented Mr. Hild on behalf of the Cincinnati Musicians' Association with an engraved traveling bag and brief case. Mr. Hild, visibly affected by the warmth of the friendly speeches, responded in a most appreciative manner. The dinner was brought to a happy conclusion with several well-received vocal solos by Carolina Segre and Joseph Royer, members of the Cincinnati Zoo Opera Company.

It was a memorable event for every member and particularly for our worthy President.

## American Accordionists' Association

THE second annual National American Accordionists' Association Competition was held in Chicago at the Stevens Hotel Friday, August 2. The new national champions in each division are as follows: Stephen Dal Nogare, Rockford, Ill., national champion senior soloist. A tie for second place between Anthony De Podesta, Detroit, Mich., and Daniel Grbac, Ottawa, Ill. National champion junior soloist, Dorothy Masek, Cleveland, Ohio; Milan Uverity, Akron, Ohio, second; and third, Georgia Louise Campbell, Syracuse, N. Y. National champion juvenile soloist, Patsy Pace, Akron, Ohio. (Patsy Pace was defending national champion, and retained his title). Second place, Arlene Schmitter, Utica, N. Y. National champion duet, the Campbell Sisters, Syracuse, N. Y. (Entered by Wilbert School of Music, Clark Music Company, of Syracuse.) National champion accordion band, Kastning Studios, Albuquerque, N. M.

These entries represented some of the finest talent heard so far in A. A. competitions and special mention should be made of the Kastning Band. This excellent band could take its place among the all-time accordion bands.

Trophies and medals presented by the A. A. were given by members of the National Association of Musical Merchandise Wholesalers.

## Old Troupers' Meeting

THE Old Troupers of North America held their first annual meeting in Friendship, N. Y., on August 1. Friendship was selected as the place of the first meeting as it was the home of several traveling show companies including Gorton's Original New Orleans Minstrels; Vreeland's Minstrels; E. O. Rogers Circus; Middaugh's "Our German Ward" Musical Opera Company, and Pfaff and Goodman's Uncle Tom's Cabin Co. This was the first Uncle Tom's Cabin Company to make a complete tour of the South. It was predicted that such a show would be mobbed by the Southerners. But on the contrary the show played to packed houses and the company prospered financially.

The register of shows in which these troupers played covers almost every field of entertainment from traveling wagon shows, circuses, minstrels, musical comedies, dramas, vaudeville and musical novelty acts, to the more modern productions of Earl Carroll's Vanities and the Music Box Revue.

At the dinner George Dunbar paid a glowing tribute to two Friendship men, proprietors of their own shows, Joe Gorton and Corry Vreeland, for whom the last curtain has fallen, and who now sleep in Mount Hope Cemetery. Other speakers were Bobby DeRue, who with his brother, Billy, was proprietor of the DeRue Brothers Minstrels; Harry Stevenson from Flint, Mich., and Tommy Madden of Olean. Also present was Teddy Middaugh, grand patriarch of showmen, formerly of Friendship, who, owing to his advanced years, spoke but briefly, and to whom those present paid honor, as "the greatest showman of them all."

A business session followed the dinner at which an organization was formed to be called "Old Troupers" with George Dunbar as president and Harry Zook as secretary and treasurer. The date of the next reunion was set for the first Thursday in August next year. It is expected that many more will be present at future meetings.

Those who attended this meeting were E. R. Phillips, R. M. Bowser, T. D. Middaugh, George Dunbar, Harry Stevenson, Joe Solan, Tommy Madden, Harry Zook, Eddie Santry, W. W. Slike, Charles McBride, J. C. Covey, K. Covey, Archie Bowser, H. B. McClellan, Homer Pitts, D. W. McClellan, J. J. Kingston, Bobby DeRue, Jack Durfey and A. E. VanSkolk.

## UNION BLAST HERO HONORED



Britain's Commissioner-General at the New York World's Fair honors William Strachen of Local No. 3, International Brotherhood of Electrical Workers, for his courage in carrying out the bomb from the British Pavilion which resulted in the death of two detectives. Strachen's action saved many lives. Officials of Local No. 3, above, look on as the union hero receives a glowing testimonial from the British Fair Representative.

## Cleveland, Local No. 4, Golf League

THE Cleveland Federation of Musicians is one of the few locals if not the only one in the country that has regular weekly golf team inter-play for its members throughout the summer. Jon Beljon originated and founded the idea last year. President Lee Repp is an ardent golfer.

Any leader may enter a team of four men. There are six teams in the league including a radio and symphony team. The two teams having the highest number of points at the end of the season play off for the championship. The winning team's names are engraved on the trophy which is on permanent display at headquarters. There is also an individual cup. In order to keep it permanently the

winner must win it three years consecutively.

At the end of the season, there will be a gala golf day for everyone with prizes for the "dubs" and "pros". The day set aside this year is Friday, August 23rd, at Grantwood Country Club. The team championship will be played off as one of the highlights of the annual picnic on August 26 at Willowick Country Club. The picnic will be held at Willobeach which is adjacent to the golf course. The trophies and prizes for the champions in both golf and baseball are awarded at the picnic.

## Miami Journal

WE are in receipt of the first issue of the Local 655 Commentator, official monthly bulletin of the Miami, Fla., Federation of Musicians. This breezy, informative journal not only contains the official records of the local but includes many news items and two pages containing the personnel of orchestras on every permanent engagement in the jurisdiction of Miami. A. B. Wilson is the editor.

## St. Paul Picnic

ST. PAUL LOCAL 30 held its Golden Anniversary Picnic on Saturday, August 10, at Highland Park. Members and their families numbering more than 1,000 attended. The picnic commemorated the issuance of the charter to the St. Paul Musicians' Association by the National League of Musicians on August 20, 1890. Athletic events occupied the entire afternoon and the evening was devoted to a concert and dancing.

Refreshments and lunch were furnished by the local. One hundred cases of pop, one hundred dozen of frozen ice cream goodies, one hundred loaves of bread, fifty dozen buns, two hundred pounds of meat, two thousand pounds of potato salad and baked beans and fifteen barrels of beer satisfied the hunger and thirst of the assemblage.



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The entire expense of the barbecue was borne by the local, and the affair was so successful that it will be made an annual event.

## Not What You Think

HELL GATE! What a name, and how fitting it seems for the vicious little strait around Randall's Island in the East River, to which it applies. New Yorkers think nothing of it, for most of the dangerous rocks have been blasted out; but to visitors it still conjures up all the terrors of Washington Irving's fabulous yarn concerning Commodore van Kortlandt's first voyage through the strait—of the fiendish rocks called the Hen and Chickens, the Hog's Back, the Gridiron, the Frying Pan, and the whirlpool called the Pot; of how the good Commodore, his boat whirling about in the Pot, put his hand in the water and found it scalding hot; of how he saw spectres and hobgoblins flying through the air, and the devil sitting astride the Hog's Back playing the fiddle; and of how in consequence of his horrific experience he named the

## San Diego Barbecue-Picnic

LOCAL 325, San Diego, Calif., held its first Musicians' Barbecue-Picnic at El Monte Park, a suburb of the city, on Sunday, July 28, 1940. The barbecue was attended by 500 local members, families and guests of the Association. Guests of honor included Al Greenbaum, Traveling Representative of the A. F. of M., and Dr. and Mrs. Nikolai Sokoloff. Dr. Sokoloff was conductor of the San Diego Symphony for the summer season.

Four hundred pounds of barbecued beef, ten barrels of the foam that made Milwaukee famous, and two hundred pounds of baked beans were among the refreshments served. Races, dancing and various other events were part of the program.



strait Helle-gat, later interpreted as Hell Gate.

But the New York City WPA Writers' Project has discovered other facts. It seems that Helle-gat correctly interpreted means something quite different. It signifies, in fact, a clear passageway and was the name first applied to the East River below Hell Gate by the Dutch navigator, Adrien Block, in the Spring of 1613.

The Indians had a better name for it—"Monatun," meaning violent or dangerous.

#### The Old Violin

'Twas battered and scarred, and the auctioneer

Thought it scarce worth his while  
To waste his time on the old violin,

But he held it up with a smile.

"What am I bidden, good people?" he cried,

"Who'll start the bidding for me?

A dollar, a dollar! Now two, only two;

Two dollars, and who'll make it three?

Three dollars once, three dollars twice

Going for three?" But no!

From the room far back a gray-haired man

Came forward and picked up the bow.

Then, wiping the dust from the old violin

And tightening up the strings,

He played a melody pure and sweet

As sweet as the angel sings.

And music ceased and the auctioneer,

With a voice that was quiet and low,

Said "What am I bid for the old violin?"

And he held it up with the bow.

"A thousand dollars, and who'll make it

two,

Two thousand and who'll make it three?

Three thousand once, three thousand

twice:

And going and gone," said he.

The people cheered, but some of them

cried,

"We don't quite understand

What changed its worth?" Swift came

the reply

"The touch of the master's hand."

And many a man with life out of tune

And battered and torn with sin

Is auctioned cheap to a thoughtless crowd

Much like the old violin.

A mess of pottage, a glass of wine,

A game, and he travels on,

He is going once, and going twice,

He's going and almost gone.

But the master comes and the foolish

crowd

Never can quite understand—

The worth of a soul, and the change

that's wrought

By the touch of the Master's hand.

Author unknown  
Masonic Home Journal.

#### Pennsylvania-Delaware Conference

THE Pennsylvania-Delaware Conference of Musicians was held in Wilkes-Barre, Pa., on Sunday, August 11. President Philip Cusick and Secretary Ed. Tite of Local 140 headed the entertainment committee, which provided the delegates and guests with a splendid program from early Saturday evening until the close of the Conference.

On Saturday evening the assemblage was entertained in the Hotel Sterling's Crystal Room, where Ralph Paul and his orchestra furnished music for dancing. Johnny Ney and his Little German Band furnished an hour of splendid entertainment, following which refreshments and lunch were served.

The business session of the Conference opened on Sunday morning at 10 A. M. with President Frank L. Diefenderfer presiding. One hundred thirty-two delegates accompanied by eighty-one guests, including Charles Weeks, Secretary of the Tri-State Conference; Jack Ferentz and George Clancy of Local 5, Detroit; Harry J. Steeper of Jersey City, and National Secretary Fred W. Birnbach were in attendance. Joseph N. Weber, Honorary President and Technical Advisor, represented the Federation. He gave an inspiring address which included a brief history of the Federation and outlined the liberal policies which help make the A. F. of M. the most successful labor organization on the North American Continent.

At noon a dinner was served in the Hotel Sterling. A concert orchestra under the direction of Helne Kleinkauf furnished the music with Henry J. Morgan, tenor, and Jack Morris, baritone, as guest soloists. Immediately following the banquet President Cusick introduced the various guests, and Clair Meeder of Pittsburgh then paid a glowing tribute to John MacLuskie, who served as an officer of Local 140 for more than thirty years. The after-dinner speaker, Con McCole, with his droll characterizations kept the assemblage in laughter for nearly an hour.

The afternoon session was devoted entirely to business of the Conference and included discussions of the possibility of securing legislation to eliminate school band competition, Social Security matters,

and the Easton damage suit, which is now up on appeal. The Conference voted to equip the Ralph Feldser Memorial Band Shell in Harrisburg with music stands, one hundred chairs and a podium.

The next meeting will be held in Greensburg, Pa., in May, 1941. A. Rex Riccardi is Vice-President; George H. Wilkins, Secretary, and O. Oscar Dell, Treasurer of the Conference.

#### Annual Clambake

LOCAL 275, Port Chester, N. Y., held its annual Clambake at Schmallig's Farm, King Street, Port Chester, on Sunday, August 25. Nearly 200 members, wives and guests enjoyed the sumptuous repast which followed the baseball game and other athletic events. Guests from surrounding locals included President Ralph Foster and Treasurer Ray Shaffer of Local 235, White Plains, N. Y.; Rodney Bartlett, President, and Martin Gordon, Secretary of Local 626, Stamford, Conn.; Nicholas M. Marraffino, President, and Thomas J. Minichino, Secretary of Local 665, Mount Vernon, N. Y.; Charles L. Samela, President, and Joseph Fried, Secretary of Local 420, New Rochelle, N. Y.; President Irving Rosenberg and Nathan Gordon, Vice-President of Local 402, Yonkers, N. Y.; President George T. Wright and Vice-President Lee of Local 398, Ossining, N. Y., and National Secretary Fred W. Birnbach.

#### DAYTON C. PAYNE, SR.

Dayton C. Payne, Sr., at various times Vice-President and member of the Board of Directors of Local 466, El Paso, Texas, passed away in that city on July 15 at the age of 58 years after a protracted illness.

Funeral services were held under the Elk's Ritual and the music was furnished by KROD radio station quintette composed of H. Arthur Brown, J. Gordon Baldwin, L. R. Wosika, Paul Miller and Lewis Weibel, members of the El Paso Local. The quintette played "Ava Maria", and Bro. Howard L. Carlton sang "Abide With Me" accompanied by Bro. C. A. Snyder at the organ.

For a number of years Mr. Payne had his own orchestra and was very active. He was a very capable pianist and organist and had memorized a large repertoire. He was ever ready to do his part to make others happy.

He played for a number of years at various motion picture theatres and for several years for the Mickey Mouse Children's Shows. These shows necessitated group singing as well as individual solos and Dayton was always on the job to help the children put over their numbers in fine style. He was especially beloved by them.

#### ALBERT F. SAMER

Albert F. Samer, for many years Vice-President of Local 46, Oshkosh, Wis., passed away in that city on July 21.

No further details have been received at the time of this writing.

#### E. D. WOODWORTH

E. D. Woodworth, Secretary of Local 154, Colorado Springs, Colo., and delegate

to many conventions of the American Federation of Musicians, passed away in that city on July 26, 1940.

Eldon Dempster Woodworth, prominent Colorado Springs newspaper man and active in musicians union and typographical union affairs for more than a quarter of a century, died at Beth-El Hospital following an extended illness. He underwent an operation early in 1939 and had apparently recovered partially, but a few months ago his condition became worse and he has been confined to his home since March.

"Woody," as he has been affectionately known in Colorado Springs and throughout the state, died like the brave soldier he was throughout life, with his wife, his mother and three daughters by his bedside. For weeks he had known the end was coming, but he never lost his cheerfulness and his famous humor.

For many years he conducted a column in The Sunday Gazette and Telegraph called "Have You Heard," where he had free play with his rapier-like wit and which won him many friends, although he handled the column anonymously. He had the quick humor that attracted many people to him, and he seldom came out second best in any conversational duel.

He attributed his ability to pun and make play on words to the fact that he was a cousin of Bill Nye, famous American humorist.

His great interest in politics, in which he displayed great ability as far as his newspaper duties would permit, he attributed to the fact that his father was a state senator in Wisconsin. His first job, when a small boy, was a page in the Wisconsin Senate.

He was one of the veteran members of The Gazette staff, having started as a proofreader in 1909, later becoming news editor and city editor. He came here from Ellsworth, Wis., as a healthseeker and soon was a member of the Midland and municipal bands. He played in orchestras at the old opera house and the Burns Theatre and since 1919 was secretary treasurer of the Pikes Peak Musicians' Association. He served also as recording secretary of the Colorado Springs Union No. 82 of the International Typographical Union since 1913 and was prominent on committees that handled the I. T. U. conventions held in Colorado Springs. At one time he was Vice-President of the Colorado State Federation of Labor.

One of his activities in which he took great interest was the Mrs. Santa Clans Club which for about twenty years has brought joy to children on Christmas. He directed the Elks Big Brother Christmas program for many years and was active in lodge affairs for many years. He belonged to the Royal Arch Masons here and the Masonic lodge and Eastern Star at Ellsworth. He was prominent in the Kiwanis Club for several years.

Surviving are his wife, Mrs. Rachle Woodworth; three daughters, Mrs. W. Eugene Conover of Colorado Springs; Mrs. L. L. Stewart of Chicago, and Mrs. Charles Carpenter of Norwood, O.; nine grand-children; his mother, Mrs. Mary L. Woodworth of Chicago; a brother, Dr. Dana L. Woodworth of Chicago, and a sister, Mrs. James S. Cooney of St. Paul, Minn., and his stepdaughter, Miss Claire Proctor. His first wife died in 1929.

Mr. Woodworth was born in Ellsworth, Wis., October 13, 1881. He was appointed postmaster there by President Theodore Roosevelt and served from 1903 to 1911, but his health broke before he finished his term and he came to Colorado Springs.

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#### FRANK LLOYD

Frank Lloyd, Secretary of Local 150, Springfield, Mo., for fifteen years and delegate to many conventions of the American Federation of Musicians, died suddenly on August 6 in Springfield from a heart attack. He had been attending a conference on affairs of the local with President Virgil Phillips and had just finished making arrangements for a special meeting when he was taken ill. He immediately went to the office of his physician where he passed away before it was possible to remove him to a hospital.

Brother Lloyd had, upon other occasions, held other offices in the local, having served as a member of the Board of Directors for a number of years before being elected Secretary. He was also the proprietor of a music store and was a member of the Elks lodge.

#### SAM M. FRITZ

Sam M. Fritz, President of Local 809, Middletown, N. Y., passed away in the Horton Memorial Hospital in that city on Saturday, August 24. He had been seriously ill for several weeks, and it was hoped to save him by an operation, but he was too weak to stand the shock.

Sam was 87 years old. He had been a cigarmaker all his life and a member of the Cigarmakers' Union. He was a trombonist and a charter member of Local 809, of which he had been president for the last fifteen years. Since the charter was granted he had missed but one meeting.

It was necessary for him to have blood transfusions nearly every day and infusions for nourishment. The Ontario Fire Truck Company, of which he was a member (next door to his little shop), secured blood donors, all of whom gave free service. Local 809 took care of the doctors, hospitalization and funeral arrangements. He was buried in Pennsylvania, his home state.

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**BOOKS OF THE DAY**

HOPE STODDARD

**THE PSYCHOLOGY OF MUSIC**, by Max Schoen. 258 pages. The Ronald Press Company.

Those aware of the phenomenal increase in music appreciation during the past ten years must also be aware of the corresponding increase in interest in the subject from a psychological point of view. It is no rare occurrence to hear pseudo-psychologists maintaining, with all the vehemence of the poorly-informed, that minor keys are sorrowful, that compositions are explicit to the extent of one's being able to bathe in the moonlight of the "Moonlight Sonata", that quarter tones are a one-way street to insanity, and that dominant fifths, left unresolved, may lead to murder. In fact, given a free rein and a clear road ahead, the amateur brain-analyzer goes off at a gallop on his pet theory, shying at facts and hurdling fancies to crash headlong in some obvious absurdity. It is salutary, therefore, that an author such as Max Schoen, Head of the Department of Psychology and Education at the Carnegie Institute of Technology, has given us a few directions on how to keep in the saddle of plausibility and to direct our arguments toward some scientific conclusions.

For those who feel that a given composition is as efficient in conveying a "message" as a letter, Mr. Schoen has a test conclusive even while it is disillusioning. We observe Lawrence Gilman, eminent critic, being stripped of his fond conviction that Beethoven's "Pianoforte Prelude in F minor" is to everyone what it is to him, an "unending contest with an opposition that bars every advance". Through actual experimentation, conducted under scientific conditions on "average" listeners, it is discovered that to one it calls up the swaying of tree-tops in the wind, to another the passing of a funeral train; another hears a torrent of water cascading in the woods, another a chime of bells; still another conceives a workman tolling, and a last one hears the opening hymn in a church.

That the minor mode is "sad" is granted, but with distinct reservations, and the theory that colors correspond with certain tones is torn right across its rainbow length.

Those who swear that each scale has its own personality hear what the Greeks thought about their "scales" (modes) and turn the page both sadder and wiser. The several series of tones which, to their creators, the Ancient Greeks, represented distinct stimuli, one inciting to martial deeds, another soothing to slumber, a third promoting family virtues, a fourth tempting to vice, sound to us today all equally non-committal, equally vague.

Finally we are forced to admit that there are few, very few, basic and proven facts in regard to the effects of music on human beings, and that most such effects stem from tacit agreements among cultured folk that in their own esoteric circles the art of sounds shall have such and such significance. A parallel case is the highly developed art of flower-arrangement in Japan—one which, though of little significance to outsiders, is fraught, to those "in the know", with meaning, down to the tiniest leaf adrop and the frailest petal adrift.

Having cleared the way for the truly scientific attitude, minus wishful thinking and fancy-fung fabrications, the author begins with music in its lowest denominator, that is, with the single tone. He decides exactly what this is—how it differs from mere sound. Next, he gives the essence of the various intervals, explaining why a fifth always keeps its characteristic of "fittness" and demonstrating that there is a universal feeling for the "tonic" ending. He points out the different ways of listening to music and the various means folk have of appreciating it. Next its therapeutic value is dealt with, with descriptions of experiments conducted in hospitals and insane asylums. The absorbing question comes up of why we call notes "high" and "low". (Can it mean they are actually so in space, or, if not, what association of ideas justifies such usage?) Of equal interest is the question concerning the exact point at which a tone "splits" to become two tones, in other words, what is the smallest possible interval.

As we read through data on tests, diagnoses and investigations, we realize that facts concerning music are far more intriguing than fiction. If we become less sure that Wagner's music is "sensual" or that Bach's fugues are the foundation of domestic felicity, we grasp a few facts that serve us uncommonly well. Music, we find, is something we can work with as well as play with, something deserving of serious endeavor rather than of mental

meanderings. It is an art, in short, which will endure after innumerable theories concerning it have crumbled and disappeared in thin air.

**MUSIC IN THE SECONDARY SCHOOL**, by Vincent Morgan. 71 pages Worcester Art Museum.

This comprehensive study of music in private boys' schools in New England shows what is being done in institutions whose policies are dictated not by a Board of Education's inflexible dictums but by two considerations, namely, to satisfy parents and to prepare boys for higher institutions of learning. Since music is never a required subject for college entrance, it follows that these schools include music, if they include it at all, in the belief that it is what parents desire for their children.

In his survey of twenty-seven private schools, Mr. Vincent Morgan, assistant president of Amherst College, found music instruction in these bodies of learning exceedingly haphazard. In some, music ranked in length of hours with certain languages. In others but one hour a week was considered adequate time. Though often relegated to the background, this art was seldom entirely omitted from the curriculum.

In presenting the ideal situation, the author points out first that the music instructor should be a likeable person, able to win the boys over to the idea that music is applicable to each in his daily life. Then, the courses themselves should allow for a slow development through the four years, with such training as to leave the student thereafter with the precious gift of independent investigation. The historical background of music should be given due prominence, with Palestrina or Bach ranking in historical importance at least with Charlemagne or Sir Walter Raleigh.

Meanwhile subjects considered in the classroom should be sufficiently varied to enable the pupil to discuss sympathetically and intelligently opera, swing, Wagner, Hugo Wolf or any other topic within the realm of performed music. Systematic courses should be supplemented by extra curricular activities: orchestras, bands and choirs formed among the students themselves; music in the chapel; the school "sing"; the record library. Dinner music played by the students is the experiment of one school, the sung grace at meals, of another.

The author's vision is that music should be developed in the schools among all its students, that music should be presented in quantity sufficient to "counteract the rather mediocre musical background which most boys bring with them to school" and to influence these boys in their reactions to such frequent stimuli as a minuet heard over the radio, the whistling of a comrade, a police siren, or a piece of dance music.

**THE CHAMBER MUSIC OF BEETHOVEN**, by Albert E. Wier. 351 pages. Longmans, Green and Company.

While Beethoven's symphonies are our most popular radio fare and would long since have become hackneyed were such a fate possible, his exquisite chamber music is comparatively seldom heard; this condition seems due to the fact that relatively few quartet and trio ensembles find a place on the air.

A volume such as the above mentioned puts within reach of all scores of the important Beethoven chamber works. Furthermore, for those uninitiated in the complexities of score reading, it provides, as a means of following the instrumental outline, a system of arrows tracing a continuous path along the melody as it shifts from instrument to instrument. Those who are able to follow music from the score alone can thus open the volume and trace the progress of a composition with the accuracy of a seasoned conductor, the main theme running like a bright thread through the arabesques of subsidiary motifs. Efficacious for amateur quartets, too, is this means of melody identification, since it allows each player to know immediately when to emphasize and when to subdue his part.

The brief historical sketches which accompany the compositions include such data as incidents surrounding their creation, first performance and publication, and the reasons for Beethoven's choice of dedication. Likewise helpful are lists of books dealing with Beethoven's chamber works and of discs recording them.

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## Top-Flight Bands

AT this time of year there is a lively game of catch-as-catch-can, as the top-flight bands settle down on their Autumn perches after their summer cross-country flights. Many leaders with true homing instinct head for their accustomed stands, as, for instance, Ben Cutler, who went back, on August 28th, to his yearly haunt, the Rainbow Room, New York (for a three-month stretch), and Sammy Kaye, who has signed up for his third consecutive season at the Hotel Commodore. Other leaders prefer the excitement and change of tours, and line up chains of one-nighters. Still others—of the more migratory species—fly Southward for the Winter. All, however, with true warbler instinct, sense the change of season and prepare for it well in advance.

### Manhattan Melodies

**WOODY HERMAN** and his outfit went into the New Yorker Hotel, New York, August 8th, to provide the melodic background for the Summer Ice Show there. Woody was the one to catch the coveted one-night assignment to play at the Daily News Harvest Moon Ball at Madison Square Garden, New York, August 28th. He will play a five-day date, beginning November 1st, at the State Theatre, Hartford, Conn.; then on to the Palace Theatre, Cleveland, November 15th.

**TEDDY POWELL** opened "The Famous Door" September 5th, and, though his band was the chief draw, signs also announced John Kirby and Maxine Sullivan as extra attractions.

**WILL BRADLEY** was chosen for the stage attraction at the New York Paramount in August when Bing Crosby's "Rhythm of the River" was shown on the screen. It was a three-week sign-up.

### Debutantes' Darling

**RUBY NEWMAN** hasn't let his birth-place (Boston) down. For he is high society's favorite band leader and is in demand for the smartest parties of the season. Time was, however, when Boston was inclined to reach for its lorgnette and stare down its collective nose at him.



RUBY NEWMAN

For, though he was trained as a youth in the strictest classical tradition and was even appointed as concert master and conductor of the 100th celebration festivities of the English High School, he suddenly veered, took baton in hand and stood up before a quite—oh, quite—different ensemble. The morning after, Boston awoke to read front page news: "Ruby Newman has forsaken the concert stage for Jazz!"

The shock of that announcement has, however, been changed to a sense of gratification—and there is now no dowager, no debutante, no don, too exclusive for Ruby Newman and his orchestra. He is the favorite White House Maestro; he was music director for the Sonja Henie Skating Carnivals; the famous Rainbow Room has been his rendezvous for four consecutive seasons; North Shore Society is at his feet. In short, Ruby Newman is Society's Darling.

Mr. Newman is a firm believer in individual enterprise and initiative and has been his own manager and booker ever since entering the popular music field. Currently he is at the Casino, popular North Shore Society Club, where he has been playing every summer for the past

ten years. The latter part of September he will return to the Ritz Carlton Roof in Boston where he had a very successful opening in May. In October and for the rest of the Fall and Winter season, he has a great many private parties and society functions already lined up.

### Beachcomber Bands

**LARRY CLINTON** ended a week's stay at Atlantic City's Steel Pier on August 17th. Beginning August 25th, he stayed a week at Manhattan Beach, New York. **MAL HALLET** finished a one-weeker at Hamid's Million Dollar Pier August 10th.

**TONY PASTOR** had a week's engagement at Hamid's Million Dollar Pier starting August 11th. Beginning August 25th, he did a week at the Surf Club, Virginia Beach, Va.

**ORRIN TUCKER'S** band and **BONNIE BAKER** played at Atlantic City's Steel Pier on August 11th, where Larry Clinton was also filling out his week.

### Eastern State Stints

**ALEXANDER HASS'** orchestra played for the British War Relief Society in Newport, Rhode Island, the first week in August, and stayed on to carry out six engagements there during the tennis tournaments.

**WILL HARRISON'S** versatile combination has been playing during the Summer season at the Million-Dollar Longshore Country Club in Westport, Conn.

**AL JAHN** and his orchestra were at Riley's Lake House, Saratoga Springs, New York, this year, for their third Summer.

**DICK KUHN** and his band followed Lyle Carlyle the week of August 7th into Hotel Statler, Buffalo.

### Jersey Jitterings

**VAN ALEXANDER** and his band replaced Jack Teagarden, August 9th, at Sea Girt Inn, Sea Girt, N. J.

**LOUIS PRIMA** was the chatter in the Chatterbox, Mountalnside, N. J., for four weeks, beginning August 17th. He replaced Bob Chester.

**HARRY JAMES'** band closed the band policy at Palisades Park, Fort Lee, N. J., the week of August 24th.

### Quaker Quickies

**LOU BREESE** opened a two-week engagement at Kennywood Park, Pittsburgh, August 5th, following Mal Hallett's outfit.

**EVERETT HOAGLAND** returned to Bill Green's Terrace Gardens, Pittsburgh, August 12th for his second engagement there this Summer, winding up Labor Day.

**HOWARD BECKER** and his band wound up at the Pines, Pittsburgh, on Labor Day. Had been there since May.

### Southward Swing

**JOHNNY BURKARTH** opened Joyland Park, Lexington, Ky., August 1st, for a month.

**HAL LANSBERRY** closed at the Hotel Belvedere in Baltimore, August 10th, and opened September 1st at "Leightons" in Ardsley, Westchester, N. Y.

**OZZIE NELSON** sowed the Tobacco Festival, Wilson, N. Y., August 23rd.

**SHEP FIELDS** took in a week at the Meadowbrook Country Club, St. Louis, in August.

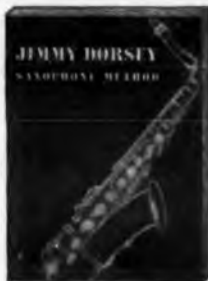
**HAL KEMP** filled up August and then some, with a four-week stand at the Roosevelt Hotel, New Orleans, followed by two weeks at the Peabody Hotel, Memphis, starting September 6th.

### Virginia Vagaries

**RUSS MORGAN** and his orchestra were at the Virginia Beach Club, Virginia Beach, Va., from July 29th to August 4th.

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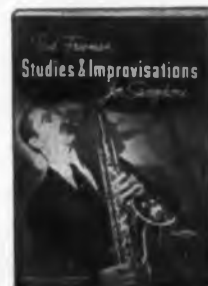
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**GLEN GRAY** and his Casa Loma Orchestra held forth at the Virginia Beach Club, Virginia, from August 5th to 12th. They were at Leaksville, N. C., August 12th; Charleston, W. Va., August 13th; Cincinnati, August 14th; Columbus, O., August 15th; Westwood Gardens, Detroit, August 16th.

**DICK BARRIE** and his men were at the Virginia Beach Club from August 26th to September 8th.

### Chicago Chit-Chat

**HERBIE KAY** and his crew have been the rhythm-dispensers at the Blackhawk Cafe, Chicago, since they replaced Dick Shelton's orchestra there on September 1st. The Ink Spots are there, too.

**BILL McCUNE** and his orchestra wound up a very successful engagement at the Trianon Ballroom in Chicago on August 1st. After doing two weeks of one-nighters, the orchestra entrained for Kansas City where they opened August 21st at the Muehlebach Hotel for a two-weeker.

**RAY NOBLE'S** stay at the Palmer House in Chicago was extended for four

weeks, which takes him to September 25th.

**MATTY MALNECK'S** engagement at the Palmer House will begin September 26th.

**TED LEWIS'S** battered hat was the landmark at the Chez Paree, Chicago, until August 29th.

**EMIL COLEMAN** followed Ted Lewis into Chicago's Chez Paree, beginning August 30th. A new floor show moved in then, too.

**HORACE HEIDT** was at the Edgewater Beach, Chicago, in August.

**HAL GRAYSON'S** orchestra, from the West Coast, followed George Jean, August 1st, at the Wil-Shore, an open-air dansant on Chicago's North Side.

### Minne-Singers

**GEORGE BARTON, JR.**, closed a twelve weeks' running at the Hotel Nicolet on August 25th. Barton's dance style won the admiration of the Minneapolis fans and he piled up a record gross for the Summer months. He received especially favorable comment for his accompaniment of the Dorothy Lewis Ice Show.

Barton is the son of George Barton who has been a Twin City sports writer for the past thirty-five years and is at present chief sports editor of the Minneapolis Tribune.

**PAUL PENDARVIS** followed George Barton, Jr., into the Hotel Nicollet Minnesota Terrace, Minneapolis, on August 26th.

**SEV OLSON**, who opened at the Radisson Hotel, Minneapolis, for an eight weeks' contract, has had his optlon extended twice and his engagement will run late into the Fall and Winter months.

"**SKEETER**" **PALMER'S** orchestra started an engagement late in August at the Hotel Lowry Terrace Cafe, Minneapolis.

**FREDDIE FISHER'S** "Schnickelfritzers", when last heard from, were at the Happy Hour nitery, Minneapolis.

**BLUE BARRON** took in a one-nighter at the Excelsior Amusement Park, Minneapolis, late in August.

**Where the Corn Waves**

**MAURICE SPITALNY'S** engagement at the Ohio Villa, near Akron, O., started August 14th.

**RED NORVO** got a tri-weeker at the Muehlebach Hotel, Kansas City, Mo., beginning August 2nd. They seemed to like his new band.

**BLUE STEELE** had a fortnight at the Mayfair Club, Kansas City, in August.

**JOE SUDI** and his men had a stint at the Schroeder Hotel, Milwaukee, when the Empire Room reopened August 16th.

**FATS WALLER** took over for a month at the Blatz Palm Gardens, Milwaukee, beginning August 21st.



**THE KING SISTERS**, Featured with Alvin Roy and His Orchestra, have just closed a fourteen weeks' run at the Biltmore Hotel, New York

**Denver Deluge**

**LAST** month Denver luxuriated in bands, having had seven during the two-week stretch from July 31st.

**TED WEEMS** wound up a twenty-two day engagement July 31st at El Patio Ballroom, Lakeside Park, with a farewell party that drew 2,401 dancers.

**ART KASSEL** had El Patio Ballroom until August 9th. He gave way, however, on the 5th to a Bob Crosby one-nighter.

**SKINNAY ENNIS** took El Patio over August 10th.

**ELLA FITZGERALD** did a race dance at the Rainbow Gardens, before it closed August 1st for the Summer.

**GEORGE OLSEN**, putting out a nice, steady flow of rhythm, wound up a twenty-one day engagement July 31st, at the Trocadero Ballroom at Elitch's Gardens.

**CLYDE LUCAS** came in on Olsen's heels, and drew an attendance of 2,000.

**BILL CARLSON** made a return to Elitch's Gardens on the 22nd of August to close the season.

**Lone Star Lanciers**

**NICK STUART** closed a week's engagement at Lake Worth Casino, August 6th.

**JIMMY GREER** played a one-night stand at Lake Worth Casino, Ft. Worth, August 7th, to fill in between the Rogers and Stuart bands.

**BUDDY ROGERS** swung in for a three-night stay at Lake Worth Casino, August 8th, 9th and 10th. The Advertising Club of that city moved to the Casino for its big annual dinner-dance, to take advantage of Rogers' music.

**JIMMIE LUNCFORD** and his orchestra followed Jan Garber into Casa Manana, Ft. Worth, August 15th. They have started jam sessions every Monday night.

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**Plantation Replantings**

**WHEN** the Plantation Club in Houston burned out, with a loss of \$45,000, Dick Wheeler and Joe Landwehr, joint owners of that and the Plantation Club in Dallas, decided that, rather than pay off Freddy Martin (current Maestro in the Houston Club) and let him stay idle, they would have him co-star with Jimmy Grier at the Dallas Club.

**California Capers**

**BOB CROSBY** began an engagement at Avalon Casino, Catalina Island, Calif., August 11th, after a rapid swing through the West.

**COUNT BASIE** will have a week at the Paramount Theatre, Los Angeles, beginning August 29th.

**ARTIE SHAW** took his new band to San Francisco September 12th for a long-term booking at the Palace Hotel.

**HENRY BUSSE** began a six-weeker at the Casa Manana Ballroom, California, September 25th.

**KAY KYSER** has increased his band by sixteen pieces. Some of the newcomers are Noni Bernardi, saxophone, Roe Hill-

man, guitar, and Willard Brady, tenor-sax. Our pixilated Prof. is now leading the search to establish the identity of the elusive Yehoodi. "Who's Yehoodi?" is one of his featured tunes.

**"All's Fair—"**

**BOB CHESTER** stepped into Michael Todd's Dancing Campus at the New York World's Fair August 17th.

**LES BROWN** took a double-step in with Bob Chester to the Dancing Campus at the New York World's Fair, August 17th, to make possible continuous dancing at that spot.

**GENE KRUPA** began a three-week return date September 3rd at the Dancing Campus, World's Fair. This was a result of his strong draw on his first trip.

**EDDY DUCHIN** played at the Toronto Exposition from August 29th to August 31st.

**SAMMY KAYE** was swing-and-swayer at the Toronto Exposition, Toronto, September 2nd and 3rd. September 5th was Sammy Kaye Day at the World's Fair, when this leader was guest-conductor of the World's Fair Band.

**TOMMY DORSEY** left the Hotel Astor (New York) roof at the end of August, and struck up at the Toronto Exposition September 4th to 7th. He will be swing maestro at the opening of the new million-dollar Palladium ballroom in Hollywood, October 15th. The booking is for six weeks, with options.

**Boys' Boost**

**GRAY GORDON** and his Tic Toc Rhythm Orchestra have won the hearts of the 200 citizens of Boys' Town. They have elected the bandsmen honorary members of their town and have adopted Gray's "I Am an American" buttons as their official insignia. Gray Gordon and his orchestra continue to feature this song at the Green Room of the Hotel Edison where they play to capacity crowds.

**Time Out**

**DENNY GOODMAN** is resting at Banff Springs (Canada) Hotel after his recent operation at Rochester, Minnesota. **ENOCH LIGHT** is taking a rest at his home in Danbury, Conn. He will be back at work in a few months.



# Band Concerts

If ever an ensemble created a bond between two widely diverse musical groups, that ensemble is the concert band. Symphony and swing, while they loudly proclaim their amiable intentions toward one another add *sotte voce* that they can scarcely fraternize since they do not speak the same language. One has been known, moreover, to accuse the other of making away with tunes without so much as a by-your-leave, and the other has come back with the assertion that such tunes have been "put on the map" for the first time through just such appropriations. So it goes, with only an occasional Benny Goodman or a Paul Whiteman having entree to both groups.

The concert band, however, with the impartiality of the truly neutral, has incorporated the best points of both ensembles within its ample bounds. It plays Beethoven and Rimsky-Korsakoff as Beethoven and Rimsky-Korsakoff should be played; it swings into "Oh Johnny" with a "hot" chorus; it accompanies a Metropolitan soprano singing an aria from "Faust"; it croons a background for a suave tenor swinging and swaying with top-flight fans.

Truly the bands have bridged a well-nigh impassable gulf. There is a future, these days, for gulf-bridgers.

## Goldman—Band With Ideas

WITH the conclusion of the Summer Goldman Band Concerts we are again made aware of the unique contribution this series has made to the cultural life of New York City. We must picture, to grasp the full extent of its benefits, audiences of over 10,000 sitting quietly and listening intently every night in the week to works of Bach, Beethoven and other composers of the highest calibre, played by some of the best instrumentalists of the country. So eager are people to hear this music that they literally swarm for seats, coming as early as five o'clock for an eight-thirty concert. As a rule, many have to stand and they do so quietly through an entire evening.

The music memory contest of August 7th was of unusual interest in that it revealed that most hearers have been initiated into the symphonic field through listening to these summer band concerts. Of the three winners of the contest each admitted that he had never played an instrument and that his entire interest in music started with the Goldman Band Concerts. It is further interesting to note, 2,100 of the 25,000 persons present turned in answers.

The first prize was won by A. E. Koonz, a mechanical dentist, who scored 100 percent, in other words named correctly all of the twenty-five excerpts played. The winner of the second prize, Louis Miller, a private tutor, turned in one wrong answer and Aaron Gold, a leather worker, had an average of 92 percent. The prizes, awarded by Mrs. Daniel Guggenheim, sponsor of the Goldman Band Concerts, consisted of one silver and two bronze medals.

The audience in Prospect Park on August 15th had an unlooked-for treat, for it heard two compositions not scheduled on the program, conducted by that redoubtable musical exponent, Mayor La Guardia.

The Mayor arrived at the Music Grove just as the intermission ended and unobtrusively took a seat near the front to listen to Dr. Goldman conduct a medley of excerpts from Giordano's "Andrea Chenier" and the conductor's own composition, "Response". But, if his entrance was unobtrusive, his presence did not long remain so. Dr. Goldman turned to the audience and explained that there was a distinguished visitor in their midst, then called on him to conduct the band. Amid great applause the Mayor ascended the podium and led the band in "Semper Fidelis". Nor would the audience let him go at that, but applauded until he consented to conduct as an encore Dr. Goldman's own "On the Mall".

The final concert of the band, given on August 18th, presented favorites that were heard during the year, including "Come, Sweet Death", of Bach, and excerpts from Wagner's "Tannhäuser".

Of the 109 composers whose works were played during the season, Bach proved the most popular, his creations totaling fifty-six performances. Other favorites were Wagner, Tchaikovsky and Sibelius. The works of thirty-five American composers were played, of which Victor Herbert's were most in demand.

Following its season in Central Park and Prospect Park, the Goldman Band left for Toronto where it gave twenty-eight concerts at the Canadian National Exhibition. On September 15th it pre-

sented two programs at the Eastern State Exposition in Springfield, Mass.

## Chicago Enterprise

DURING the month of August the Chicago Park Districts cooperating with the Chicago Federation of Musicians has presented concerts by the following bands: The Dante Concert Band, the Chicago Woman's Concert Band, the Glenn Bainum Band, Bachman's Band, Oscar W. Anderson's Band, A. F. Thaviu's Band and Cavallo's Symphonic Band. The concerts took place in Garfield, Lincoln, Jackson and Grant parks. Those given in the last-named park were particularly well attended—with programs comparable to those given in concert halls. On August 15th, the Glenn Bainum Band was in charge and Olive Arthur (soprano) and Jane Anderson (pianist) were soloists. Eleven works by composers Fletcher, Grainger, Bizet, Kodaly, Ravel, Debussy, Weinberger and Handel were presented. On August 19th, when John Neher, baritone, was soloist, excerpts from operas and famous suites formed a large part of the program. On August 23rd the same band gave selections of more modern vintage comprising works of Hadley, MacDowell, Morton Gould, Robert McBride, Kettelby, Coates, Bennett and Romberg.

During the week of August 26th three band concerts were given in Grant Park, two by A. F. Thaviu Band and one by Cavallo's Symphonic Band. At the concert of August 27th, directed by Mr. Thaviu, Irma Cooper, dramatic soprano, and William B. Strom, lyric tenor, both winners in Chicagoland Music Festival, were soloists. Compositions by Saint-Saëns, Durand, Luetner, Liszt, von Suppe, Delibes and Hosmer were played. An equally interesting program was chosen for the concert of August 29th when Shirley Dickenson, soprano, and William Talbert, baritone, were soloists. The concert of August 31st, directed by Mr. Cavallo, included favorite compositions of Wagner, Paderewski, Verdi, Rimsky-Korsakov, Borodin, Puccini and Suppe. The soloists were Hazel Sanborn, soprano, and Giuseppe Cavadore, tenor.

The series, made possible largely through the indefatigable energy of President Petrillo, was brought to a close with six gala concerts on Labor Day, two (afternoon and evening) in Garfield Park with Lillian Poetsch conductor, two in Lincoln Park with Oscar W. Anderson and Harold Bachman conductors, and two in Jackson Park with Forcellati Dante conductor. Considering the high standard of this series, we must conclude, with the words of the Chicago Journal of Commerce, "Sometimes it seems that when better concerts are to be had, Grant Park will give them—free."

## New Trends at the World's Fair

CAPTAIN EUGENE LABARRE'S official World's Fair Band entertains while it educates. Its personnel, which reads like the "Who's Who" of star instrumentalists, consists of outstanding performers from symphony, opera, radio and dance bands, including the New York Philharmonic, N. B. C. Symphony, Metropolitan Opera, Sousa Band and Pryor Band, and such modern orchestras as those of Paul Whiteman, Andre Kostelanetz and Raymond Paige.

The World's Fair Band plays the weightiest of classics with such smoothness, uniformity of attack and abundant tone color as would satisfy any lover of serious symphonic music. As an encore to a classic overture, they may swing into a popular tune such as "Playmates", with a hot chorus by the clarinet, saxophone, trumpet or trombone. Singing of refrains of popular tunes is no longer confined to the popular dance orchestra. Up steps Harold Van Emburgh to put over a beautiful chorus the equal of any in popular organizations. Harold also plays a nice alto saxophone. When an octet ensemble is desired, Harold is backed by seven other fine male voices from the band member-

(Continued on Page 18)

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Make no mistake about it, we will not defeat the totalitarian philosophy of the Axis powers by denouncing it. We will rise above it only by a greater devotion and a larger measure of service to our democratic ideals.—RAMSEY.

## Correction

IN the August issue of THE INTERNATIONAL MUSICIAN an error was made in quoting the Standing Resolution adopted by the Convention, covering conditions under which licensed bookers may charge commissions on engagements which they secure for members.

The Resolution was adopted in amended form and is quoted correctly hereunder.

### Number 57.

Booking agents employed by traveling band leaders to secure engagements for them are permitted to charge a commission for such service, but booking agents who supply a series of orchestras to an employer under a single contract shall not be permitted to charge the individual orchestras supplied under said contract any commission in the event said booking agents derive compensation for their services under the original contract for supplying said orchestras.

## Ice Shows

We again desire to call the attention of our members to the new scale governing Ice Shows, which are now covered by the provisions of Article XIII, Section 1, which reads as follows:

Section 1. With comic operas, musical comedies, ice shows, farce comedies, extravaganzas, spectacular shows and all similar attractions:

A. When playing WEEK STANDS, 8 performances, excluding Sunday, and one rehearsal of two hours, salary, per man, per week.....\$80.00

Additional performances in any such week, pro rata.

Extra rehearsal of two hours or less, \$3.00.

If less than 8 performances are played during any such week, additional rehearsal may be substituted for a performance without charge.

B. When playing BROKEN WEEKS—i. e., when company shows in more than one town in a given week—the salary per man for 8 performances or less, excluding Sunday, shall be, per week \$85.00. Additional performances in any such week, pro rata.

NOTE—The additional charge in B over A covers payment for all rehearsals necessary in any such week, with the proviso that no more than one rehearsal is permitted in any one town at the stipulated salary. Each additional rehearsal in any one town, not to exceed two hours in duration, per man, \$3.00.

If any of the above-named engagements ends with a fraction of a week and one performance is played, per day, \$13.00.

If two performances are played, per day, \$26.00.

## Tabloid Companies

Effective September 15 the following prices apply to musicians playing tabloid shows on the road:

Per man, per day.....\$6.00  
Leader, per day.....10.00

There is no weekly rate and no reduction in the above prices, even if engagements are for six or seven days per week.

## 3 or 4-Day Weekly Engagements

The following law becomes effective September 15:

Orchestras which play in the jurisdiction of a Local other than their own, three or four engagements per week for continuous weeks, must at the beginning of the third week pay dues to such Local, but need not deposit transfer cards in same.

## Price for Film Recordings for Coin-Operated Machines

For three (3) hours recording, with or without rehearsals, not more than four (4) three (3) minutes or less recording on one or more films to be made, per man.....\$30.00  
Leader double.

For each additional three (3) minutes or less recording.....7.50  
(One hour to be permitted to rehearse and record same.)

Every band or orchestra composed of members of the American Federation of Musicians or individual member of the Federation is hereby instructed that if they contract to record music for sixteen millimeter or any other size of motion pictures to be used in coin-operated machines, that such contract must provide that these recordings can only be used in such machines.

A copy of the contract covering these recordings must be forwarded to the President's office of the American Federation of Musicians.

Any member violating this order places his membership in the American Federation of Musicians in jeopardy.

## This'll Larn 'Em

DWELLING upon the same subject might earn us the undesirable cognomen of "Pest". Nevertheless, we can scarcely refrain from saying "I told you so". We are referring to the ever-growing list of convincing statistics which should prove to the theatre owners beyond any question of a doubt that their only salvation is the restoration of live shows to the theatres.

Dr. Gallup recently took a poll on motion picture theatres and learned that "32,000,000 persons in the United States who are financially able, attend motion pictures less than once a month". VARIETY, often called the bible of the show business, followed this up, questioning people in thirty-five key cities as to why they did not attend the movies any more. A large number answered, "We are just not interested in films any longer". Going into the question more deeply, their representatives were told there were "not enough good pictures", "not the right kind of pictures", and "too many pictures on the same subject matter under different titles".

These are really convincing statements. They show the motion picture producers that they have exhausted their subjects and cannot produce sufficient pictures to supply all the theatres, especially those theatres that persist in showing double features.

A simple remedy for the entire situation would be to restore stage shows and orchestras to the motion picture houses. Then when they have a good picture, business, instead of being good, will be capacity, and when the picture is weak the stage shows will have enough drawing power to keep the business going.

This has been pointed out time and again, however, without satisfactory results so far. Perhaps Dr. Gallup and VARIETY can accomplish the seemingly impossible. "There are none so blind as those who will not see."

## In the Meantime

FLORENCE J. OVENS

IF you think you do not love the country in which you live well enough to sacrifice a little of your comfort to defend and improve it, why not decide what country you would prefer to live in? When this is done, make every legitimate effort to reach that country. But in the meantime, accord the country in which you are now living the same respect and service that you would want given to this other country to which you hope to go.

For instance, if there is no kindergarten in your community and there are enough little children to make the establishment of one practical, do not begrudge the small extra amount of taxation that a class would require. The money will be returned to the community many times over in character and efficiency values. (Anyone who would like free leaflets and information on this

subject should write to the National Kindergarten Association, 8 West 40th Street, New York, N. Y.) And suppose that in the meantime you will have gone to that other country which you like so much better—still, before you go, why not do your best for those who will remain? Trees were planted and roads were built, from which you are benefiting, before you were born. And, in that other country that you admire so much, let us hope someone is doing something to make it better while you are still here.

Of course, if you *do* love the country in which you live, you will want to defend and improve it. Then, among other things, you will do your utmost to see that the five-year-olds are not at the mercy of haphazard education—that all are provided with kindergarten opportunities. We either love the United States of America and want to stay here or we don't. Which is it with you? Anyway, in the meantime—

## Sound American Principles

LEADERS of sixteen national organizations under the auspices of the Citizenship Educational Service have issued a statement calling upon all citizens to unite in defending the essentials of democracy. The statement epitomizes sound Americanism and deserves wide circulation.

Among organizations represented in the appeal are the American Federation of Labor, the Federal Council of Churches, the Workers Education Bureau of America, the Boys' Club of America, the Camp Fire Girls and the Boy Scouts.

The declaration of principles includes the resolution:

- To be vigilant and courageous in maintaining human sympathy and respect for the rights of others;
- To beware of the enemies of democracy, whatever their passports or places of birth, and wherever they may be found;
- To stand united with all lovers of freedom, whatever their tongue or origin;
- To keep our nation strong in valor, and confident in freedom, so "that government of the people, by the people, for the people shall not perish from the earth."

As the NEW YORK TIMES remarks: "These principles are poison to all enemies of democracy. They march side by side with military preparedness. Without military preparedness they cannot be successfully defended, but without them military preparedness would command no enthusiasm and would probably fail."

## Ethics of Advertising

THE American Federation of Musicians is a union which has for its purpose, among other things, the establishment of a union rate of wages and the promotion of good faith and fair dealing between members.

Our advertisers through their association feel that they are entitled to the same consideration, and we agree with them. It has therefore become the policy of THE INTERNATIONAL MUSICIAN to refuse to accept advertisements from advertisers who specialize in cut rates. It has been called to our attention that some of these advertisers sell lead articles below cost, or at a few cents above cost, which does not even cover the mailing charges. Two of our advertisers have instituted legal action against cut-rate specialists.

We point with pardonable pride to the fact that we have refused to become a part of this phase of the business long before these suits were instituted.

If our members believe in the principles of unionism, they must of necessity agree with this policy. When purchasing musical merchandise, buy from the advertisers in THE INTERNATIONAL MUSICIAN. They operate under the ethics of their association and deserve your patronage.

## Fifth Column

MUCH foolish and impotent talk about the Fifth Column is going the rounds. Who are the Fifth Columnists? First, who are they not? They are not hungry men seeking work in the WPA. They are not inconsequential government clerks on the civil service rolls. The Fifth Column in this country is represented by the following:

1. Paid spies, agents and tourists of Germany and Russia in this country.
2. American adherents of Hitler and Stalin, directly and indirectly obligated to the foreign dictators. This includes the American Communist Party, and the Nazi Bund.
3. Fellow travellers, who abet and aid these Americanized adherents to Nazism.
4. All who advocate totalitarianism.

There is no use to kid ourselves. In this hour, a citizen is either for the American way of life, or for the German and Russian way of life. No issue has been as irreparably and clearly drawn as that marked by the blood of innocents spilled on Flanders Fields.—*Electrical Workers Journal.*



# Over FEDERATION Field

By CHAUNCEY A. WEAVER

## THE WANING AUTUMN

The distant hills are tinged with blue,  
Upon the prairies rests a haze;  
The harvest hands are almost through  
With sultry heat of summer days.

The autumn-time comes on apace,  
And cooler breezes surge this way;  
The meadow-lark with sprightly grace  
Still sings throughout the livelong day.

Soon farmer lad and rustic maid  
O'er barren harvest fields will roam;  
Then standing 'neath the maple shade,  
Will sing the song of Harvest Home.

—C. A. W.



Chauncey Weaver

AS these lines are written nearly all horizons appear black with war-clouds. The European situation would seem to have reached the acme of desperation and desolation; but the fitful fever appears to be burning with increasing ardor in the Orient. Civilization is undergoing its severest test. When the last dynamo

of power has been burned out; when bankruptcy, denuded harvest fields, and want stares the world in the face; when the last human resource has been exhausted—who will be able to count the cost? Who will be equal to the rehabilitation? What will be the permanent lesson to mankind?

In the presentation of President James C. Petrillo's name to the Indianapolis Convention, the delegates listened to some flights of oratory which seemed to reach backward to the glorious old days when Grecian eloquence was in flower. Demosthenes Gillette and Cicero Brenton arose to the occasion in magnificent style. Delegate Alfred G. Rackett, editor of the Chicago Intermezzo, reports:

"Gillette took the floor and, in an address marked by oratorical brilliance such as has seldom been heard in a gathering of the Federation, presented the name of James C. Petrillo as the logical man."

Also—

"Treasurer Brenton, seconded the nomination in a speech that rivaled in its superb clarity and reasoning Gillette's epic pronouncement."

The Intermezzo then reproduces the following scintillating paragraphic expressions from the two oratorical minds:

"He is dynamic, forceful, aggressive, dependable and resourceful, with a most uncanny skill for measuring men and analyzing situations."

"He has vision, humor, imagination—three qualifications without which no man can hope to get far in the world today; he has shown himself swift to decide and even swifter to act, when the enterprise on which he was engaged was one that called for quick determination."

"There is an old proverb in philosophy and statecraft which has come down to us through the ages: 'The hour produces the man.' Gentlemen of the Convention: The hour has struck! Petrillo is the man."

And thus a great historic occasion was brought to its close. Sentiments of goodwill and best wishes vibrated through the air. We have faith to believe that the highly constructive Petrillo career in the Local 10 jurisdiction will have a notable and praiseworthy climax in the larger field to which he has been called.

Glancing into the New York Mirror of recent date we find an interesting reflection of President James C. Petrillo, new official head of the A. F. of M.—"Clear, frank, forceful as a bugle blast," says the commentator—(the figure of speech is apropos, as Jim is a trumpet player)—and to which observation is added—"Postscript: 'James Petrillo is one of the few labor leaders in America who has won and deserved the praise from Columnist Westbrook 'One-Punch' Pogler.'" The interviewer states that: "High over New York's sweating Broadway, and seated in his office, Petrillo answered every question fired at him." The mirror gives the following climax to its interesting story:

James Caesar Petrillo is a hard-hitting union head. Two days after he became President of the American Federation of Musicians (June 29), he cracked down on two radio stations, taught the whole industry a painful lesson. Here's what happened: A CBS affiliate in Richmond, a NBC affiliate station in St. Paul, Minnesota,

dispensed with their studio bands, and resisted strikes by locals through the neat trick of buying "remotes" from the networks.

Petrillo "pulled out" name bands all along the networks, after both NBC and CBS gave him a list of the bands that the struck stations were using piping-in. The "pull-out" was even extended to Mutual's chain when music was piped from that source.

The "pull-out" orders kept thirty-eight big bands in fourteen cities over America off the air. Within nine days, Richmond's rebellious station, deprived of its piped-in music, gave up the fight; St. Paul's station lasted eleven days.

Petrillo had invented, perfected and used successfully a new long-range weapon in his fight for the makers of America's music.

And no one was harmed by the victory won.

The plan of the Hitler gangsters to disguise their murder machines as Red Cross conveyances is not only positively original, but a modernistic application of the doctrine about "stealing the livery of Heaven in which to serve the Devil."

Delegate Paul L. Howard, of Local No. 767, of which organization he is also Financial Secretary and Editor of the Harmony House Herald, Los Angeles, gives his constituents a lecture, in the course of which he says:

"I must say that the members of the local are not at all interested in the affairs of Local 767, or in the way your elected officers conduct the business of your local, according to your attitude and actions, as concerns local activities. You sent two delegates to the National Convention at Indianapolis, which cost the local a considerable amount of money, then you were not interested enough to come out and hear the reports of the delegates, or to find out if your money had been spent wisely in sending the delegates to the Convention. From all appearances, you either have implicit confidence in your delegates—or you don't give a whoop! Now, if something goes wrong, the absentees will be the first ones to put up a big squawk, and holler the loudest, criticizing the ones who try to carry the local along—and, believe it or not, we have one of the best colored locals in the country—the best office equipment, and capable officers to care for your interests. With all of this, we have to have the co-operation and good will of the rank and file in order to make any progress, and in order to leave some inspiration for the youngsters who are to take our places. Your column wishes to thank the faithful few who attended the special meeting on July 22nd. I have a written report to make to the local of my activities at the Convention, whenever you wish to hear same . . . and again I thank you for permitting me to represent you at the National Convention."

We reproduce the foregoing quotation because the indifference which invites his pen-jab is an erosive element permeative in altogether too many locals for the individual and collective good. The member who adheres to a union only for the personal advantage which he feels may come to him is woefully shortsighted. One of the basic principles of unionism is embraced in the maxim—"In union there is strength." No matter what compensation is paid to officials—it is a disheartening task to be compelled to drag the whole load without the presence and co-operation of the rank and file. We have no doubt that Delegate Howard and his colleague, Edward W. Bailey, had a National Convention report well worth hearing, reading and remembering.

Worthy causes often move at a dilatory pace, but the voice demanding a return of orchestral music to the theatre is an expanding chorus. George P. Boutwell, Local No. 444, Jacksonville, who runs the music column in the Florida Searchlight, makes the following observations in a recent issue:

Twelve or fourteen years ago the talking came in and the orchestra went out, and since then there has been a gradual decrease in attendance, despite the huge salaries paid stars and feature attractions, running the cost of production into the millions. Until at the present time we hear them howling for relief. The public is hungry for good music in the flesh and blood, which has been proven by attending any place of amusement where live musicians are performing and notice the crowd congregate around the ones that are playing. The open air concerts over the country this summer are being patronized as never before. There must be a reason for this situation. Music via radio or the machine is all very nice, but it never will take the place of the personal contact of a fine band or orchestra of musicians and especially if you are personally acquainted with many of the group. All of which proves that the theatres need live musicians and the musicians need the theatre work, if the professional musician is not put into the discard in this generation. A diversification of entertainment will bring back the large attendance as in the days of yore. The large cities have already seen the "hand-writing on the wall" and the variety show and the name band orchestra has changed the losses into profits. How long will it

• CHIRON •

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take the industry as a whole to adopt the profit way instead of the double feature deficit way?

If there is anything more dull, monotonous, insipid, depressing, fatigue-producing and insomnia-generating, than two hours spent in a theatre without a note of music, we would await with patience to have someone tell us what it is.

Seattle will soon be looming larger on the 1941 northwestern horizon.

Word comes to us that Ralph Fetterman, of Lincoln, Nebraska, has passed away. For many years Ralph was an aggressive and constructive figure in the Midwest Conference, A. F. of M. Many Federation friends will regret his going at the untimely age of 62.

We are pleased to note the flourishing condition of Local No. 208, of Chicago. The organization has just celebrated its thirty-eighth anniversary. It has enjoyed a steady growth through hard times as well as good. During the past eight years its Ways and Means Committee has paid unemployed members nearly \$40,000 through the medium of various promotions—thus helping members to retain their membership standing through the worst stages of the depression. Ample and well-cared-for headquarters are maintained at 3934 South State Street. Its officers insist upon a strict observance of all Federation laws—both national and local. Its official monthly journal—The Music Master—is a creditable piece of work. We extend our congratulations.

According to press dispatches Los Angeles County has disclosed a census increase of 500,000 people during the decade now closing. In this connection we note announcement in the Local No. 47 Overture that a Los Angeles County Band has been made possible by an appropriation of \$15,000 by the Board of Supervisors. President J. K. Wallace points out to the membership:

"The sum of \$15,000, which has been set aside, means that we will be able to present musical programs through the medium of bands at public gatherings and over the radio. It is our earnest conviction that we will demonstrate during the coming year that our energies and abilities are of great value to our community, and that we will become recognized as a permanent part of Los Angeles civic life.

Looking to the county for support in this kind of a movement seems to be a new gesture. Board of Supervisor enthusiasm is usually confined to discovering what farmer can place the handsomest and best proportioned Durham or Short

SEE PAGE 7

FOR an IMPORTANT NEW MODEL ANNOUNCEMENT BY

## BUESCHERI

Horn bull on public exhibition. If bands, rather than bulls, are to be the blue ribbon winners—another score may be marked down for the cause of artistic development.

The "Testimonial Dinner" tendered Oscar Hill, under the auspices of Local No. 1, of Cincinnati, in honor of his election to membership on the National Executive Board of the American Federation of Musicians, was a tribute richly deserved. More than 400 invited guests surrounded the banquet board. "Music's voluptuous swell" was heard; the culinary lay-out was in accord with Cincinnati's finest traditions; the after-dinner oratorical barrage had a diamond sparkle and the exhilarating tang of the best wine. Federation representatives from a wide surrounding range of territory were among those present. The long years of retention in official duty by Local No. 1 is an indication of appreciation of Brother Hill's services more eloquent than words. The call to national service which he received at the Indianapolis Convention came in the natural order of things. As a member of the National Executive Board the Federation at large will know that it has the benefit of an experienced, broad-minded and capable official. We join in the chorus of felicitations with which he has been greeted.

Hitler took a little time off and visited Napoleon's grave. Napoleon was in sixty battles—forty in which he claimed to be on the victory side. If Hitler drew any inspiration in that hour of grave-side meditation it would be interesting to know if he fully recognized that after Malta and Austerlitz came the retreat from Moscow and the disastrous contact with Blucher and Wellington at Waterloo. Even a Dictator ought to have sense enough to pause occasionally and reflect whether wholesale murderous subjugation is worth while when the mortal climax is sure to be six feet of earth and the climacteric ceremonial of "Dust to Dust!"

Fair is the sight which men sometimes see—  
It is called "September Morn."  
But such a picture can ne'er compare,  
With western September corn.

## Band Concerts

(Continued from Page 15)

ship. Eighteen B-flat clarinets play in unison and with breath-taking speed such numbers as "Flight of the Bumble Bee", "Nola" and "Dizzy Fingers".

After a splendid rendition of Liszt's Rhapsody, LaBarre's "Hungry Six" swingers may step to the front of the platform and "get into the groove" as smoothly as the best. And why not, with such men as Ross Gorman, King Ross and Bernie Ladd? Yes, this band entertains as well as educates. It is setting a new trend in the concert band.

One could write on and on about this unusual unit. But in the end the best advice is for everyone who can go to the World's Fair and hear it in its daily concerts, either at the American Common or the Washington Monument and in its nightly broadcast of the magnificent Water Spectacle.

Managers and bandmasters are especially urged to hear this band, as it contains the germ of an idea that may be utilized to make concert bands as welcome to the average listener as the popular top-flight orchestras of the day.

In directing his band, Capt. LaBarre proves himself a showman as well as musicianly conductor.

### Bands for New York's Millions

IN the series of concerts given during the Summer at the various Municipal Pools and Recreational Centers in Greater New York, under the auspices of Mayor La Guardia and Local 802, that of August 6th, at McCarren Play Center (Brooklyn), was conducted by Captain Francis W. Sutherland, former member of the John Philip Sousa Band and conductor of the Strand Theatre Orchestra. (Today he is First Lieutenant Bandmaster of the famous Seventh Regiment in New York.) The program included works by Carver, Tchaikovsky, Debussy and Rubinstein. The cornet soloist, Raymond Crisara, played "The Land of the Free" by Rogers.

Two days later, on the 8th, a concert directed by Giuseppe Creatore was given in the Thomas Jefferson Play Center on Manhattan. This seasoned bandmaster led his ensemble through various transcriptions of the operas of Verdi, Bizet, Mascagni and Ponchielli as well as his own work, "A Dream". The soloist was Gloria Vanda, soprano.

The next concert, on the 13th, at St. Mary's Park East, the Bronx, conducted by Donald Voorhees of "air" program fame, presented works by Sousa, Herbert, Hartman, Offenbach, Pryor, Tchaikovsky, Ketelbey and Verdi.

Robert Hood Bowers conducted at the "Playground" in Jamaica on the 15th of August. The "Chinese Lullaby" listed on the program was composed by Mr. Bowers for the play, "East is West" and has been heard all over the world.

The East River Drive Park was the scene of a concert on August 20th. The conductor, Graham Harris, who has been musical director of the Stanley Theatre in Philadelphia and conductor three times at the Lewisohn Stadium, New York, gave a program which included works of Wagner, Offenbach, Bach, Chopin, Herbert and Tchaikovsky. Mr. Harris's transcriptions of Grainger's "Irish Tune" and "Reve D'Amour" were also played.

The concert on the 22nd, conducted by Eugene Plotnikoff, once director of the Paris Opera Company, at Lincoln Terrace Playground, consisted of the following compositions:

American Army	.....	Iastilli
Overture to "Cleopatra"	.....	Mancinelli
Gold and Silver	.....	Lehar
Selections from "Traviata"	.....	Verdi
The Sailor's Dance	.....	Herbert
Excerpts from "The Fortune Teller"	.....	Herbert
Farandole	.....	Bizet
Finale from Fourth Symphony	.....	Tchaikovsky

This was the eighteenth concert of the summer season which will extend well into September.

### Ernest Williams Music Camp

IN a concert given recently at the Hotel Governor Clinton, Kingston, New York, by the Ernest Williams Music Camp Band, a notable work by the conductor himself was played. It was natural that Dr. Williams, the founder and director of this music camp in the Rip Van Winkle country, should have chosen for his theme the incidents in the life of that sleeper of the hills. Dr. Williams explains that "Several years ago, I was caught in a sudden thundershower, while up in the mountains. And as I listened to the claps of thunder, the story of Rip Van Winkle, which I hadn't read for many years, came back to me. I felt as though it was being re-nacted before my eyes. Gradually, musical themes began to run through my head. It was then the idea came to me for the tone poem."

The composition opens with the Catskill

## AMERICAN SOCIETY OF MUSIC ARRANGERS

Recent Indorsement by American Federation of Musicians of Vital Importance.

The recent endorsement by the American Federation of Musicians of the purposes of the American Society of Music Arrangers is of vital importance.

This Society was organized during the latter part of the year 1937 and in May, 1938, a Constitution and By-Laws were adopted, the Constitution setting forth the objectives of the Society as follows:

- (1) to further the progress of our art;
- (2) to gain greater recognition of our work;
- (3) to establish a closer bond among members of our profession;
- (4) to provide opportunity for social discussion and analysis of our work;
- (5) to promote a mutual understanding with our contemporaries;
- (6) to work toward the fulfillment of the coordinate needs of all our members.

Realizing the importance of this movement, which already has accomplished a great deal, most of the leading arrangers in the country joined the organization.

Russell Bennett, one of America's leading composers and arrangers, is President; Adolph Deutch, First Vice-President; John Leopold, Second Vice-President, and Vernon Leftwich, Secretary, with an Executive Committee consisting of Arthur Lange, Felix Mills, Leigh Harline, Leonid Raab, Edmund Ross, Leo Arnaud and Charles Wolcott.

One of the first problems discussed was that of Copyright and the justice of arrangers having some share in Copyrights. That the fine arrangement of popular songs played over the air contributes much in helping to popularize a song and thus promote the sales cannot be denied. The outstanding standard arrangements made for the publishing houses also play their part in gaining acceptance of the number by the dance bands throughout the country. In view of this, it was only natural that the subject should be actively taken up. A great deal of research work was done in ascertaining how these matters were handled in other countries, and it was found that music arrangers were provided for in many of them. It was determined that steps be taken to bring about similar protection for arrangers in the United States.

In view of the fact that changes in the Copyright law were about to be considered by Congress, Mr. William Jennings Bryan, Jr., was appointed by the Society to act in their behalf at Washington. Mr. Bryan made two trips to Washington and talked personally with every member of the Copyright Committee. All of them were in favor of arrangers participating in Copyright benefits and most of them expressed surprise at learning that at present arrangers did not enjoy this right to participate. Mr. Bryan also interviewed many Congressmen and he has received definite promises of support for this movement on behalf of the arrangers.

While the Society does not assume in any way to actually regulate prices, their advice has been sought by locals of American Federation of Music in helping to solve price problems and considerable success has been achieved along these lines.

The headquarters of the Society are in Los Angeles in the Halliburton Building, 1709 West Eighth Street.

theme, a rugged, savage passage that typifies the mountains and the Indian legends, and gently changes to the quieter music of the little Dutch town at the foot of the Catskills. The lazy-going tone of the saxophone ushers in Rip Van Winkle but is soon interrupted by Dame Van Winkle's shrill nagging. Later Rip goes into the mountains where the crew of the Hendrik Hudson is playing nine-pins. There follows a musical drinking scene with Rip quaffing at the jug. He awakens to the strains of a lovely pastorella, a tender reminder of the Catskill mountain theme. The tone poem then carries him back to his village and to the peace and comfort of his old age, despite the amazing changes he witnesses.

So American in theme and so gently humorous in spirit is the composition that bands throughout the country are including it in their repertoires. It is serving not only to enhance Dr. Williams' reputation as one of America's outstanding composers of band music but to call attention to the Catskill region as a source of inspiration.

## HERE'S A 'DOMESTIC' BLENDED WITH 'TURKISH'

TO BRING OUT HER FINER QUALITIES

By JACK REBOCK

USE your imagination. Visualize, if you will, a "dream" walking. Born in the land of the free and the home of the brave. Her parents came from Turkey.

That makes her a "Domestic" blended with "Turkish". It sounds like an ad for cigarettes, but it isn't. When the smoke clears you'll find, I hope, that with her Turkish blend are also associated several American varieties, in the correct proportion, to bring out her finer qualities. She has a song in her heart which lingers when you hear it—a song without words—but you know the words. She's got rhythm—rhythmic that gives you that "old feeling"—that indescribable certain something. Her uncoordinated movements have a meaning all their own. If your "down beat" is as good as it used to be, you'll do all right by her. If it isn't, you'll certainly get over her smooth parts. All of her is in the modern idiom. Get together and enjoy her fragrant aroma while you're SWINGING A TURKISH TOOTSIE.

The blend of Turkish, coupled with her typical American varieties is primarily designed to produce a mellow flavor of satisfaction.

If, after you've worked on her, she pleases you—swell! If you don't get a lift out of this Domestic-Turkish Trophy—I'm sorry. But what the heck—we've both had some fun.

The October issue of INTERNATIONAL MUSICIAN will mark the first anniversary of the appearance of my column. Watch for a swell number to celebrate this birthday called, LOVABLE LADIES.

### SWINGING A TURKISH 'TOOTSIE'

Jack Rebeck

Lively (as they like it)

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In This Issue

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# Television

TELEVISION will be given its greatest opportunity this winter, provided (and it's the same old story, of course), that a satisfactory set of standards is developed. To further this end, and to pave the way for the entrance of the advertiser into television, the National Television Systems Committee has been organized under the auspices of the Radio Manufacturers' Association, to act as a representative medium for the entire television industry.

The duties of the television committee as outlined by Dr. W. R. G. Baker, chairman of the committee and director of the RMA engineering department, are as follows: (1) The committee must assume the responsibility of determining the basic standards for a system of television; (2) these standards must be broad enough to allow for experimentations of new inventions and to permit full utilization of new scientific tools, and (3) although no deadline has been set for the deliberations of the committee, they must remember that time is a most important factor.

That the Federal Communications Commission has no intention of interfering with the operations of the committee was made clear when James L. Fly, chairman of the FCC, spoke at their first meeting. Mr. Fly stated that the commission will cooperate in every way, but the heavy load is now on the shoulders of the National Television Systems Committee.

"The job of deciding when television will be ready for commercial operations is yours", he continued. "To this body we expect to come back because the FCC must rely on it before adopting any single set of standards. We have no alternative but to move forward with you gentlemen."

Panel chairmen to head groups to study the various phases of the industry have been appointed by the committee. They include the following:

1. System Analysis, on foreign and proposed American television systems—P. C. Goldmark, Columbia Broadcasting System.
2. Subjective Aspects, on television system characteristics—A. N. Goldsmith, Institute of Radio Engineers.
3. Television Spectra, on sound and picture channel widths and locations—J. E. Brown, Zenith Radio Corporation.
4. Transmitter Power, also power requirements of picture and sound channels—E. W. Engstrom, Radio Corporation of America.
5. Transmitter Characteristics, on essential systems—B. R. Cummings, Farnsworth Television and Radio Corporation.

## HOT CHORUSES

STYLED IN THE MODERN MANNER  
Original Tunes—Swing or Sweet, Special Arrangements—4-10 men. ANY INSTRUMENT, 5 for \$1.00; 15 for \$2.00. Arranged to suit your style and ability; may be exchanged if too difficult. **STRING BASS** Hot, "Walking Bass," Chord Solo, \$2.00. **GUITAR**, "How to Play Hot Chord Solo," \$2.00. **VARIATION** Hot Solos. Display your technique. \$1.00 per chorus: Piano Acc., 50c; Orchestra Acc., \$1.50. Any Instrument, C. O. D., 15c Extra. **SPECIAL ARRANGEMENTS** in most distinctive style, featuring Hot Choruses, Sax or Brass, 2 or 3 Ways, triple or double tongue background. State combination and style; 4-10 men.  
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YOU, TOO, WILL PLAY BETTER WITH A "MY MASTERPIECE" REED  
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the public, he continues, than has heretofore been demonstrated. DuMont Laboratories, Inc., also announced the appointment of G. W. Hudson of Richmond, Va., as factory representative in Eastern Tennessee, Virginia and the Carolinas. For years Mr. Hudson was general manager of the Hudson Supply Company of Richmond, and has been instrumental in selling several composite broadcast transmitters and large centralized sound systems for industrial plants. He has also been instrumental in the design of special equipment for the government.

THE multi-unit chassis now assembled by the DuMont organization will simplify television set production, according to Dr. Thomas T. Goldsmith Jr., Director of Research for that company. By breaking down the intricate details of television reception into several units which go to make up the complete receiver, explains Dr. Goldsmith, the assembling, testing and servicing are greatly simplified.

In the latest Model 195 DuMont television receiver there is a five-unit chassis construction. The first unit is the power unit; the second is the r.f. tuner with provisions made for five channels. The picture intermediate-frequency assembly makes up the third unit, and the fourth consists of the sound i.f. and a.f. chassis, with phonographic attachment facilities provided.

The fifth unit is the cathode-ray control assembly. This contains the final stages of the video amplifier, the coupling circuits and the d.c. reinsertion circuit to the grid of the cathode-ray tube. It also contains the synchronizing separator tubes which pick off the peaks of the video signals and apply them to sweep oscillator tubes, through suitable frequency discriminating networks.

This five-unit assembly makes it easy to test each of the five chassis individually. Modifications may be made also in the receiving circuits without outmoding the remaining chassis which are not affected by the desired changes. It also maintains standardized building and testing of the major portion of the receiver, in case one locality may require a different series of channels from another.

IN a recent television poll conducted at the World's Fair by National Newspaper Enterprises, it was revealed that 88 per cent of the visitors polled believe television has improved, with only 12 per cent dissenting.

Queries and answers were as follows: What is your impression of images appearing on television screen? (Ans.: Good reception, 100 per cent; poor reception, 0.00 per cent.)

What is the best time available for you to view televised programs? (Ans.: Morning, 5 per cent; afternoon, 16 per cent; evening, 79 per cent.)

What would you be willing to pay for a combination television and radio receiver? (Ans.: \$100, 56 per cent; \$200, 37 per cent; \$300, 12 per cent.)

If receivers were placed on the market at the price you designate, would you buy one in 1940, 1941, 1942? (Ans.: 1940, 44 per cent; 1941, 25 per cent; 1942, 31 per cent.)

Musical programs rated: Jazz, 25 per cent; symphonies, 75 per cent. Baseball, football and boxing were the popular choices in sports.

"RETAILING" reports that several manufacturers have severely chided the dealers who have been hiding television sets in special rooms and practically covering them with "don't touch" signs. They insist that the people should be encouraged to become more familiar with television, and that it should not be treated as something so mysterious as to be beyond human understanding.

Department store surveys conducted by "Retailing" revealed that fashion, musical and light entertainment programs appeal to the women, while the men, of course, prefer the sporting events.  
—GENE HODGES.

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Musette et Tambourin, Nivard	4	.60
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Fantaisie De Concert, Avon	4	1.00
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Fantaisie Italienne, Delmas	5	1.25
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Choral and Variations, Delmas	4	1.00
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SEE PAGE 7

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Brass and Reed . . . Send for Our "FREE POINTERS" NAME INSTRUMENT  
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WHEN WRITING TO ADVERTISER, PLEASE MENTION THE INTERNATIONAL MUSICIAN

# Stage Shows

It is a fact that the success of theatre operation depends on good shows. Unfortunately, theatre men in their business-building schemes frequently forget this. The result is a succession of experiments which have nothing whatever to do with good theatre, but which stimulate public curiosity for a time, only to be discarded for other ideas which in turn become boring after the initial excitement has worn off. One week "a market basket to the winner" is the bait; the next, the lucky one gets his rent paid; another week it's an automobile; always some bigger and more expensive soporific to make the audience forget it is being shown a poor film.

Had these exhibitors continued their stage show policies, they would not be compelled to resort to such tricks, but would have, in vaudeville, top-flight bands, or other stage presentations, an effective balance for occasionally poor pictures. However, they chose the course of distraction rather than attraction—and now they are in an extremely unenviable position. However, this Autumn, they have a chance to rectify their mistakes and start a stage show policy with top-flight bands the chief drawing card. Let's hope they don't get caught again in the toils of merchandising and lavish give-aways which fool no one but themselves.

## Summer Calvacade

The first anniversary of continuous shows was celebrated with much fanfare and Stepin Fetchit heading the program, at the Irving Theatre, Wilkes-Barre, Pa., August 15th to 17th. It did capacity business during several performances.

Manager Bill Evans of the Post Street Theatre, in Spokane, Washington, has had his vaudeville in full swing all summer. The Carmen Theatre, in Philadelphia, has also been operating its stage show policy throughout the summer months.

## Fall Openings

A GOOD crop of Fall vaudeville openings seem to indicate considerable progress of the much desired change of policy. The Adams, Newark, N. J., re-opened August 30th, with George White's tabloid "Scandals" on its stage. This theatre, closed for some time, will play stage shows intermittently as they become available. The RKO-Schline Strand of Syracuse re-opened August 30th with a vaudeville policy, getting Cab Calloway on September 13th. The State, after a ten-week summer layoff, re-opened August 30th with a booking including the Andrews Sisters and Lou Breese orchestra. Sam Kaplan again is directing the eight-piece pit band. Loew's State, Cleveland, got ready its backstage dressing rooms for Mickey Rooney and company, the week of September 5th. In opposition, the next-door RKO Palace lined up Ben Bernie for the same week. At the opening, the week before, Charlie Barnet was the big talk.

Charlie Barnet's band was the draw for opening ceremonies at the Colonial Theatre in Dayton, Ohio, on August 23rd. Orrin Tucker and Bonnie Baker opened the RKO Boston, the week of August 15th. In Philadelphia, vaudeville returned to Fay's, September 7th, and, in nearby Camden, the Towers resumed stage shows August 23rd. The Carmen started the Fall season August 23rd with a Major Bowes' Unit.

The Rialto, in Louisville, added vaudeville September 30th, using top-flight bands and vaudeville acts. According to William R. Brown, manager, the Metropolitan in Providence opened about September 15th. Shea's Hippodrome Theatre in Toronto resumed vaudeville with a midnight show September 1st.

Good box office showings last season prompted the Colonial Theatre, Detroit, to return to its stage show policy, starting September 22nd. The house, operating near the downtown area, has recently undergone extensive remodeling.

T. D. Kemp, Jr., manager of Southern Attractions, reveals that his circuit through the southeast this season, "the best circuit we've ever had", is booked solidly through Christmas. Some of the towns which have been booked are: in

West Virginia—Clarksburg, Beckley, Logan and Bluefield; in North Carolina—Winston-Salem, Durham, Rocky Mount, Raleigh, Charlotte and Asheville; in Virginia—Newport News and Norfolk; in South Carolina—Charleston, Spartanburg and Greenville; in Georgia—Atlanta; in Tennessee—Knoxville; and in Alabama—Anniston and Birmingham. The units include a six-piece band which will be augmented by eight or ten local musicians.

## Straws in the Wind

ACTUAL statistics of two theatres in Buffalo, Shea's Buffalo and 20th Century, show that, for the season which ended last June, vaudeville drew far more dollar volume than did straight film policy. A gross of \$620,000 was rolled up, more than enough to encourage continued use of vaudeville for these downtown theatres. The average for the Buffalo with name vaudeville weeks was \$18,308, its year-round weekly average about \$12,500. The Century's weekly average with name vaudeville was \$14,754, while its average with straight pictures was \$8,000.

The best gross at the Buffalo during the year ending last June was that of the November 3rd week, when Horace Heidt broke a six-year house record, garnering \$24,000. A close second was Gene Krupa's \$23,700, during the week of December 1st. Third in the running was Benny Goodman's Band with a fine \$23,200 in September. In the new fiscal year, grosses have been running much the same, with the difference that more name vaudeville shows have been used.

Another convincing proof that a vaudeville policy can be made to pay, with second-run films and stage attractions of average merit, is provided by box-office figures at Loew's State, New York. The theatre grossed \$1,026,500 from the first week of September, 1939, to the last week of June, 1940. This amount compares favorably with grosses of theatres that are fed first-run films.

## TOP-FLIGHTERS

### New York

XAVIER CUGAT had two excellent weeks at the Paramount, the first ending August 8th grossing \$50,000, the second, \$37,000. For the fortnight ending August 29th, Cab Calloway held sway, with the first week showing \$45,000 and the second, \$38,500. The show would have been held over but for previous commitments.

At the Strand, Will Osborne, for his second week, ending August 8th, brought in \$38,000, and would have been held over for another week had there not been previous bookings. It was gratifying, too, to see the way tickets were sold, when Phil Spitalny took over. The week ending August 15th, his first, the gross was within nudging distance of \$50,000, the second best this theatre has ever chalked up in its pit-band policy. For the week ending August 22nd \$43,500 was the add-up, and for his third week, ending August 29th, \$40,000. Three very heavy draughts, if you ask us.

The Ciro Rimaac orchestra, with in-person talent, Henry Armetta, and Betty Hutson, tallied up a splendid \$27,000 for the State, the week ending August 29th.

### Buffalo

BEN BERNIE'S orchestra at the Buffalo spaded out a splendid \$17,500, the week ending August 15th. For the week ending August 29th, Orrin Tucker and the ubiquitous Bonnie Baker were on the stage, with \$25,000 swept into the money-bags.

### Baltimore

ORRIN TUCKER and Bonnie Baker, at the Hippodrome the week ending August 8th, headed to a wabambo \$21,300. Best business in several blue moons.

### Boston

ORRIN TUCKER on the stage of the Boston, the week ending August 22nd, clocked up a neat \$20,000. A mighty good start for the city's vaudeville season.

### Chicago

FOR the week ending August 8th, Gene Krupa's band at the Chicago upped business to a dizzy \$43,000. The following week Tony Martin took over, simmering along to a so-so \$34,200.

The week ending August 15th, the State-Lake treated itself to Count Basie's orchestra and a luscious \$16,700.

At the Oriental Sammy Kaye's band accounted for a fine \$18,200 the week ending August 15th; for the week ending August 29th, Shep Fields rang up a similar \$18,000.

### Detroit

THE Michigan brought in a rich harvest, the week ending August 22nd when Jimmy Dorsey's orchestra zoomed the total up to \$25,000.

### Milwaukee

THE humidity couldn't put a damper on the returns of the Riverside, the week ending August 8th. Bill Carlsen's orchestra was there. A very creditable \$8,100 was the take. For the week ending August 22nd, Joe Reichman pulled in a first-rate \$10,000.

### Indianapolis

CLYDE McCOY'S orchestra at the Lyric turned in an okay \$11,000, the week ending August 22nd.

### Omaha

SAMMY KAYE at the Orpheum, the week ending August 15th, holed out a terrific \$22,000.

### Minneapolis

IT was that bang-up stage show, Sammy Kaye's orchestra, that drew them in at the Orpheum, the week ending August 22nd, with a lavish \$16,000 garnered. The week before and the week after, Sammy Kaye, the totals were respectively \$6,100 and \$7,500.

### Kansas City

AT the Tower, Clyde McCoy's orchestra on the stage pulled off a sweet \$9,000 the week ending August 8th.

### Los Angeles

COUNT BASIE on the stage (and Bing Crosby on the screen) at the Paramount zoomed receipts for the week ending August 29th to a high \$24,000.

## LEGITIMATE

### New York

FOR a lady, "Dubarry" at the 46th Street Theatre is making some rather hefty jumps. The weeks ending August 3rd, 10th and 17th, she potted along with \$16,000, \$16,500 and \$17,000. But in the week ending August 24th, she hurdled to a fine \$21,500.

Another jolly jumper is "Hellzapoppin'". Even during the hot weather, the week ending August 3rd, that is, it showed excellent profits. But the two following weeks, up it sprang to \$24,000 for each, while for the week ending August 24th, it vaulted to an admirable \$28,000.

The Shubert's "Higher and Higher" should, from its name, have been in the same class, but unfortunately the very first week after its resumption, August 5th, it began to dwindle, with \$15,000 to show by August 10th, and only about \$9,200 from then to August 17th. It closed August 24th, with \$12,000 added up for its last week. Altogether it had a run of 108 performances.

"Louisiana Purchase" at the Imperial kept an even pace throughout August, and was easily the best grosser on Broadway. The four weeks ending August 3rd, 10th, 17th and 24th registered respectively \$31,000, \$33,000, \$32,500 and \$34,200.



Sole Agents for New York and Philadelphia:  
**PIETRO DEIRO ACCORDION HEADQUARTERS**  
48 Greenwich Ave. 1237 West Girard Ave.  
New York, N. Y. Philadelphia, Pa.

### Atlantic City

"TOBACCO ROAD" with John Barton grossed approximately \$5,500 at Garden Pier theatre the week ending August 10th.

Tried out in the Garden Pier theatre for five days ending August 17th, "The Little Dog Laughed" drew a disappointing \$12,000 for the run.

### Chicago

THE very profitable six weeks' try-out run of "Hold Onto Your Hats" at the Grand touched the finish line August 24th in a blaze of glory and headed for Philadelphia for a short bow before setting up in New York. The last four weeks, the



An Ensemble Scene in Al Jolson's "HOLD ON TO YOUR HATS"

first three extremely hot and the last cool, it ticked off respectively \$21,000, \$19,500, \$20,500 and \$25,000.

"Life with Father" at the Blackstone is a cinch for a long time to come. A comedy off the beaten theatrical track, it seems to be just what folks have been craving. The four weeks ending August 24th it soared skyward to the zoom of \$11,500, \$14,000, \$14,300 and \$17,000. The house is already planning a special Christmas celebration.

### Boston

"THE LITTLE DOG LAUGHED" on the other side of its mouth, when box office receipts began to dip to closing out lows. August 24th was the final date for this ironical fantasy with music, by Harold J. Rome and Joseph Schrank. The "Little Dog" will return to New York, according to present plans, for rewriting and recasting of some principals. Then it will go out on the road again. The one week of its performances tallied \$12,000.

### Memphis, Tenn.

THE five-week season of the Memphis outdoor operettas wound up \$4,000 to the good. The final production, "Chocolate Soldier", realized \$7,800, a very good (Continued on Page Thirty-one)

THE **PEDLER** CO. . . ELKHART, INDIANA

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SUPERIOR QUALITY

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# »» TRADE TALK ««

We welcome to the advertising columns of THE INTERNATIONAL MUSICIAN the National Dobro Corporation of Chicago, Ill., manufacturers of electronic and amplifying guitars and mandolins, and Simeon Bellison, First Clarinet of the New York Philharmonic Orchestra and well-known pedagogue. We also welcome the return of G. Langenus, Inc., Port Washington, L. I., N. Y., manufacturer of clarinet and saxophone mouthpieces, and the W. F. L. Drum Company, owned and operated by William F. Ludwig of Chicago, Ill.

## National Triplet Trio

Three popular young lads, the well-known Plut triplets, received many compliments for their fine performance at the recent National Music Convention. Herman, Joe and William have just passed their twelfth birthday and are already accomplished musicians on the



THE PLUT TRIPLETS

electric guitar. They are shown with their favorite instruments—genuine "Nationals"—which were prominently displayed at the convention as the leading electrics.

The National Dobro Corporation has just released a sparkling new 1941 catalogue crammed full of useful ideas for the guitar artist. Included are some fifty Hawaiian Guitar Tunings and an unusual string chart to assist the artist in getting proper strings for special tuning.

## One Drummer Boy's Career

"My Life at the Drums", by the drum-famous William (Bill) F. Ludwig, is the title of a new biographical booklet that is published by him and his drum manufacturing firm. It represents over fifty years of drumming and drum making.



WILLIAM F. LUDWIG

The booklet is free to all drummers and to those interested in the art.

William F. Ludwig first started to advertise in the columns of THE INTERNATIONAL MUSICIAN in 1910. And his first ad at that time was for his foot-pedal, which in a few years made his name famous around the drum world.

Three years ago, after severing connections with his old firm, with the introduction of a newer, improved foot-pedal, he developed the W. F. L. Drum Company, which has become a leader in its field today. Starting with three employees in 1937, the plant now employs fifty workmen, and the drum line is complete to pedal tympani, tunable tom-toms, foot-pedals, bass and snare drums, a hundred and one drum accessories and bell-lyras.

"Bill" Ludwig is affectionately known to thousands of professional musicians. He no doubt enjoys the largest personal acquaintanceship among drummers of any single man in the music profession. He became a member of the Chicago Federation of Musicians in 1897—forty-three years ago—and has retained his membership to date. There is another Bill Ludwig Jr., also a member of the Federation, and talented as his father as a pianist and drummer. Bill, Jr., is now twenty-three years of age and an active member of the W. F. L. firm.

Bill, Sr., deals with many humorous and serious episodes in his book. If you have ever held a pair of drum sticks in your hand, you will be fascinated by the unusual story of an unusual member of our profession.

The W. F. L. Drum Company also invites you to send for their free drum catalogue. Address your communications to William F. Ludwig or to the W. F. L. Drum Company, 1728 North Damen Avenue, Chicago. Old friends of the profession may want to drop Bill a personal note; he would welcome that, as he enjoys correspondence with drummers from all parts of the world.

"My Life at the Drums" is really worth your attention, so send for it. It is free.

## "The Daddy of Piano Accordion"

Pietro Deiro, America's master accordion artist, has changed to the Acme Accordion. His decision is due to the fact that Acme is the accordion that meets his requirements. Pietro says: "My life's ambition has always been to play an accordion made by men who would collaborate with me as to the advantages of certain improvements." We have touched every vital point that has been the accordionist's problem. Together



PIETRO DEIRO

we agreed that we had to make it a different accordion; we had to improve it without eliminating effects and add to the tonal qualities. Pietro said: "Most important of all, I want to pick up my accordion and touch one button and have the desired combination. This arrangement had to be centered to avoid skipping passages. Secondly, the style had to be different and compact. Last, but not least, when adding all of these necessary improvements, the accordion had to be truly a portable organ." After many months of experimenting, Acme has produced and presented to Pietro the Acme Super-A model, inspired by Pietro and made possible by the diligent efforts and accomplishments of the Acme Accordion Company, Inc.

## Fred Gretsch Catalogue

The Fred F. Gretsch Manufacturing Company of Chicago and Brooklyn issued a new Gretsch Drum Catalogue in August. This compact book includes everything in drum supplies from drum ears and hooks to bass drums and tympani. The Gretsch Company will be pleased to forward it to any reader upon request.

## G. Langenus, Inc.

When a concern has to increase production steadily over a period of two or three years and still has a difficult time keeping up with the demand for its product, that concern really must have something!

That is exactly the predicament that G. Langenus, Inc., of Port Washington, N. Y., finds itself in time after time. The demand for, and sale of, Langenus clarinet and saxophone mouthpieces presents the problem, albeit a pleasant one, of greater production while maintaining the same high standards that are usually possible only in the manufacture of small quantities.

The list of musicians who use and enthusiastically recommend Langenus mouthpieces reads like a "Who's Who" in the music world. And well it might, because Langenus mouthpieces are made of the very finest rubber obtainable.

G. Langenus, Inc., also carries a full line of wind accessories, solo and chamber music. Write for their catalogue. You will always find them more than ready and eager to serve to the fullest extent. The address is: G. Langenus, Inc., Port Washington, N. Y.

## Simeon Bellison

Simeon Bellison, whose story appeared in the August issue of THE INTERNATIONAL MUSICIAN without any fore-knowledge on his part, is the director of the Bellison Clarinet Ensemble, composed of his star pupils. This ensemble, composed of fifty woodwinds, includes all of the woodwind family except the saxophone. Their concerts have received favorable notices from the New York music critics. Mr. Bellison has also made four records of his clarinet solos, which include the Concerto Rondo

in B-flat Major, Mozart-Bellison; the Beethoven-Bellison Variations on a Theme of Mozart, Richard Wagner's Adagio, the Tchaikovsky-Bellison "Autumn Song," and the Quintet in A Major for Clarinet and String Quartet by Mozart.

Mr. Bellison will be glad to hear from any of his former pupils who care to write him, and states that he will be pleased to answer any questions they propound.

## Two of a Kind

The M. Grupp Music Studio has recently released a thirty-two page "free" booklet entitled "The Answer to Wind-Instrument Playing Problems." It contains in its pages comments by such great wind-instrument players as Tommy Dorsey, Harry James, Benny Baker, Jimmy Dorsey, Ziggy Elman, Jack Teagarden, Larry Teal, Louis Armstrong, Henry Wade, Miff Mole, Alfe Evans, Mannie Klein and many others. It also tells how it is possible for out-of-towners to adopt the M. Grupp Method of Natural Wind-Instrument Playing. This, in the light of the following, should be of interest to wind-instrumentalists who have playing problems.

M. Grupp, who is internationally known as a wind-instrument teacher and author of "In the Name of Wind-Instrument Playing," one of the best-sellers in many a year, has been causing a great deal of comment among wind-instrumentalists. During his career as a teacher he has proven that he can eliminate any playing difficulty with which a wind-instrumentalist may be confronted.

He always gets to the root of one's playing trouble and applies a cure. He has thus solved the playing problems of many a fine wind-instrumentalist. Two of the basic principles of his system are mind and natural playing control. His whole psychology of teaching is based mainly on these two principles. His surprising achievements are a testimonial of the strength and soundness of the theory of his method of teaching.

## Brilhart Enduro Reed

One of the greatest improvements in reed construction has just been perfected by Arnold Brillhart, owner of the Enduro Company. The Enduro reed is the only reed in the world made of "Tonalin," a new secret formula material that gives the tonal quality of the finest cane.

A patent has just been applied for in Washington covering a unique discovery and improvement in this reed. This new reed, completely re-designed by Mr. Brillhart, is now grained so that it has the exact appearance of the normal cane reed. The quality, intonation and brilliance of this reed is now comparable to the finest cane reed and has none of the drawbacks of the old-fashioned wooden reed.

The new Enduro clarinet reed is perfected to such a degree that many fine symphony men have played this reed in comparison with their regular reed for an audience, and in most cases the Enduro reed was chosen as having the better quality. It will not absorb moisture; consequently, it is always ready to play without wetting. It will give many months of continued service and remain in the same playing strength all the time.

In purchasing these reeds the customer is allowed to try as many as he wishes on his own instrument. As these reeds are tried, they are sterilized in alcohol and are completely sanitary.

The development of this new reed is one of the greatest boons to the saxophonists and clarinetists in reed history. Mr. Brillhart has a strict policy of personally testing every reed and every Brillhart mouthpiece that he sells. This insures

complete satisfaction and is greatly responsible for the tremendous success of these two modern products.

## Fred A. Holtz, Sr., Honored

Fred A. Holtz, President of the Martin Band Instrument Company and National President of the Association of Band Instrument Manufacturers, was honored recently by the American Legion when National Commander Raymond J. Kelly awarded him the Legion medal for out-



Legion Commander Raymond J. Kelly Awards Medal to Fred A. Holtz, Sr.

standing service to the community during 1939. The presentation took place in Elkhart, Ind. Mr. Holtz is exceedingly proud of this award. He was re-elected president of the National Music Dealers' Association at its convention in Chicago in August.

## CHAUTAUQUA SEASON CLOSES

(Continued from Page One)

Escamillo; Gean Greenwell, Zuniga; Hugh Thompson, Morales; Pauline Pierce, Mercedes; Helen Van Loon, Frasquita; Warren Lee Terry, Remendado, and David Otto, Dancairo. All the principals excelled in diction, making the performance a significant one. The entire production was under the supervision of Albert Stoessel. Alberto Bimboni, the orchestra conductor, welded the principals, chorus and orchestra into a thrilling whole.

On Tuesday evening the Chautauqua Symphony Orchestra presented a varied program which included the Beethoven Symphony No. 5 and arias for soprano, tenor and baritone. The soloists were Meta Westlake, soprano; Donald Dame, tenor, and Hugh Thompson, baritone.

On Wednesday evening the orchestra gave its final concert, with Albert Stoessel in the dual capacity of conductor and violin soloist. The program included the "America" Symphony by Bloch, and the Concerto for Two Violins in A Minor of Vivaldi, with Mr. Stoessel and Mischa Mischakoff as soloists.

The final musical program on Saturday, August 24, was a recital by Grace Moore of the Metropolitan Opera Association, with Isaac Van Grove, accompanist. Miss Moore included in her program the arias "Il est doux, il est bon" of Massenet and "Un bel di vedremo" from "Madame Butterfly" by Puccini.

Thus came to a close the Sixty-seventh Annual Chautauqua Season, during which the Symphony Orchestra presented twenty-one programs, all under the direction of Albert Stoessel, and the Opera Association presented "The Gondoliers" by Gilbert and Sullivan, "The Bartered Bride" by Smetana, "The Inquisitive Women" by Wolf-Ferrari, "Faust" by Gounod, "The Devil and Daniel Webster" by Douglas Moore and "Carmen" by Bizet. All the operas were sung in English and were conducted by Alberto Bimboni.

# OFFICIAL PROCEEDINGS

Forty-Fifth Annual Convention—American Federation of Musicians

INDIANA BALLROOM, INDIANAPOLIS, INDIANA

## FOURTH DAY

MORNING SESSION

### RESOLUTION NO. 65

Be It Resolved, That the Federation assumes exclusive jurisdiction over network broadcasting, and the incoming Executive Board is hereby instructed to forthwith establish scales for network broadcasting commensurate with the extent of the networks, and

Be It Further Resolved, That members of the American Federation of Musicians be and hereby are prohibited from playing sustaining network broadcasts except in conformity with the scale established by the incoming Executive Board.

HERMAN KENIN,  
JOHN A. PHILLIPS,

Local 99.

CARLON L. WEBER,  
O. R. McLAIN,

Local 74.

The Resolution is withdrawn with the consent of the Convention.

### RESOLUTION NO. 67

Whereas, In certain cases the board and room value has been added to the weekly salary in order to assess the amount of 10% an orchestra should pay to the local and Federation;

Therefore, Be It Resolved, That in the event this is correct the same be clarified and added to the traveling prices and conditions in Article XIII, Traveling Orchestras.

A. DOWELL, Local 149.

A favorable report is submitted. Discussed by Delegates Dowell and A. Rosenberg.

President Weber rules that the interpretation of the law to the effect that 10% tax on board and room is correct. The Convention concurs.

The favorable report is adopted.

**RECOMMENDATIONS OF PRESIDENT**

For each 15 minutes (or less) of recorded music, to be on one side of a disc, with or without commercial continuity or announcements, the rehearsing and recording of which does not exceed one hour, per man \$18.00

If 15 minutes of recordings is finished and additional recording is made, then for each 5 minutes or less of recorded music, per man extra 6.00

For each such extra 5 minutes of recorded music, 20 minutes may be used for recording and rehearsal. Leader, double price.

These rules do not apply to recordings made for local and non-commercial purposes.

They do not apply to auditions. All such services come under local autonomy.

Overtime in rehearsals only, for each 15 minutes or less, per man, \$3.00.

For recordings by symphony orchestras the International Executive Board stipulated the prices and regulations as follows:

For two hours recording, not to exceed forty minutes playing time in each hour, per man \$28.00

For each additional one-half hour or fraction of one-half hour, per man 7.00

The intermissions for symphonic recordings to be divided by the contractor so as not to interrupt proper recording of symphonic works.

You will note that for the price of \$28.00 two hours recording may be had, which recording must not exceed forty minutes playing time in each hour. Then we provide for price of each additional half-hour or fraction of half-hour. Inasmuch as in the additional half-hour it is not provided how much playing time there may be in same, it is but natural that inasmuch as during the first two hours of recording, playing time must not exceed forty minutes in each hour, it follows that correspondingly in the overtime a similar restriction should apply. Therefore, I suggest that the second paragraph of the section above quoted be changed to read as follows:

For each additional one-half hour or fraction of half-hour in which the playing time must not exceed 20 minutes, per man 7.00

The report is favorable and the Convention agrees.

As I did in previous conventions, I again request that the second paragraph of Section 2-D, Article X, page 65, should be changed so that the more than exacting 50 per cent tax be abrogated and a tax of 15 per cent be placed in lieu thereof.

The reasons for these recommendations are fully explained in the President's Report.

The Committee amends the Resolution by adding the provision that "the Local to receive all the tax," and report the amended recommendation favorably.

Discussed by President Weber, Delegate Moses Wright, Treasurer Brenton, an amendment is offered that 10% be given to the Locals—5% to the Federation. The amendment is lost.

The Committee amendment is defeated. An amendment is offered that the 15% tax be divided 50% to the Local, 50% to the Federation.

The amendment is defeated.

An amendment is adopted that the entire 15% shall go to the Federation.

The recommendation as amended is adopted.

**RESOLUTION NO. 68**

All contracts between agents and members must contain a clause that during the first and second half of the first year of the contract, the agent must procure at least twenty weeks employment for the member in each such half year and furthermore, during every other of the following year or years of the contract, he must secure at least forty weeks employment for the member each year.

A member shall have the right to cancel a contract with an agent who does not strictly conform to this rule, but such cancellation must be made directly after the expiration of the half year or year, as the case may be.

JACOB ROSENBERG,  
HARRY A. SUBER,  
ROBERT STERNE,  
Local 802.

The Resolution is reported favorably and is adopted.

**RESOLUTION NO. 69**

Whereas, The absence of a standard form of contract between agents and musician members has resulted in the practice of agents and musician members entering into various and different types of contracts often to the detriment of the interest of our membership and our Federation; Now, Therefore, Be It

Resolved, That the International Executive Board be requested to design and approve a standard form of contract to be used by all agents and musician members hereafter.

JACOB ROSENBERG,  
ROBERT STERNE,  
HARRY A. SUBER,  
Local 802.

The report of the Committee is favorable.

The Chairman of the Law Committee states that the Executive Board must be given leeway to adjust legal and technical difficulties.

The Convention agrees and the Committee report is adopted.

**Nomination of Officers.**

The following are nominated:

**For President:**  
JAMES C. PETRILLO

**For Vice-President:**  
C. L. BAGLEY

**For Secretary:**  
FRED W. BIRNBACH

**For Financial Secretary-Treasurer:**  
HARRY E. BRENTON

**For Members of the International Executive Board from the United States:**

CHAUNCEY A. WEAVER  
JACOB ROSENBERG  
EDDIE LOVE  
J. W. PARKS  
A. C. HAYDEN  
OSCAR F. HILD  
EDWARD P. RINGIUS  
JACK B. TENNEY  
RAYMOND J. MEURER  
JOHN E. CURRY  
MOSES E. WRIGHT, Jr.  
PHIL A. McMASTERS  
J. W. GILLETTE

**For Member of the International Executive Board from Canada:**

WALTER M. MURDOCH

On motion, the Convention votes to send the full quota of delegates to the A. F. of L. Convention, six to be sent, four to be elected.

**For Delegates to the Convention of the American Federation of Labor:**

EDWARD M. CANAVAN  
A. REX RICCARDI  
FRANK B. FIELD  
C. L. BAGLEY  
HARRY J. STEEPER  
ANTHONY J. KIEFER  
GEORGE D. MOYER  
CHAUNCEY A. WEAVER  
GEORGE E. MURK  
JAMES D. BYRNE  
VINCENT CASTRONOVO  
LOUIS MOTTO  
ROY W. SINGER  
G. PIPITONE

Announcements are made.

On motion, the Convention designates that a special order of business for the election of officers is set for Friday at 11:00 A. M.

Recess is taken at 12:00 Noon.

**FOURTH DAY**

**AFTERNOON SESSION**

The session resumed at 2:05 P. M.

Delegate Gillette is granted the floor on a matter of personal privilege. He requests permission to withdraw his name as a candidate for the International Executive Board.

Upon motion, the request is granted.

The Committee on Law continues its report.

**RESOLUTION NO. 74**

Be It Resolved, That booking agents employed by traveling band leaders to secure engagements for them are permitted to charge a commission for such service, but

Booking agents who hold a contract to furnish dance bands or other attractions to an employer of music, which is not done as an agent for a specific band, shall not be permitted to charge the bands employed thereon a commission on such engagements.

HERMAN KENIN,  
JOHN A. PHILLIPS,  
Local 99.  
CARBON L. WEBER,  
O. R. McLAIN,  
Local 76.

The Committee report is unfavorable. Discussed by Delegate Kenin. Upon motion, the Resolution is recommended to the Committee.

**RESOLUTION NO. 77**

Whereas, It has become the practice of booking agents to apply percentage to engagements on the over-all price, which includes transportation, scale and Federa-

tion tax, with the result that leaders have been paying commission both upon transportation and Federation tax, which was never intended;

Now, Therefore, Be It Resolved, That it shall be unlawful for any booking agent to offer any leader a contract for an engagement and it shall be unlawful for any leader to accept a contract for an engagement which does not provide for a sum of money sufficient to pay the full scale for the engagement plus the commission thereon, and the transportation and Federation tax upon which no commission may be charged.

JOHN A. PHILLIPS,  
HERMAN KENIN,  
Local 99.  
CARBON L. WEBER,  
O. R. McLAIN,  
Local 76.

The Committee report is favorable. Discussed by President Weber and Delegate Kenin.

The Chairman makes an explanation. The Committee report is defeated and the Resolution is rejected.

**RESOLUTION NO. 80**

Be It Resolved, That the 10% surcharge be abolished.

JOHN V. VACCARO,  
Local 109.

An unfavorable report is concurred in by the Convention.

**RESOLUTION NO. 94**

Whereas, The purpose of the Federation is to further the employment possibilities of all its members, and

Whereas, The existing stand-by laws in reference to theatre engagements are not producing the above results;

Be It Resolved, That where traveling orchestras are employed on the theatre stage, and the type of show or "Presentation" does not call for pit orchestras or bands; no stand-by charges shall prevail. This shall not be construed to displace theatre musicians employed as regular pit orchestras, playing for various vaudeville or other type shows not considered as "Orchestra Presentation" shows. Any musicians playing said "Presentation Shows" shall be restricted to said engagement and shall not be permitted to play miscellaneous engagements in said jurisdiction in which theatre engagement is played.

JOSEPH J. TRINO,  
Local 210.

An unfavorable report is submitted by the Committee.

President Weber makes an explanation. Discussed by Delegates Tomel, Trino, Cowardin, Suber, Meeder and Barrows.

The previous question is ordered.

The unfavorable report is adopted.

The Chairman suggests that a survey be made to determine the exact status of theatre employment. Discussed by Delegates Hild, Riccardi and President Weber.

The suggestion is withdrawn.

**RESOLUTION NO. 23**

Whereas, The American Federation of Musicians is interested in the welfare of all professional musicians; and

Whereas, The Congress of the United States did pass and enact into law a great social measure, known as the Social Security Act; and

Whereas, The great majority of the membership of the American Federation of Musicians are not getting the wage credits which are necessary for the payment of benefits under this law, and under state laws passed in connection with this law, because of the fact that the American Federation of Musicians has not properly instructed the membership of the Federation as to their rights and DUTIES under the law; and

Whereas, The various state agencies and the United States Collectors of Internal Revenue can not properly collect these taxes without the co-operation of the membership of the American Federation of Musicians; and

Whereas, The Officers of the American Federation of Musicians have in some part caused this situation by telling the officers of Locals and Conferences that it was the duty of the agencies charged with the collection of the taxes to find out the amounts paid to musicians and collect the taxes thereon; and

Whereas, The attitude of bookers and leaders who do not tell the purchasers that they are employers, but leave in their mind the thought that this tax is a liability of the agency selling the band, or of the leader, as the leader does not tell the purchaser the amount of the selling price paid to each musician or the musician's Social Security numbers (many musicians not having such number) which practice causes these employers to pay penalties and interest on delinquent payments when such cases do come to light through the medium of a hearing on claims filed; and

Whereas, The last Convention of the American Federation of Musicians instructed the International Executive Board to draw a suitable form of contract which would correct this abuse; and

Whereas, Such a contract was drawn which showed the name of the musician as well as his Social Security number, but for some reason, probably to protect the booking agent's commission from attack by the purchaser of music, who would then know the amount paid to the men doing the work, was not put into force due to an order of the National Office; and

Whereas, The Internal Revenue code provides that employees' income taxes are a liability of the worker even though the employer has not deducted these taxes when due, which means that many of our members must pay considerable back taxes, as performers;

Therefore, Be It Resolved, That this Convention in order to be consistent in our stand that we are a labor organization, order the membership to give the amounts paid to each member under union contracts to the purchasers of music so that they can properly report the Social Security taxes, both State and Federal; and

Be It Further Resolved, That the contract blanks showing this information, a sample of which was sent to the locals, be adopted as the official contract blank by this Convention.

This resolution adopted by Local 427, St. Petersburg, Florida, at their regular meeting May 5, 1940 and submitted by their delegates to the American Federation of Musicians in convention assembled at Indianapolis.

PHIL A. McMASTERS,  
J. WARREN ALEXANDER,  
Local 427.

The Committee recommends reference to the incoming Executive Board.

President Weber makes an explanation. Discussed by Delegates Riccardi, Barrows, Hild, McMASTERS and Attorney Ansell.

Consideration of the matter is postponed until Friday morning at 9:30.

Executive Officer Weaver addresses the Convention upon a question of personal privilege.

Delegate Keel of Local 484, addresses the Convention.

Delegate Rosenberg of Local 802, addresses the Convention.

President Weber addresses the Convention.

Chairman Steeper reports for the Committee on Secretary's Report.

June 13, 1940.

To the Officers and Members of the Forty-fifth Annual Convention of the American Federation of Musicians at Indianapolis, Ind.

Your Committee reports the following findings from the report of Secretary Fred W. Birnbach for the fiscal year ending April 30, 1940.

Twenty-three new charters were issued and twelve charters were revoked or cancelled making a gain of eleven Locals for that year. There were 723 Locals in the American Federation of Musicians on April 30, 1940, as compared to 712 Locals on April 30, 1939.

We call your attention to the fact that the number of conditional cards have decreased and that the Secretary claims that this is due to the increase of Locals within our organization.

Also contained in the Secretary's Report are the decisions and dispositions of the cases handled by the International Executive Board, the National Unfair List, the List of Locals, State and District Conferences.

The subject matter contained in the Secretary's Report referring to the International Musician will be presented to this Convention by the Committee on International Musician.

Your Committee most heartily commends the Secretary for the continued efficiency of his office and for the capable manner in which he has carried out the duties of International Secretary.

HARRY J. STEEPER,  
Chairman.

JOHN MIRAGLIA,  
W. J. DART,  
STANLEY A. HERTZMAN,  
GEORGE BECKER,  
PETER F. MULLEN,  
DON V. TIBBS,  
SAMUEL G. ANDERSON,  
JACOB N. KAUFMAN,  
FRED MUHLIG,  
N. H. VON BERG,  
WM. GROOM,  
CHAS. SAMELA,  
LEWIS M. DE VITO,  
PETER D'ANGELO,  
R. L. GOODWIN,  
JOHN M. FRANK,  
ERNEST W. WINTER,  
EDGAR W. HUNT,  
CARL DISPENZA,  
CHAS. HARTMAN,  
ALFONSO PORCELLI,  
FRANK HOLTEN.

Vice-President Bagley addresses the Convention and reports that of the thirty-  
(Continued on Page Twenty-four)



# PEDAGOGICS

## "How To Build Up ENDURANCE IN TRUMPET PLAYING"

By HAYDEN SHEPARD



HAYDEN C. SHEPARD

I HAVE often spoken of the extreme importance of practice in previous articles and it seems expedient at this time to outline in detail my ideas of how this practice should be done.

You are, no doubt, familiar with the old adage "Practice makes perfect". Few know, however, why this obvious truth is deceiving, and practice though you will the "perfect" stage is never reached. This is clear if one understands the psychological principle involved. It is simply that all practice, or the repetition of something over and over again, is habit forming. If we constantly repeat a certain physical act it eventually becomes subconscious and is done automatically without the necessity of concentrated thought. Now if one is to reach the "perfect" stage it is important, whatever we do again and again, that it be done right so that the habit of doing it correctly will be so ingrained it will be impossible to do it wrong. It is sad, but true, we are usually so busily engaged in practicing our mistakes that we in them. Habits, good or bad, are hard to break once formed, and make doubly sure that you are doing it in the correct way.

become highly proficient in them. Habits, good or bad, are hard to break once formed, so make sure that what you practice is beneficial. And make doubly sure that you are doing it in the correct way.

I think the greatest mistake students make, particularly those without the guidance of a teacher, is in their choice of practice material. These errors in judgment can be put in two general classes: 1. The exclusive playing of such exercises as long tones, scales, lip drills, etc., which someone had told them is the panacea for all ills. 2. The promiscuous skipping through an instruction book such as Arban's, from page to page, never staying long enough on one thing to obtain any value, and constantly omitting anything which would tax the player either mentally or physically. Both of these systems are obviously wrong. Practice, like diet, should be well regulated and varied so as to include all phases of playing.

Before outlining the material which I think should be used, it must be understood that it would not be suitable for beginners, but for those who had advanced to the point where they had a workable range and technique. I am also assuming that your practice time is of sufficient duration. If you are to use as much material as I will outline, then the time element is important as it is essential that you stay long enough on one thing to obtain value. Not much can be accomplished with just a few minutes spent on each item.

The following should be included in your daily work: Slurred intervals of a regular pattern, staccato exercises, scales both major and minor, an etude from books such as Arban's, St. Jacombs, etc., sustained tones and melodic playing.

As to the amount of time spent on each, of course you know that the secret of success in anything is to pound on your weaknesses. That is, if you are deficient in scales, put more time per day on scales until you have improved them to the point where they are no longer a weak spot in your technique. Taking two hours as a standard amount of practice per day, I have listed below an approximate amount of time to be spent on each subject:

Slurred intervals	30 minutes	Songs	20 minutes
Scales	20 "	Staccato exercises	10 "
Long tones	10 "	Etudes	30 "

One can see the great importance of the amount of time to be put in on your trumpet. Two hours is hardly adequate to cover the five subjects thoroughly. This schedule is by no means inflexible. It is only one suggested form and can be changed to suit the individual player's requirements. As I previously stated, if you have glaring weaknesses, take time off from something that you do well and put it on your weak spot. As a general rule I am of the opinion that at least one-fourth of one's practice time should be spent on slurred intervals. Scales are of great importance also. Not only is the knowledge of them necessary, but they form one of the best exercises for the developing of finger technique. They should be written out first, the names of all keys, major and minor, learned and then memorized. In doing this, learn one octave first and when this is mastered, two octaves.

Below are some examples of scale practice:

First Learn one Octave in all keys



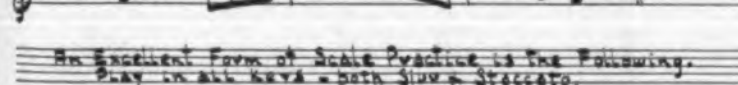
then two Octaves in all keys  
Play Both Slurred and Staccato



If You are unable or do not wish to play the notes above a staff, on the sixth scale step of the second octave in the scales D-flat, D, E-flat, and on the fourth in the scales E, and F. As B<sup>b</sup> is the 6th



B<sup>b</sup> is the 4th



An Excellent Form of Scale Practice is the Following. Play in all keys - both Slurred and Staccato.



## The Four-Man Trumpet Section

By LYMAN VUNK

This is the first of a series of "guest articles" written exclusively for THE INTERNATIONAL MUSICIAN by prominent brass players. Lyman Vunk, one of the two first trumpeters with Charlie Barnet and his orchestra, has played first chair with Sonny Dunham, Red Norvo, Enric Madriguera and other great bands. Vunk is the trumpeter who takes the lead on those terrifically high passages in the difficult Barnet arrangements.

BECAUSE a four-man section opens the way to more modern, interesting and harmonious arrangements, several of today's swing bands—Charlie Barnet's, Harry James's and Glenn Miller's for example—are using four trumpets regularly. Paul Whiteman used four trumpets and so did Scger Ellis when he had his "Choir in Brass".

As a member of Charlie Barnet's four-man trumpet team, I have often been asked whether one or two men do most of the lead work in the section. I have also been asked to name the requirements of a lead man in a section of this size.



LYMAN VUNK

### Lead Is Often Switched

Naturally, because the arranger writes four-part harmony wherever possible, the top trumpet finds himself several tones higher than he would in a three-man section. Because of the strain on the man playing top trumpet parts, the arranger distributes the lead intelligently, so that each of the trumpeters carries part of the load. One man usually carries the lead for an entire arrangement, but occasionally it becomes necessary for the lead to switch one or more times throughout the score.

An example is our six-minute recording of "No Name Jive" (Bluebird No. 10737), in which the lead switches back and forth among three trumpeters.



### Flawless Intonation Important

In addition to a high range, the lead man in a four-way trumpet section must pay even closer attention to intonation and to precision on the attack than he would in a three-man section. The blending of tone is also important—especially in view of the three trombones that bring the brass section up to the once unheard-of size of seven men.

### Fundamentals Are Indispensable

Now here are some personal thoughts I've conveyed to many a trumpeter who has asked me how he can pull himself out of the ranks of run-of-the-mill players.

First, every trumpeter must have the patience and perseverance necessary to perfect the fundamentals before attempting to duplicate the work of some advanced soloist. Too many students try to copy the choruses of Armstrong, Dunham, James and Berigan before they have developed their embouchure sufficiently to take the strain without serious future damage.

Every teacher should stress this danger of strain when his students insist upon emulating the hot stylists before their lips are ready. The embouchure can't be developed overnight, either, as you know.

Nor should any player neglect the formal exercises of Arban, Schlossberg, Smith and the other noted teachers. These exercises are as important to the development of smooth technique in dance work as they are to anyone interested in doing legitimate work.

### Settle Down With a Mouthpiece

As for mouthpiece problems, always remember that YOU—and not your mouthpiece—produce the results, with the help of a mighty fine horn. One mouthpiece style may be more suited to your individual needs than another, but if you've studied correctly and have developed a good embouchure your best bet is to settle down with one mouthpiece and make it work for you.

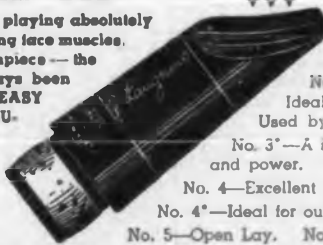
These are my personal opinions, of course; I'd like to know whether or not you agree with them. Write me in care of THE INTERNATIONAL MUSICIAN, 39 Division Street, Newark, N. J., and I'll do my best to squeeze a reply into our rather strenuous schedule.

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### NOTE

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- No. 4<sup>1</sup>—Ideal for outdoor work.
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UNFAIR LIST OF THE AMERICAN FEDERATION OF MUSICIANS

BANDS ON THE UNFAIR LIST

Akbar Band, Dunkirk, N. Y. Argonaut Alumni Band, Toronto, Ont., Canada. Barrington Band, Camden, N. J. Brian Horn 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, Kingston, 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 Croix Band and Drum Corps, Rensselaer, N. Y. Gay, Jimmie, Band, Avenel, N. J. German-American Melody Boys' Band, Philadelphia, Pa. German-American Musicians' Association Band, Buffalo, N. Y. Guards Band, The, Boyertown, Pa. High School Band, Mattoon, Illinois. Judge, F. I. and His Band (Francis Judge), Middletown, N. Y. Liberty Band, Emaus, Pa. Lincoln-Logan Legion Band, Lincoln, Illinois. Los Gatos Union High School Band and Orchestra, Chas. Hayward, Director, Los Gatos, Calif. Mackert, Frank, and His Lorain City Band, Lorain, O. Martin, Curley, and His Band, Springfield, Ohio. Sokol Band, Cleveland, Ohio. Varel, Joseph, and His Juvenile Band, Breese, Ill.

PARKS, BEACHES and GARDENS

Casino Gardens, Windsor, Ontario, Canada. Castle Gardens, Youth, Inc., Proprietors, Detroit, Mich. Edgewood Park, Manager Howard, Bloomington, Ill. Forest Amusement Park, Memphis, Tenn. 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 Falls, Texas. Maryland Club Gardens, E. C. Stamm, Owner and Prop., Washington, D. C. Midway Gardens, Tony Rullo, Manager, Mishawaka, Ind. Ogilby Park, Wheeling, W. Va. Palm Gardens, Five Corners, Polowa Boro, N. J. Rita O Wa Gardens, Mr. and Mrs. R. L. Fresh, Proprietors, Ottumwa, Iowa. Sni-A-Bar Gardens, Kansas City, Mo. Sunset Park, Haumgart Sisters, Williamsport, Pa. Waverly Beach, Beloit, Wis. Western Catholic Union Roof Garden and Ballroom, Quincy, Ill. West Side Park, Rochester, Iowa. Woodcliff Park, Poughkeepsie, N. Y. Woodland Amusement Park, Mrs. Edith Martin, Manager, Woodland, Wash.

ORCHESTRAS

Ambassador Orchestra, Kingston, N. Y. Banks, Toug, and His Evening Stars Orchestra, Plainfield, N. J. Berkes, Bela, and His Royal Hungarian Gypsy Orchestra, New York, N. Y. Borta, Al., Orchestra, Kohler, Wis. Boston Symphony Orchestra, Boston, Mass. Bowden, 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. Downeasters Orchestra, Portland, Maine. Dunbar, Wayne, Orchestra, Poughkeepsie, N. Y. Durch, Frank, Orchestra, Cazenovia, Wis. Ernestine's Orchestra, Hanover, Pa. Farrell, Gene, Traveling Orchestra.

Flanders, Hugh, Orchestra, Concord, N. H. Gilbert, Ten Brock, and His Orchestra, New Brunswick, N. J. Glindu's International Orchestra, Kulpmont, Pa. Givens, Jimmie, Orchestra, Red Bluff, Calif. Goldberg, Alex., Orchestra, Clarksburg, W. Va. Gouddner, Rene, Orchestra, Wichita, Kan. Graf, Karl, Orchestra, Fairfield, Conn. Griffith, Chet, and His Orchestra, Spokane, Wash. Hawkins, Lem, and His Hill Billies, Fargo, N. D. Hoffman, Monk, Orchestra, Quincy, Illinois. Holt, Evelyn, Orchestra, Victoria, B. C., Canada. Hopkins Old-Time Orchestra, Calgary, Alta., Canada. Howard, James H. (Jimmy), Orchestra, Port Arthur, Texas. Imperial Orchestra, Earle M. Kreiburger, Manager, Bartonsville, Okla. Kneelind, Jack, Orchestra, La Falce Brothers Orchestra, Poughkeepsie, N. Y. Lattanzi, Mose, and His Melody Kings Orchestra, Virginia, Minn. Leone, Lud, and Orchestra, Lodge, J. H., and His Orchestra, Beacon, N. Y. Loney, Frank O., Jr., and His Orchestra, San Diego, Calif. Los Gatos Union High School Band and Orchestra, Chas. Hayward, Director, Los Gatos, Calif. Ludwig, Zasa, Orchestra, Manchester, N. H. Miodlavich, Charles, and Orchestra, Stockton, Calif. Mott, John, and His Orchestra, New Brunswick, N. J. Myers, Lowell, Orchestra, Fort Wayne, Ind. NBC Ambassadors Orchestra, Roanoke, Va. O'Brien's, Del, Collegians, San Luis Obispo, Calif. Oliver, Al., and His Hawaiiana, Edmonton, Alta., Canada. Porcetta, George, Orchestra, Gilroy, Calif. Quackenbush (Randall), Ray and His Orchestra, Kingston, N. Y. Ryerson's Orchestra, Stoughton, Wis. Shank, Jimmy, Orchestra, Columbia, Pa. Shuttle, Walter, and his Orchestra, Highland Park, N. J. Sterbenz, Stan, Orchestra, Valparaiso, Ind. 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. Todd, Oliver, and his Swingsters, Kansas City, Kan. Tony Corral's Castillians, Tucson, Ariz. Uncle Lem and His Mountain Boys' Orchestra, Portland, Maine. Vertheim, Arthur, Orchestra, Ahlesman, Wis. Williams' Orchestra, M. Pleasant, Iowa. Woodards, Jimmy, Orchestra, Wilson, N. C. Zembrucki Polish Orchestra, Naugatuck, Conn.

INDIVIDUALS, CLUBS HOTELS, Etc.

This list is alphabetically arranged in States, Canada and Miscellaneous ALABAMA BIRMINGHAM: Sellers, Stan. BAGOEN: Gadden High School Auditorium. MOBILE: Fort Whiting Armory. Murphy High School Auditorium. ARIZONA PHOENIX: Emile's Catering Co. Taggart, Jack, Mgr., Oriental Cafe and Night Club. TUCSON: Tucson Drive-In Theatre. University of Arizona Auditorium. ARKANSAS EL DORADO: Shivers, Bob. FORT SMITH: Junior High School. Senior High School. MOY SPRINGS: Sky Harbor Casino, Frank McCann, Manager. LITTLE ROCK: Bass, May Clark. Bryant, James B. Du Val, Herbert. Fair Grounds. Oliver, Gene. TEXARKANA: Gant, Arthur. Marshall, Eugene. Municipal Auditorium. Texas High School Auditorium.

CALIFORNIA

BERKELEY: Anger, Maurice. CHOWCHILLA: Colwell, Clayton "Sinky." COTTONWOOD: Cottonwood Dance Hall. GALT: Sparks, James B., Operator, Spanish Ballroom. HOLLYWOOD: Cohen, M. J. Dempster, Ann. Hanson, Fred. Maggard, Jack. Morton, J. H. Robitcheck, Kurt. LOS ANGELES: Bonded Management, Inc. Boxing Matches at the Olympic Stadium. Brumbaugh, C. E., Prop., Lake Shore Cafe. Hanson, Fred. Howard Orchestra Service, W. H. Howard, Manager. Magard, Jack. Newcorn, Cecil, Promoter. Paonessa, Ralph. Popkin, Harry and Frances, operators, Million Dollar and Burbank Theatres and Boxing Matches at the Olympic Stadium. Shapiro, Helen. Williams, Earl. LOS GATOS: Hayward, Charles, Director, Los Gatos High School Band and Orchestra. MANTEDA: Kaiser, Fred. MODESTO: Rendezvous Club, Ed. Davis, Owner. OAKLAND: De Ascedo, Soares. Fauset, George. Lerch, Hermie. SACRAMENTO: Lee, Bert. SAN FRANCISCO: Hramy, Al. California Women's Club and its building. Century Club of California. Mrs. R. N. Lynch, Business Secretary. Kahn, Ralph. SAN JOSE: Helvey, Kenneth. Triens, Phillip. STOCKTON: Randall (Quackenbush), Ray, and His Orchestra, Kingston, N. Y. Sparks, James H., Operator, Spanish Ballroom, residing in Stockton. VISALIA: Sierra Park Dance Hall. William Hendricks, Owner and Manager. VALLEJO: Rendezvous Club, Adeline Cota, Owner, and James O'Neil, Manager. YREKA: Legg, Archie.

COLORADO

DENVER: Canino's Casino, Tom Canino, Proprietor. Hi-Hat Night Club, Mike Seganti, Prop.-Mgr. Oberfelder, Arthur M. GREELEY: Dance Promotions of J. Warrick Norcross, Helen R. Norcross and Norcross Enterprises. Warnock Ballroom. MANITOU: Hellborn, Louis. FUEBLS: Congress Hotel.

CONNECTICUT

BRIDGEPORT: Klein, George. FAIRFIELD: Damahak, John. HARTFORD: Capitol Park Casino. Yale Kaplan and Jos. Russo, Operators. Doyle, Dan. Kantrovitz, Clarence (Kay). Kay, Clarence (Kantrovitz). Lobster Restaurant, Inc. Shayne, Tony, Manager, Capitol Park Casino. MERIDEN: Green Lantern Grill, Michael Krupa, Owner. NEW HAVEN: Nixon, C. E., Dance Promoter. NEW LONDON: Palmer Auditorium, Connecticut College for Women. SOUTHINGTON: Connecticut Inn, John Inghini, Prop. SOUTH NORWALK: Evans, Greek. TORRINGTON: Hollywood Restaurant. WATERBURY: Fitzgerald, Jack. Waterbury Women's Club.

DELAWARE

LEWES: Riley, J. Carson. WILMINGTON: Chippey, Edward B. Crawford, Frank. Johnson, Thos. "Kid". Kays, Al. JACKSONVILLE: Sellers, Stan. LAKE WORTH: Elliott, J. H.

MIAMI: Columbus Hotel. Dickerman, Capt. Don, and His Pirate's Castle. Evans, Dorothy, Inc. Fenias, Otto. Steele-Arlington, Inc. MIAMI BEACH: Galatis, Pete, Manager, International Restaurant. Naldi, Frank. ORLANDO: Central Florida Exposition. Senior High School Auditorium. Wells, Dr. PALM BEACH: Mayflower Hotel and Pier. ST. PETERSBURG: Barse, Jack. SARASOTA: Louden, G. S., Manager, Sarasota Cotton Club. TAMPA: Junior Woman's Club. Pogram, Sandra. WEST PALM BEACH: Walker, Clarence, Principal of Industrial High School.

GEORGIA

ATLANTA: Henry Grady Hotel. SAVANNAH: Armstrong Junior College. Hotel DeSoto Bellmen's Club. Lawton Memorial Hall. VALDOSTA: Wilkes, Lamar. IDAHO BOISE: White City Dance Pavilion. ILLINOIS AURORA: Rex Cafe. BLOOMINGTON: Abraham Lincoln School. Bloomington High School Auditorium. Edwards School. Emerson School. Franklin School. Irving School. Jefferson School. Raymond School. Sheridan School. Washington School. CHAMPAIGN: Piper, R. N., Piper's Beer Garden. CHICAGO: Amusement Service Co. Associated Radio Artists' Bureau, Al. A. Travers, Proprietor. Bernet, Sunny. Birks' Super Beer Co. Fine, Jack, Owner, "Play Girl of 1938." Frear Show, Century of Progress Exposition, Duke Mills, Proprietor. Graham, Ernest, Graham Artists' Bureau. Grey, Milton. Opera Club. Paedell, William V. Pinossi, Frank. Quodbach, Al. Sherman, E. G. Shippen, R. J., Amusement Co. Sistrare, Horace. Stanton, James B. Thomas, Otis. Zenith Radio Corporation. EFFINGHAM: Behl, Dan. FOX LAKE: Meyer, Harold, Owner, Cedar Crest Pavilion. Mineola Hotel. FREEPORT: Hille, Kenneth & Fred. Lotta, Bill. Lotta, Chris. Lotta, Joe. Lotta, Sam. March, Art. GALESBURG: Clark, Horace G. HERRIN: Williamson County Fair. KANKAKEE: Devlyn, Frank, Hooking Agent. MATTOON: Mattoon Golf & Country Club. Pyle, Silas. 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: Eagles Hall (including upper and lower ballrooms). Hammond, W. Quincy College Auditorium. Quincy High School Auditorium. Three Pigs, M. Powers, Manager. Ursa Dance Hall, William Kovis, Manager. Vic's Tavern. Vincent, Charles E. Western Catholic Union Roof Garden and Ballroom. SPRINGFIELD: Stewart, Leon H., Mgr., Club Congo. STERLING: Flock, R. W.

INDIANA

EVANSVILLE: Adams, Frank. Green Lantern Ballroom. Joa. Beltman, Manager. Kieley, Lorin H. National Guard Armory. FORT WAYNE: Fisher, Ralph I. Mitten, Harold R., Manager, Uptown Ballroom. REEDER, Jack. GARY: Martin, Joseph. Neala's Barnyard. Shelton, O. T. Young Women's Christian Association. INDIANAPOLIS: Dickerson, Matthew. Harding, Howard. Kane, Jack, Manager, Keith Theatre. Marott Hotel. Richardson, Vaughn, Fine Ridge Folies. Riviera Club. Spink Arms Hotel. MISHAWAKA: McDonough, Jack. Rose Ballroom. Welty, Elwood. MUNCIE: Southern Grill. ROME CITY: Kintzel, Stanley. SOUTH BEND: DeLeury-Reeder Advertising Agency. Green Lantern, The. TERRE HAUTE: Hoosier Ensemble. Ulmer Trio. VALPARAISO: I. O. O. F. Ballroom. AUDUBON: American Legion Auxiliary. Hollenbeck, Mrs. Mary. BOONE: Dorman, Laurence. CADCADE: Durkin's Hall. CEDAR RAPIDS: Jurgensen, F. H. DE MOINES: Hughes, R. E., Publisher, Iowa Unionist. LeMan, Art. Reed, Harley, Mgr., Avon Lake. Ritz Night Club, Al. Rosenberg, Manager. Young, Eugene R. DUBUQUE: Julien Dubuque Hotel. EAGLE GROVE: Orr, Jesse. FORT DODGE: Yetmar, George. IOWA CITY: Burkley Ballroom. Fowler, Steve. LEWARS: Wagner, L. F., Manager, Whitewell Pavilion. MARENGO: Haba, Pete G. MARION: Jurgensen, F. H. DELWEIN: Moonlite Pavilion. OTTUMWA: Baker, C. G. ROCHESTER: Casey's Ballroom. Casey, Eugene. Casey, Wm. E. WATERLOO: East Waterloo High School Auditorium. K. C. Hall (also known as Reichert Hall). Moose Hall. KANSAS HUTCHINSON: Brown Wheel Night Club. Fay Brown, Proprietor. JUNCTION CITY: Geary County Labor Union Woodman Hall. LEAVENWORTH: Phillips, Leonard. MANHATTAN: Sandell, E. E., Dance Promoter. SALINA: Cottage Inn Dance Pavilion. Dreamland Dance Pavilion. Eagles' Hall. Twin Gables Night Club. TOPEKA: Egyptian Dance Halls. Henry, M. A. Kellama Hall. McOwen, R. J., Stock Co. Washburn Field House. Women's Club Auditorium. WICHITA: Bedinger, John. Mosley, Homer, Manager, Trocadero. KENTUCKY HOPKINSVILLE: Steele, Lester. LEXINGTON: Harper, A. C. Montgomery, Garnett. Wilson, Sylvester A. LOUISVILLE: Elks' Club. Greenwell, Allen V., Prop., Greenwell's Nite Club. Greyhound Club. Inn Logola, Arch Wetterer, Proprietor. Norman, Tom. Offutt, L. A., Jr. Shelton, Fred. Trianon Nite Club, C. O. Allen, Proprietor. Walker, Norval. Wilson, James H. MIDDLESBORO: 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: Ches Paree. Coconut Grove. Happy Landing Club. Hyland, Chauncey A. Mitchell, A. T.

MIAMI: Columbus Hotel. Dickerman, Capt. Don, and His Pirate's Castle. Evans, Dorothy, Inc. Fenias, Otto. Steele-Arlington, Inc. MIAMI BEACH: Galatis, Pete, Manager, International Restaurant. Naldi, Frank. ORLANDO: Central Florida Exposition. Senior High School Auditorium. Wells, Dr. PALM BEACH: Mayflower Hotel and Pier. ST. PETERSBURG: Barse, Jack. SARASOTA: Louden, G. S., Manager, Sarasota Cotton Club. TAMPA: Junior Woman's Club. Pogram, Sandra. WEST PALM BEACH: Walker, Clarence, Principal of Industrial High School.

IOWA

AUDUBON: American Legion Auxiliary. Hollenbeck, Mrs. Mary. BOONE: Dorman, Laurence. CADCADE: Durkin's Hall. CEDAR RAPIDS: Jurgensen, F. H. DE MOINES: Hughes, R. E., Publisher, Iowa Unionist. LeMan, Art. Reed, Harley, Mgr., Avon Lake. Ritz Night Club, Al. Rosenberg, Manager. Young, Eugene R. DUBUQUE: Julien Dubuque Hotel. EAGLE GROVE: Orr, Jesse. FORT DODGE: Yetmar, George. IOWA CITY: Burkley Ballroom. Fowler, Steve. LEWARS: Wagner, L. F., Manager, Whitewell Pavilion. MARENGO: Haba, Pete G. MARION: Jurgensen, F. H. DELWEIN: Moonlite Pavilion. OTTUMWA: Baker, C. G. ROCHESTER: Casey's Ballroom. Casey, Eugene. Casey, Wm. E. WATERLOO: East Waterloo High School Auditorium. K. C. Hall (also known as Reichert Hall). Moose Hall.

KANSAS

HUTCHINSON: Brown Wheel Night Club. Fay Brown, Proprietor. JUNCTION CITY: Geary County Labor Union Woodman Hall. LEAVENWORTH: Phillips, Leonard. MANHATTAN: Sandell, E. E., Dance Promoter. SALINA: Cottage Inn Dance Pavilion. Dreamland Dance Pavilion. Eagles' Hall. Twin Gables Night Club. TOPEKA: Egyptian Dance Halls. Henry, M. A. Kellama Hall. McOwen, R. J., Stock Co. Washburn Field House. Women's Club Auditorium. WICHITA: Bedinger, John. Mosley, Homer, Manager, Trocadero.

KENTUCKY

HOPKINSVILLE: Steele, Lester. LEXINGTON: Harper, A. C. Montgomery, Garnett. Wilson, Sylvester A. LOUISVILLE: Elks' Club. Greenwell, Allen V., Prop., Greenwell's Nite Club. Greyhound Club. Inn Logola, Arch Wetterer, Proprietor. Norman, Tom. Offutt, L. A., Jr. Shelton, Fred. Trianon Nite Club, C. O. Allen, Proprietor. Walker, Norval. Wilson, James H. MIDDLESBORO: 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: Ches Paree. Coconut Grove. Happy Landing Club. Hyland, Chauncey A. Mitchell, A. T.

SHREVEPORT: Adams, E. A. Farrell, Holland. Hooser, J. W. Tompkins, Jasper, Booking Agent. Williams, Claude.

MAINE

NORTH KENNEBUNKPORT: Log Cabin Ballroom, Roy Tibbetts, Proprietor. OLD ORCHARD: Palace Ballroom, Charles Usen, Proprietor.

PORTLAND

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

MARYLAND

BALTIMORE: Alber, John J. Continental Arms, Old Philadelphia Road. Delta Sigma Fraternity. Demley, Emil E. Earl Club, Earl Kahn, Prop. Erod Holding Corporation. Manley's French Casino. Stuart Whitmarsh, H. L. B. Keller and F. G. Buchholz, Managers. Manley's Restaurant, Mrs. Virginia Harris & Stewart I. Whitmarsh, Mgrs. Mason, Harold, Proprietor, Club Astoria. Phi Kappa Sigma Fraternity. The Summit, J. C. Lipsey, Manager. BETHESDA: Hodges, Edwin A. BLADENBURG: Del Rio Restaurant, Herbert Sachs, Prop. FROSTBURG: Shields, Jim, Promoter. SALISBURY: State Teachers College.

MASSACHUSETTS

ANDOVER: Memorial Auditorium. BOSTON: Bromley Corporation. Bromley, Paul, operator of Marionette Room. Fisher, Samuel. Lossez, William. Moore, Emmett. Paladino, Rocky. Sullivan, J. Arnold, Bookstore License No. 159. CAMBRIDGE: Montgomery, A. Frank, Jr. CHELSEA: Hesse, Fred. DANVERS: Batistini, Eugene. LOWELL: Paradise Ballroom. Porter, R. W. NANTUCKET: Sheppard, J. K. NEW BEDFORD: Cook School. New Bedford High School Auditorium. NORTH WEYMOUTH: Engel, Morcy, Operator. Poysse Club. Poysse, M. Morey Pearl, Manager.

PITTSFIELD

Soudin, Joseph. SHREWSBURY: Bal-A-Lair Ballroom. WALTHAM: Eaton, Frank, Booking Agent. WESTFIELD: Ray State Hotel. Park Square Hotel. WORCESTER: Duggan, Danny. Duggan's Studio-Dance Hall.

MICHIGAN

ANN ARBOR: Michigan Union Opera Company. BATH: Terrace, The, Park Lake. BATTLE CREEK: Battle Creek College Library Auditorium. GAY CITY: Alpha Omega Fraternity. Nieldelski, Harry. BENTON HARBOR: Johnson, Hershel. Palais Royal. DETROIT: Advance Theatrical Operation Corp., Jack Broder, President. Ammor Record Company. Kerman, S. R. Bogogna, Sam, Imperial Club. Romurto, Joe. Bowers Cafe. Cavanaugh, J. J., Receiver, Downtown Theatre. Collins, Charles T. Downtown Casino. The Fischer's Alt Heidelberg. Malley, James. O'Malley, Jack. Paradise Cafe. WWJ Detroit News Auditorium. FLINT: Central High School Auditorium. High School Auditorium. GLADSTONE: Klondyke Tavern. Mrs. Wilfred LaFave, Operator. GRAND RAPIDS: Huban, Jack. St. Cecilia Auditorium. ISHPEMING: Rendezvous Ballroom, Gordon and Delma Rock, Props. LANSING: Hagen, Lester, Manager, Lansing Armory. Lansing Central High School Auditorium. Metro Amusement Co. Tholen, Garry. Water French Junior High School Auditorium.



West Junior High School Auditorium.  
Wilson, L. E.  
LONG LAKE:  
Dykstra, Jack.  
MILLAN:  
Bodette, Clarence, Manager, Jeff's.  
MARQUETTE:  
Brookton Ballroom.  
Minnie Club, Mr. and Mrs. George Sambrook, Props.  
MEMORIAL:  
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:  
Delta Sigma Upsilon Fraternity.  
Fox, Eddie.  
Sigma Phi Gamma Sorority.  
WAMPLER LAKE:  
Niles Resort.  
**MINNESOTA**  
BEMEDI:  
Foster, Floyd, Owner, Merry Mixers Tavern.  
CALEDONIA:  
Elton, Rudy.  
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.  
HIBBING:  
Pitman, Earl.  
LIVERNE:  
Bennett, J. W.  
MINNEAPOLIS:  
Borchardt, Charles.  
NEW ULM:  
Becker, Jess, Prop., Nightingale Night Club.  
OWATONNA:  
Bendure, Clarence R., Box 452.  
Smith, Ora T.  
PIPESTONE:  
Bobzin, A. E., Manager, Playmor Dance Club.  
ROCHESTER:  
Desnoyers & Son.  
ST. PAUL:  
Fox, S. M.  
WINONA:  
Czaplewski, Harry J., Owner, Manhattan Night Club.  
**MISSISSIPPI**  
MERIDEN:  
Junior College of Meriden, Senior High School of Meriden.  
**MISSOURI**  
JOLIEN:  
Bigley, Mel O., Manager and Owner, Paradise Club Central High School Auditorium.  
KANSAS CITY:  
Cox, Mrs. Evelyn.  
Fox, S. M.  
Holm, Maynard G., Kansas City Club.  
Lucile Paradise Nite Club, Sam D. and Lucille Webb, Managers.  
McPadden, Lindy, Booking Agent.  
Thurston, H. C., Asst. Mgr., Orpheum Theatre.  
Watson, Charles C.  
MEXICO:  
Gilbert, William.  
NORTH KANSAS CITY:  
Cook, Bert, Manager, Ballroom, Winnwood Beach.  
ROLLA:  
Shubert, J. S.  
ST. JOSEPH:  
Thomas, Clarence H.  
SEDALIA:  
Smith Cotton High School Auditorium.  
SIKESTON:  
Boyer, Hubert.  
SPRINGFIELD:  
High School Auditorium.  
**MONTANA**  
BILLINGS:  
Billings High School Auditorium.  
Tavern Beer Hall, Ray Hamilton, Manager.  
HELENA:  
Chateau, The.  
RONAN:  
Shamrock.  
**NEBRASKA**  
COLUMBUS:  
Molst, Don.  
EMERALD:  
Sunset Party House, H. E. Nourse and J. L. Stroud, Managers.  
FAIRBURY:  
Bonham.  
GRAND ISLAND:  
Scott, S. F.  
LINCOLN:  
Avalon Dance Hall, C. W. Hoke, Manager.  
Garden Dance Hall, Lyle Jewett, Manager.  
Johnson, Max.  
OMAHA:  
Davis, Clyde E., Omaha Credit Women's Breakfast Club.  
United Orchestras, Booking Agency.  
**NEW HAMPSHIRE**  
CONCORD:  
Phenix Hall

**NEW JERSEY**  
ARCOLA:  
Corrison, Eddie.  
White, Joseph.  
ATLANTIC CITY:  
Atlantic City Art League.  
Imhof, Frank.  
Jones, J. Paul.  
Knickerbocker Hotel.  
Larosa, Tony.  
Morton Hotel.  
St. Charles Hotel.  
Savoy Bar.  
Slifer, Michael.  
ATLANTIC HIGHLANDS:  
Kaiser, Walter.  
BLOOMFIELD:  
Brown, Grant.  
CAMDEN:  
Towers Ballroom, Pearson Lessy and Victor Potamkin, Managers.  
Walt Whitman Hotel.  
CLIFTON:  
Silberstein, Joseph L., and Ettelson, Samuel.  
IRVINGTON:  
Club Windsor.  
Philhower, H. W.  
LONG BRANCH:  
Shapiro, Mrs. Louis Rembar, Manager, Hotel Scarborough.  
NEWARK:  
Angster, Edward.  
Blue Bird Dance Hall.  
Clark, Fred R.  
Club Miami.  
Devaney, Forest, Prom.  
Kruvant, Norman.  
Meyers, Jack.  
N. A. A. C. P.  
Pat & Don's.  
Robinson, Oliver, Mummies Club.  
Royal, Ernest.  
Rutan Booking Agency.  
Santoro, V.  
Sapienza, J.  
Skyway Restaurant, Newark Airport Highway.  
Stewart, Mrs. Rosamond.  
Triputti, Miss Anna.  
NEW BRUNSWICK:  
Block's Grove.  
Morris Block, Proprietor.  
ORANGE:  
Schlesinger, M. S.  
PATERSON:  
De Ritter, Hal.  
PLAINFIELD:  
Slifer, Michael.  
PLEASANTVILLE:  
Goldman's Hotel.  
PRINCETON:  
Lawrence, Paul.  
TRENTON:  
Laws, Oscar A.  
Stacy Trent Hotel.  
UNION CITY:  
Head, John E., Owner, and Mr. Scott, Manager, Back Stage Club.  
WEST COLLINGSWOOD HEIGHTS:  
Conway, Frank, Owner.  
Frankie Conway's Tavern, Black Horse Pike.  
WILDWOOD:  
Bernard's Hofbrau.  
Club Avalon, Joseph Totarella, Manager.  
**NEW MEXICO**  
ALBUQUERQUE:  
Blue Ribbon Nite Club.  
Maertz, Otis.  
**NEW YORK**  
ALBANY:  
Bradt, John.  
Flood, Gordon A.  
Lang, Arthur.  
Keasler, Sam.  
New Abbey Hotel.  
New Goblet, The.  
ALLEGANY:  
Park Hotel.  
ARMONK:  
Embassy Associates.  
BEACON:  
Neville's Mountainside Farm Grill.  
The Mt. Beacon, L. B. Lodge, Prop.  
Wonderbar, The.  
BINGHAMTON:  
Bentley, Bert.  
BONAVENTURE:  
Carlson, D. L.  
St. Bonaventure College.  
BROOKLYN:  
Graymont A. C.  
Hared Productions Corp.  
Puma, James.  
BUFFALO:  
Clare, Wm. R. and Joseph.  
Operators, Vendome Hotel.  
Erickson, J. M.  
German-American Musicians Association.  
Kaplan, Ken, Mgr., Buffalo Swing Club.  
King Productions Co., Geo. McVan's, Mrs. Lillian McVan, Proprietor.  
Michaels, Max.  
Miller, Robert.  
Nelson, Art.  
Shulis, E. H.  
Vendome Hotel.  
W. & J. Amusement Corp.  
CAROLINA LAKE:  
Christiano, Frank, Hollywood Cafe.  
CARTHAGE:  
Gaffney, Anna.  
CATSKILL:  
50th Annual Convention of the Hudson Valley Volunteer Firemen's Ass'n.  
EASTCHESTER:  
Starlight Terrace, Carlo Del Tuffo and Vincent Formicella, Props.  
ELLENVILLE:  
Cohen, Mrs. A., Manager, Central Hotel.  
ELMIRA:  
Goodwin, Madalyn.  
Rock Springs Dance Pavilion.  
FALLSBURG:  
Flagler Hotel.  
FISHKILL:  
Oriental Inn.  
GLENS FALLS:  
Tiffany, Harry, Manager, Twin Tree Inn.  
The Royal Pines, Tony Reed, Proprietor.  
LIBERTY:  
Young's Gap Hotel.  
KIAMESSA LAKE:  
Mayfair, The.  
LACKAWANNA:  
Chick's Tavern, Louis Cicarelli, Proprietor.  
LARCHMONT:  
Morris, Donald.  
Theta Kappa Omega Fraternity.  
LOCH SHELDRAKE:  
Club Riviera, Felix Amstel, Proprietor.  
MT. VERNON:  
Capitol Grill.  
NEWBURGH:  
Matthews, Bernard H.  
NEW LEDANOR:  
Donlon, Eleanor.  
NEW ROCHELLE:  
Alyx Bar and Grill.  
NEW YORK CITY:  
Albin, Jack.  
Baldwin, C. Paul.  
Benson, Edgar A.  
Blythe, Arthur, Booking Agent.  
Callicchio, Dominick.  
Carastia, A.  
Chiasarini & Co.  
Davison, Jules.  
Denton Boys.  
Diener & Doraskind, Inc.  
Dodge, Wendell P.  
Dyruff, Nicholas.  
Dwyer, Bill.  
Fine Plays, Inc.  
Fotoshop, Inc.  
Fur Dressing & Dyeing.  
Salesman's Union.  
Gluskin, H. John.  
Grant & Wadsworth and Casmir, Inc.  
Grisman, Sam.  
Harris, Bud.  
Herk, I. H., Theatrical Promoter.  
Immerman, George.  
Jermon, John J., Theatrical Promoter.  
Joseph, Alfred.  
Katz, George, Theatrical Koch, Fred G.  
Koren, Aaron.  
Promoter.  
Levy, Al, and Nat. Former Owners of the Merry-Go-Round (Brooklyn).  
Lowe, Emil (Bookers' License No. 802).  
Makler, Harry, Manager, Folley Theatre (Brooklyn).  
Masconi, Charles.  
Mayhew, Col. Fedor.  
Miller, James.  
Montello, H.  
Moore, Al.  
Murray, David.  
New York Coliseum.  
Palais Royale Cabaret.  
Pearl, Harry.  
Phi Klu Phi Fraternity.  
"Right This Way," Carl Reed, Manager.  
Rosen, Matty.  
Rosenauer, Adolph and Sykes, Operators, Royal Tours of Mexico Agency.  
Royal Tours of Mexico Agency.  
Russell, Alfred.  
Seldner, Charles.  
Shayne, Tony, Promoter.  
Solomonoff, Henry.  
Sonkin, James.  
"SO" Shantipon Company.  
Stein, Ben.  
Stein, Norman.  
Superior 25 Club, Inc.  
Todd, Michael.  
Wade, Frank.  
Weinstock, Joe.  
Winotsky, S.  
OLCOTT:  
Ricci's Pavilion, Gabriel Ricci, Proprietor.  
OLEAN:  
Young Ladies' Sodality of the Church of the Transfiguration.  
ONEONTA:  
Oneonta Post No. 259.  
American Legion, G. A. Dockstader, Commander.  
OWEGO:  
Woodland Palace, Joe Ci-notti, Prop.  
PORT KENT:  
Klages, Henry C., Owner, the Mountain View House.  
POUGHKEEPSIE:  
Poughkeepsie High School Auditorium.  
PURLING:  
Clover Club.  
ROCHESTER:  
Genesee Electric Products Co.  
Goin, Arthur.  
Lloyd, George.  
Medwin, Barney.  
Pulsifer, E. H.  
RYE:  
Coveleigh Club.  
SCHENECTADY:  
Gibbons, John F.  
STEVENSVILLE:  
President Hotel.  
STONE RIDGE:  
DeGraft, Walter A.  
SYRACUSE:  
Felnglos, Norman.  
Horton, Don.  
Most Holy Rosary Alumni Association.  
Syracuse Musical Club.  
TONAWANDA:  
Shuman, George, Operator, Hollywood Restaurant.  
TROY:  
Circle Inn, Lathams Corner, in jurisdiction of Troy.  
Hendrick Hudson Hotel.  
Lambda Chi Alpha.  
Phi Kappa.  
Phi Mu Delta.  
Phi Kappa Alpha.  
Pi Kappa Phi.  
Theta Nu Epsilon.  
Theta Upsilon Omega.  
TUCKAHOE:  
Birnbaum, Murray.  
Roden, Walter.  
UTICA:  
Moinoux, Alex.

**OHIO**  
WATERTOWN:  
Fraternal Order of Eagles.  
Wate-town Aerie No. 782.  
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:  
Pitman, Earl.  
CAROLINA BEACH:  
Carolina Club and Management.  
CHARLOTTE:  
Associated Orchestra Corporation, Al A. Travers, Proprietor.  
DURHAM:  
Alston, L. W.  
Duke Gymnasiums, Duke University.  
Ferral, George.  
Mills, J. N.  
Pratt, Fred.  
FAYETTEVILLE:  
Bethune, C. B.  
GREENSBORO:  
Sedgefield Country Club.  
Clein Bowen, Manager.  
Sedgefield Inn.  
Sedgefield Manor.  
HIGH POINT:  
Trumpeters' Club, The, J. W. Bennett, President.  
RALEIGH:  
Carolina Pines.  
Hugh Morson High School.  
Needham Broughton High School.  
New Armory, The.  
Rendevous.  
Washington High School.  
WINSTON-SALEM:  
Piedmont Park Association Fair.  
**NORTH DAKOTA**  
BISMARCK:  
Coman, L. R. Coman's Court.  
GRAND FORKS:  
Point Pavilion.  
**OHIO**  
AKRON:  
Akron Saengerbund.  
Brady Lake Dance Pavilion.  
Katz, George, DeLuxe Theatre.  
Millard, Jack, Manager and Lessee, Merry-Go-Round.  
Williams, J. P., DeLuxe Theatre.  
ALLIANCE:  
Castle Night Club, Charles Naines, Manager.  
Curtis, Warren.  
BRYAN:  
Thomas, Mort.  
CAMBRIDGE:  
Lash, Frankie (Frank Lashinsky).  
CANTON:  
Reck, L. O., Booking Agent.  
Bender, Harvey.  
CHILLICOTHE:  
Rutherford, C. E., Manager, Club Bavarian.  
Scott, Richard.  
CINCINNATI:  
Cincinnati Club, Milnor, Manager.  
Cincinnati Country Club.  
Miller, Manager.  
Elks' Club No. 5.  
Hartwell Club.  
Jones, John.  
Kenwood Country Club.  
Thompson, Manager.  
Kolb, Matt.  
Lantz, Myer (Blackie).  
Lawndale Country Club.  
Ritch Ross, Owner.  
Maketwah Country Club.  
Worburton Manager.  
Overton, Harold.  
Queen City Club, Clemen, Manager.  
Radio Station WCKY.  
Rainey, Lee.  
Spat and Slipper Club.  
Western Hills Country Club.  
Waxman, Manager.  
Williamson, Horace G., Manager, Williamson Entertainment Bureau.  
CLEVELAND:  
Hanna, Rudolph.  
Order of Sons of Italy.  
Grand Lodge of Ohio.  
Sindelar, E. J.  
Tutstone, Velma.  
Weinzimmer, Harry, "Pony Roy," Owner, Avalon Club.  
Weisenberg, Nate, Mgr., Mayfair or Euclid Casino.  
CLEVELAND HEIGHTS:  
Weinzimmer, Harry, "Pony Roy," Owner, Avalon Club.  
COLUMBUS:  
Askins, Lane.  
Askins, Mary.  
Gyro Grill.  
Veterans of Foreign Wars and all its Auxiliaries.  
DAYTON:  
Club Ark, John Hornis, Owner.  
Dayton Art Institute.  
Randy, Phillip B.  
Victor Hugo Restaurant.  
ELYRIA:  
Cornish, D. H.  
Elyria Hotel.  
GREENVILLE:  
Darke County Fair.  
KENT:  
Sophomore Class of Kent State University, James Ryback, President.  
LOGAN:  
Eagle Hall.  
MANSFIELD:  
Leland Hotel.  
MARIETTA:  
Eagles' Lodge.  
Morris, H. W.

**OKLAHOMA**  
ADA:  
Hamilton, Herman.  
MUSKOGEE:  
Oklahoma Free State Fair.  
OKLAHOMA CITY:  
Buttrick, L. E.  
Walters, Jules, Jr., Manager and Promoter.  
TULSA:  
Akdar Temple Uniform Bodies, Claude Rosenstein, General Chairman.  
Goltry, Charles.  
Mayfair Club, John Old, Manager.  
Moana Company, The.  
Rainbow Inn.  
Tate, W. J.  
**OREGON**  
KLAMATH FALLS:  
James, A. H.  
SALEM:  
Steelhammer, John F. and Carl G.  
**PENNSYLVANIA**  
ALBUQUERQUE:  
Young Republican Club.  
Robert Cannon.  
ALLENTOWN:  
Connors, Earl.  
Hotel Traylor.  
Sedley, Roy.  
ALTOONA:  
Wray, Eric.  
AMBRISTE:  
Colonial Inn.  
BERNARD:  
Snyder, C. L.  
BETHLEHEM:  
Reagan, Thomas.  
BOVERTOWN:  
Hartman, Robert R.  
Keystone Fire Co.  
BRADFORD:  
Fizel, Francis A.  
La Societe des 40 Hommes & 8 Chevaux (the 40 & 8 Club).  
BROWNVILLE:  
Hill, Clifford, President, Triangle Amusement Co.  
Juskarch, Tony.  
BRYN MAWR:  
Foard, Mrs. H. J. M.  
CHESTER:  
Falls, William, Proprietor, Golden Slipper Cafe and Adjacent Tennis Grounds.  
Reading, Albert A.  
COLUMBIA:  
Hardy, Ed.  
CONNEAUT LAKE:  
McGuire, T. P.  
Yaras, Max.  
DRUMS:  
Green Gables.  
EASTON:  
Brugler, Harold, operator of Lafayette Hotel Restaurant and Bar.  
ELMHURST:  
Watro, John, Mgr., Showboat Grill.  
EMPORIUM:  
McNarney, W. B.  
ERIE:  
Masonic Ballroom and Grill.  
Oliver, Edward.  
FRACKVILLE:  
Casa Loma Hall.  
FREDRICKTOWN:  
East Bethlehem High School.  
GIRARDVILLE:  
Girardville Hose Co.  
GLEN LYON:  
Gronka's Hall.  
GREENVILLE:  
Moore Hall and Club.  
HAMBURG:  
Schlenker's Ballroom.  
HOMETOWN (Towamocin):  
Baldino, Dominic.  
Gilbert, Lee.  
HUSTON:  
Trion Club, Tom Vlachos, Operator.  
IRWIN:  
Crest Hotel, The.  
Jacktown Hotel, The.  
JENKINTOWN:  
Beaver College.  
KELAYRES:  
Condors, Joseph.  
KULPMONT:  
Liberty Hall.  
Midway Ballroom.  
LAKE WINOLA:  
Frear's Pavilion.

**OKLAHOMA**  
ANDERSON, Walter.  
BRANDOW, Paul.  
OXFORD:  
Dayton-Miami Association.  
Wm. F. Drees, President.  
PORTSMOUTH:  
Smith, Phil.  
SANDUSKY:  
Anchor Club, Henry Leitson, Proprietor.  
Boulevard Sidewalk Cafe, The.  
Brick Tavern, Homer Roberts, Manager.  
Burnett, John.  
Crystal Rock Nite Club.  
Alva Halt, Operator.  
Fountain Terrace Nite Club.  
Alva Halt, Manager.  
Wonderbar Cafe.  
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.  
Dutch Village, A. J. Hand, Operator.  
Frank, Steve and Mike, Owners and Managers, Frank Bros. Cafe.  
Johnson, Clem.  
WARREN:  
Windom, Chester.  
Young, Lin.  
YOUNGSTOWN:  
Lombard, Edward.  
**OKLAHOMA**  
ADA:  
Hamilton, Herman.  
MUSKOGEE:  
Oklahoma Free State Fair.  
OKLAHOMA CITY:  
Buttrick, L. E.  
Walters, Jules, Jr., Manager and Promoter.  
TULSA:  
Akdar Temple Uniform Bodies, Claude Rosenstein, General Chairman.  
Goltry, Charles.  
Mayfair Club, John Old, Manager.  
Moana Company, The.  
Rainbow Inn.  
Tate, W. J.  
**OREGON**  
KLAMATH FALLS:  
James, A. H.  
SALEM:  
Steelhammer, John F. and Carl G.  
**PENNSYLVANIA**  
ALBUQUERQUE:  
Young Republican Club.  
Robert Cannon.  
ALLENTOWN:  
Connors, Earl.  
Hotel Traylor.  
Sedley, Roy.  
ALTOONA:  
Wray, Eric.  
AMBRISTE:  
Colonial Inn.  
BERNARD:  
Snyder, C. L.  
BETHLEHEM:  
Reagan, Thomas.  
BOVERTOWN:  
Hartman, Robert R.  
Keystone Fire Co.  
BRADFORD:  
Fizel, Francis A.  
La Societe des 40 Hommes & 8 Chevaux (the 40 & 8 Club).  
BROWNVILLE:  
Hill, Clifford, President, Triangle Amusement Co.  
Juskarch, Tony.  
BRYN MAWR:  
Foard, Mrs. H. J. M.  
CHESTER:  
Falls, William, Proprietor, Golden Slipper Cafe and Adjacent Tennis Grounds.  
Reading, Albert A.  
COLUMBIA:  
Hardy, Ed.  
CONNEAUT LAKE:  
McGuire, T. P.  
Yaras, Max.  
DRUMS:  
Green Gables.  
EASTON:  
Brugler, Harold, operator of Lafayette Hotel Restaurant and Bar.  
ELMHURST:  
Watro, John, Mgr., Showboat Grill.  
EMPORIUM:  
McNarney, W. B.  
ERIE:  
Masonic Ballroom and Grill.  
Oliver, Edward.  
FRACKVILLE:  
Casa Loma Hall.  
FREDRICKTOWN:  
East Bethlehem High School.  
GIRARDVILLE:  
Girardville Hose Co.  
GLEN LYON:  
Gronka's Hall.  
GREENVILLE:  
Moore Hall and Club.  
HAMBURG:  
Schlenker's Ballroom.  
HOMETOWN (Towamocin):  
Baldino, Dominic.  
Gilbert, Lee.  
HUSTON:  
Trion Club, Tom Vlachos, Operator.  
IRWIN:  
Crest Hotel, The.  
Jacktown Hotel, The.  
JENKINTOWN:  
Beaver College.  
KELAYRES:  
Condors, Joseph.  
KULPMONT:  
Liberty Hall.  
Midway Ballroom.  
LAKE WINOLA:  
Frear's Pavilion.

**LAKEWOOD:**  
Echo Dale Inn, The.  
Greiner, Thomas.  
LANCASTER:  
Parker, A. R.  
Weinbrom, Joe., Manager, Rocky Springs Park.  
Wheatland Tavern Ballroom, located in the Miller Hotel; Paul Heine, Sr., Operator.  
LATROBE:  
Yingling, Charles M.  
LEBANON:  
Fishman, Harry K.  
LEHIGH:  
Reiss, A. Henry.  
LEWISTOWN:  
Smith, G. Foster, Proprietor, Log Cabin Inn.  
MT. CARMEL:  
Mayfair Club, John Pogesky and John Ballent, Mgrs.  
Reichweln's Cafe, Frank Reichweln, Proprietor.  
NANTICOKE:  
Knights of Columbus Dance Hall.  
St. Joseph's Hall, John Renka, Manager.  
NEW OXFORD:  
Green Cove Inn, W. E. Stall-smith, Proprietor.  
Shutz, H. W., Proprietor, Cross Keys Hotel.  
NEW SALEM:  
Maher, Margaret.  
NORRISTOWN:  
Norristown High School Auditorium.  
PHILADELPHIA:  
Arcadia, The International Restaurant.  
Betz, Phil.  
Deauville Casino.  
Glass, Davey.  
Hirst, Izzy.  
LaSalle College.  
Martin, John.  
Nixon Ballroom.  
Philadelphia Federation of the Blind.  
Roth, Otto.  
Stone, Thomas.  
Street, Benny.  
Swing Club, Messrs. Walter Finacey and Thos. Moyle.  
Tau Epsilon Rho Law Fraternity.  
Temple Ballroom.  
Tonga Cafe, Anthony and Sabatino Marzara, Mgrs.  
Willner, Mr. and Mrs. Max Zeldt, Mr. Hart's Beauty Culture School.  
PITTSBURGH:  
Bland's Night Club.  
Gold Road Show Boat, Capt. J. W. Menkes, Owner.  
Matesic, Frank.  
New Penn Inn, Louis, Alex and Jim Passarella, Proprietors.  
RIDGWAY:  
Benigni, Silvio.  
SHAMOKIN:  
Roback, John.  
St. Stephen's Ballroom.  
Shamokin Moose Lodge Grill.  
SHARON:  
Marino & Cohn, former Operators, Clover Club.  
Williams' Place, George.  
SHENANDOAH:  
Ritz Cafe.  
SUNBURY:  
Sober, Melvin A.  
TANIMENT:  
Camp Taniment.  
UNIONTOWN:  
Maher, Margaret.  
UPPER DARBY:  
Almeyer, Gustave K.  
HERNERSVILLE:  
South Mountain Manor Hotel, Mr. Berman, Manager.  
WEST ELIZABETH:  
Johnson, Edward.  
WILKES-BARRE:  
Cohen, Harry.  
Kosley, William.  
McKane, James.  
WILLIAMSPORT:  
Moose Club.  
Park Ballroom.  
WYOMISSING:  
Lunine, Samuel M.  
YATESVILLE:  
Bianco, Joseph, Operator, Club Mayfair.  
YORK:  
Weinbrom, Joe.  
**RHODE ISLAND**  
NORWICH:  
D'Antuono, Joe.  
D'Antuono, Mike.  
PROVIDENCE:  
Bangor, Ruben.  
Goldsmith, John, Promoter.  
Kronson, Charles, Promoter.  
Moore, Al.  
WARWICK:  
D'Antuono, Joe.  
D'Antuono, Mike.  
WOBBESCKETT:  
Kornstein, Thomas.  
**SOUTH CAROLINA**  
CHARLESTON:  
Hamilton, E. A. and James.  
GREENVILLE:  
Allen, E. W.  
Fields, Charles B.  
Greenville Women's College Auditorium.  
ROCK HILLS:  
Holax, Khl.  
Wright, Willford.  
SPARTANBURG:  
Spartanburg County Fair Association.  
**SOUTH DAKOTA**  
BESSEMER:  
Muhlenkott, Mike.  
LEBANON:  
Schneider, Joseph M.  
SIOUX FALLS:  
Plaza (Night Club).  
Yellow Lantern.  
TRIPP:  
Maxwell, J. E.

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

TENNESSEE

BRENTWOOD: Palms Night Club. BRISTOL: Pinehurst Country Club, J. C. Rates, Manager. CHATTANOOGA: Duddy, Nathan. Lookout Mountain Hotel. 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. Hubert, Maurice. NASHVILLE: Carter, Robert T. Connor, C. V. Eakle, J. C. Scottish Rite Temple.

TEXAS

ABILENE: Splinx Club. AMARILLO: Cox, Milton. AUSTIN: Austin Senior High School. Gregory Auditorium. Hogg Memorial Auditorium. Iowlett, Henry. BRECKENRIDGE: Breckenridge High School Auditorium. CLARKVILLE: Dickson, Robert G. DALLAS: Baydad Night Club. Goldberg, Bernard. Johnson, Clarence M. Malone, A. J., Mgr., Trocadero Club. DENTON: North Texas State Teachers' Auditorium. Texas Women's College Auditorium. EL PASO: Southwestern Sun Carnival Association. FORT WORTH: Howers, J. W. Carnahan, Robert. Moo Club. Merritt, Morris John. Plantation Club. Smith, J. F. FREDERICKSBURG: Hilltop Night Club. SALVESTON: Page, Alex. Purple Circle Social Club. MARLBOROUGH: Municipal Auditorium. HOUSTON: Beust, M. J., Operator of El Coronado. El Coronado Club. Roger Seanan and M. J. Beust, Managers. Origsby, J. B. Lamantia, A. Merritt, Morris John. Orchestra Service of America. Piner, Hanek, Owner and Manager, Napoleon Grill. Piver, Napoleon, Owner and Manager, Napoleon Grill. Richards, O. K. Robinowitz, Paul. Seaman, R. J., Operator of El Coronado. PORT ARTHUR: Lighthouse, The, Jack Meyers, 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. H. WICHITA FALLS: Malone, Eddie, Operator, Klub Trocadero.

UTAH

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

VERMONT

BURLINGTON: Thomas, Ray

VIRGINIA

ALEXANDRIA: Boulevard Farms, R. K. Richards, Manager. Nightingale Nite Club. BLACKSBURG: V. P. I. Auditorium. DANVILLE: City Auditorium. HOPEWELL: Hopewell Cotillion Club. LYNCHBURG: Happy Landing Lake, Cassell Beverly, Manager. NEWPORT NEWS: Newport News High School Auditorium. NORFOLK: Club 600, F. D. Wakley, Manager. DeWitt Music Corporation. U. H. Maxey, president; C. Coates, vice-president. NORTON: Pegram, Mrs. Erma. RICHMOND: Capitol City Elks Social and Beneficial Club Ballroom. Julian's Ballroom. University of Richmond Interfraternity Council and their Associated Bodies; Junior, Sophomore and Senior Classes; Dr. Her-

man P. Thomas, president, Interfraternity College, Dexter Abelfot, chairman of Music Committee; Mark Willing of Sophomore and Freshman Bodies. Wm. Byrd Hotel. ROANOKE: Harris, Stanley. 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. Terrace Beach Club. Terrace Night Club Corp. Village Barn.

WASHINGTON

SEATTLE: Meany Hall. West States Circus. WOODLAND: Martin, Mrs. Edith. Woodland Amusement Park.

WEST VIRGINIA

BLUEFIELD: Florence, C. A. CHARLESTON: Brandon, William. Embassy Inn, E. E. Saunders, Manager. Gypsy Village. Lee Hotel. White, K. L., Capitol Booking Agency. FAIRMONT: Carpenter, Samuel H. HUNTINGTON: Epperson, Tiny, and Hewitt, Tiny, Promoters. Marathon Dances. MORGANTOWN: American Legion Army. Links Club. PARKERSBURG: Club Nightingale, Mrs. Ida McClumphy, Manager; Edwin Miller, Proprietor. WHEELING: Lindelof, Mike, Proprietor, Old Heidelberg Inn. Oglebay Institute

WISCONSIN

ANTIGO: Langlade County Fair Grounds & Fair Association. APPLETON: Apple Creek Dance Hall. Sheldon Stammer, Mgr., Eagles Lodge. Huns, Frank. Kozelman, E. Miller, Earl. ARCADIA: Schade, Cyril. BARABO: Dunham, Paul L. BATAVIA: Batavia Firemen's Hall. BRILLION: Nyvak, Rudy, Manager. Hi-Wa-Ten Ballroom. CUSTER: Bronk, Karl. Glodonske, Arnold. DAKOTA: Passarelli, Arthur. EAU CLAIRE: Idlewild Dance Pavilion. GREEN BAY: Acropolis Night Club. Rhodes G. Stathas, Mgr. HEAFFORD JUNCTION: Killinski, Phil, Prop., Phil's Lake Nakomis Resort. JUMP RIVER: Erickson, John, Manager, Community Hall. KENOSHA: Emerald Tavern. Shangri-La Nite Club. Spittaman's Cafe. LA CROSSE: McCarthy, A. J. Mueller, Otto. LEOPOLIS: Brackub, Dick. LUXEMBURG: Scarbour Hall, Frank Novak, Owner. MADISON: Malt House, Oscar Lochner, Proprietor. MALONE: Kramer, Gale. MANITOWOC: Chops Club. MARATHON: Rib River Ballroom. William Voigt, operator. MARSHFIELD: Bakerville Pavilion. Mr. Wenzel Seidler, Prop. MERRILL: Battery "F," 120th Field Artillery. Goetsch's Nite Club. Ben Goetsch, Owner. MILWAUKEE: Caldwell, James. Cubie, Iva. Mount Mary College. Thomas, James. MT. CALVARY: Slijack, Steve. NORTH FREEDOM: Klengenmeyer's Hall. OCONOMOWOC: Jones, Bill, Silver Lake Resort. POTOMI: Stoll's Garage. Turner's Bowery. REESEVILLE: Firemen's Park Pavilion. RHINELANDER: Khoury, Tony. ROTHSCHILD: Rhyner, Lawrence. SNEBOGAN: Bahr, August W. Kohler Recreation Hall.

BLINGER: Blue, Andy, alias Buege, Andy. SPLIT ROCK: Fabitz, Jos., Manager, Split Rock Ballroom. STEVENSON: Midway Dance Hall. St. Peter's Auditorium. STOUTON: Barber Club, Barber Brothers, Proprietors. STRATFORD: Kraus, L. A., Manager, Roselville Dance Hall. STURGEON BAY: DeFoe, F. G. SUPERIOR: Willett, John. TIGERTON: Alchlake, Ed., Manager, Tigerton Dells Resort. TOMAH: Cramm, E. L. VALDERS: Mailman, Joseph. WAUSAU: Vogt, Charles. WAUTOMA: Passarelli, Arthur. WHITEWATER: Whitewater State Teachers College. Hamilton Gymnasium and the Women's Gymnasium. WISCONSIN VETERANS' HOME: Grand Army Home for Veterans.

WYOMING

CASPER: Schmitt, A. E. Whinnery, C. L., Booking Agent. CHEYENNE: Wyoming Consistory.

DISTRICT OF COLUMBIA

WASHINGTON: Alvia, Ray C. Ambassador Hotel. Berenger, A. C. Burroughs, H. F., Jr. Columbian Musicians' Guild. W. M. Lynch, Manager. Constitution Hall. D. A. R. Building. DuDe Ranch. Faerber, Matthew J. Furedy, E. S., Manager, Trans Lux Hour Glass. Hule, Lim, Mgr., Casino Royal, formerly known as La Paree. Trans Lux Hour Glass. E. S. Furedy, Manager. Hayden, Phil. 111-Hat Club. Hodges, Edwin A. Hurwitz, L., Manager, The Coconut Grove. Kavakos Cafe, Wm. Kavakos, Manager. Klonis, Benjamin, Booker. Lynch, Buford. Melody Club. Mirate's Den.

CANADA

ALBERTA

CALGARY: Dowseley, C. L.

BRITISH COLUMBIA

VICTORIA: Shrine Temple.

MANITOBA

WASSAGAMING: Pedlar, C. T., Dance Hall. Clear Lake. WINNIPEG: Winnipeg Beach

ONTARIO

CORUNNA: Her, William Richardson, Proprietor. HAMILTON: Humbells Amusement Co., Capt. M. W. Plunkett, Manager. LAKEFIELD: Yacht Club Dance Pavilion. Russel Brooks, Mgr. LONDON: Palm Grove. NIAGARA FALLS: Niagara Falls Badminton and Tennis Club. Saunders, Chas. E., Lessee of The Prince of Wales Dance Hall. PETERBOROUGH: Collegiate Auditorium. Peterborough Exhibition. TORONTO: Andrews, J. Brock. Central Toronto Liberal Social Club. Chestnut Hotel, Mr. B. Broder, Proprietor. Chin Up Producers, Ltd., Roly Young, Mgr. Clarke, David. Cockerill, W. H. Eden, Leonard. Eisen, Murray. Henderson, W. J. King, Edward. LaSalle, Fred, Fred LaSalle Attractions. Mitford, Bert. O'Byrne, Margaret. Savarin Hotel. Silver Slipper Dance Hall. Urban, Mrs. Marie

QUEBEC

MONTREAL: Sourkes, Irving. Weber, Al. QUEBEC CITY: Sourkes, Irving. VERDUN: Senecal, Leo. SHELBORNE: Eastern Township Agricultural Association.

SASKATCHEWAN

SASKATOON: Cuthbert, H. G.

MISCELLANEOUS

American Negro Ballet. Azark, Larry.

Blake, Milton (also known as Manuel Blanke and Tom Kent). Blanke, Manuel (also known as Milton Blake and Tom Kent). Blaurox, Paul, Manager, Pee Ben Gee Production Co., Inc. Bogacs, William. Bowley, Ray. Brau, Dr. Max, Wagnerian Opera Co. Carr, June, and Her Parisienne Creations. Currie, Mr. and Mrs. R. C., Promoters of Fashion Shows. Curry, R. C. Darragh, Don. Del Monte, J. P. Edmonds, E. E., and His Enterprises. Ellis, Robert W., Dance Promoter. Fiesta Company, George H. Boles, Manager. Foley, W. R. Freeman, Jack, Manager, Follies Gay Paree. Gardiner, Ed., Owner, Uncle Ezra Smith's Barn Dance Follies. Ginsburg, Max, Theatrical Promoter. Gonia, George F. Hanover, M. L., Promoter. Helm, Harry, Promoter. Helney, Robt., Trebor Amusement Co. Hendershott, G. B., Fair Promoter. Hot Cha Revue (known as Moonlight Revue), Prather & Maley, Owners. Hoxie Circus, Jack. Hyman, S. Jazzmania Co., 1934. Kane, Lew, Theatrical Promoter. Katz, George. Kauneonga Operating Corp., F. A. Scheffel, Secretary. Kent, Tom (also known as Manuel Blanke and Milton Blake). Kessler, Sam, Promoter. Keyes, Ray. Kinsey Players Co. (Kinsey Comedy Co.). Kirby Memorial, The. Lasky, Andre, Owner and Manager, Andre Lasky's French Revue. Lawton, Miss Judith. Lester, Ann. London Intimate Opera Co. McConkey, Mark, Booker. McFryer, William, Promoter. McKay, Gail B., Promoter. McKinley, N. M. Miller's Rodeo. Monmouth County Firemen's Association. Monoff, Yvonne. Mosher, Woody (Paul Woody). Nash, L. J. National Speedation Co., N. K. Antrim, Manager. O'Hanrahan, William. Opera-on-Tour, Inc. Plumley, L. D. Richardson, Vaughn, Pine Ridge Follies. Robinson, Paul. Rogers, Harry, Owner, "Frisco Follies." Rudnick, Max, Burlesque Promoter. Russell, Ross, Manager, "Shanghai Nights Revue." Santoro, William, Steamship Booker. Scottish Musical Players (traveling). Shavitch, Vladimir. Shebrand Brothers' 3-Ring Circus. Snyder, Sam, Owner, International Water Follies. Sponaler, Les. Steamship Lines: American Export Line. Savannah Line. Thomas, Gene. Thompson, J. Nelson, Promoter. Todd, Jack, Promoter. "Uncle Ezra Smith Barn Dance Frolie Co." Proprietor. Walkathon, "Moon" Mullins, Proprietor. Watson's Hill-Billies. Welsh Finn and Jack Schenck, Theatrical Promoters. Wheelock, J. Riley, Promoter. White, Jack, Promoter of Style Shows. Wiley, Walter C., Promoter of the "Jitterbug Jam-boree." Wolfe, Dr. J. A. Woody, Paul (Woody Mosher). Yokel, Alex, Theatrical Promoter. "Zorine and Her Nudists."

THEATRES AND PICTURE HOUSES

Arranged alphabetically as to States and Canada

ARIZONA

PHOENIX: Rex Theatre. YUMA: Lyric Theatre. Yuma Theatre.

ARKANSAS

BLITHEVILLE: Ritz Theatre. Roxy Theatre. HOT SPRINGS: Heat Theatre. Paramount Theatre. Princess Theatre. Spa Theatre. State Theatre. PARIS: Wiggins Theatre.

CALIFORNIA

BRAWLEY: Brawley Theatre. CARREL: Filmart Theatre. CRONA: Crona Theatre. DINUBA: Strand Theatre.

EUREKA: Liberty Theatre. Rialto Theatre. State Theatre. FORT BRAGG: State Theatre. FORTUNA: Fortuna Theatre. GILROY: Strand Theatre. GRIDLEY: Butte Theatre. HOLLYWOOD: Andy Wright Attraction Co. LONG BEACH: Strand Theatre. LOS ANGELES: Ambassador Theatre. Burbank Theatre. Follies Theatre. Frolia Theatre, J. V. (Pete) Frank and Roy Dalton, Operators. Million Dollar Theatre. Harry Popkin, Operator. LEVELAND: Rialto Theatre. MANTECA: El Rey Theatre. MARYSVILLE: Liberty Theatre. State Theatre. MODESTO: Lyric Theatre. Princess Theatre. State Theatre. Strand Theatre. UKIAH: State Theatre. YUBA CITY: Smith's Theatre.

COLORADO

COLORADO SPRINGS: Liberty Theatre. Tompkins Theatre.

CONNECTICUT

BRIDGEPORT: Park Theatre. DARIEN: Darien Theatre. EAST HARTFORD: Astor Theatre. HARTFORD: Crown Theatre. Liberty Theatre. Princess Theatre. Proven Pictures Theatre. Rivoli Theatre. Webster Theatre. MYSTIC: Strand Theatre. NEW HAVEN: White Way Theatre. TAFTVILLE: Hillcrest Theatre. WESTPORT: Fine Arts Theatre. WINSTED: Strand Theatre.

DELAWARE

MIDDLETOWN: Everett Theatre.

FLORIDA

HOLLYWOOD: Florida Theatre. Hollywood Theatre. Ritz Theatre. LAKELAND: Lake Theatre. WINTER HAVEN: Dix Theatre. WINTER PARK: Annie Russell Theatre.

IDAHO

BLACKFOOT: Mission Theatre. Nuart Theatre. IDAHO FALLS: Gayety Theatre. Ilo Theatre. REXBURG: Elk Theatre. Romance Theatre. ST. ANTHONY: Rialto Theatre. Roxy Theatre.

ILLINOIS

FREEPORT: Winnishiek Players Theatre. LINCOLN: Grand Theatre. Lincoln Theatre. ROCK ISLAND: Riviera Theatre. STREATOR: Granada Theatre. Majestic Theatre. Plumb Theatre.

INDIANA

ELKHART: State Theatre. INDIANAPOLIS: Civic Theatre. Mutual Theatre. NEW ALBANY: Grand Picture House. Kerrigan House. TERRE HAUTE: Rex Theatre.

IOWA

COUNCIL BLUFFS: Liberty Theatre. Strand Theatre. DUBUQUE: Spensley-Orpheum Theatre. SIoux CITY: Self Theatre Interests. WASHINGTON: Graham Theatre.

KANSAS

EL DORADO: Eric Theatre. INDEPENDENCE: Beldorf Theatre. KANSAS CITY: Art Theatre. Midway Theatre. LAWRENCE: Dickinson Theatre. Granada Theatre. Jayhawk Theatre. Pattee Theatre. Varsity Theatre. LEAVENWORTH: Abdallah Theatre.

MCPHERSON: Ritz Theatre. PABSONS: Ritz Theatre. TOPEKA: Gem Theatre. Grand Theatre. Jayhawk Theatre. Orpheum Theatre. WICHITA: Crawford Theatre. Nomar Theatre. WINFIELD: Ritz Theatre.

KENTUCKY

ASHLAND: Grand Theatre.

LOUISIANA

LAKE CHARLES: Palace Theatre. NEW ORLEANS: Lafayette Theatre. WEST MONROE: Happy Hour Theatre.

MARYLAND

BALTIMORE: Belnod Theatre. Boulevard Theatre. Community Theatre. Forest Theatre. Grand Theatre. Jay Theatrical Enterprise. Palace Picture House. Regent Theatre. Rivoli Theatre. State Theatre. Temple Amusement Co. ELKTON: New Theatre.

MASSACHUSETTS

AMHERST: Kirby Memorial Theatre of Amherst College.

ATTLEBORO

Bates Theatre. Union Theatre.

BOSTON

Casino Theatre. Park Theatre. Tremont Theatre.

BROCKTON

Majestic Theatre. Modern Theatre.

CHARLESTOWN

Thompson Square Theatre.

FITCHBURG

Majestic Theatre. Strand Theatre.

HAVERHILL

Lafayette Theatre.

HOLYOKE

Holyoke Theatre. Inca Theatre.

LOWELL

Capitol Theatre. Crown Theatre. Rialto Theatre. Tower Theatre.

MEDFORD

Medford Theatre. Riverside Theatre.

NEW BEDFORD

Baylies Square Theatre.

HOXBURY

Liberty Theatre.

SOMERVILLE

Capitol Theatre. Somerville Theatre.

SOUTH BOSTON

Strand Theatre.

STOUGHTON

State Theatre.

MICHIGAN

BAY CITY: Temple Theatre. Washington Theatre. DETROIT: Adam Theatre. Broadway Theatre. Downtown Theatre. DOWAGIAC: Century Theatre. GRAND HAVEN: Crescent Theatre. GRAND RAPIDS: Burton Theatre. Fairmount Theatre. Family Theatre. Fulton Theatre. Park Theatre. Rialto Theatre. Roosevelt Theatre. Savoy Theatre. Southlawn Theatre. Stocking Theatre. Vogue Theatre. LANSING: Garden Theatre. Orpheum Theatre. Plaza Theatre. NILES: Riviera Theatre. SAGINAW: Michigan Theatre. SAULT STE. MARIE: Temple Theatre.

MINNESOTA

HIBBING: Astor Theatre. NEW ULM: Lyric Theatre. Time Theatre.

MISSISSIPPI

JACKSON: Alamo Theatre. Booker Theatre. LAUREL: Arabian Theatre. Jean Theatre. Strand Theatre. PASCAGOULA: Nelson Theatre. PASS CHRISTIAN: Avision Theatre. ST. LOUIS: A. and G. Theatre. YAZOO: Yazoo Theatre.

MISSOURI

CHARLESTON: American Theatre. KANSAS CITY: Liberty Theatre. MAPLEWOOD: Powhattan Theatre.



<p><b>ST. JOSEPH:</b> Crystal Theatre. Lewis Charwood Theatre. Royal Theatre.</p> <p><b>ST. LOUIS:</b> Ambassador Theatre. Ashland Theatre. Baden Theatre. Bremen Theatre. Bridge Theatre. Circle Theatre. Janet Theatre. Lee Theatre. Loew's State Theatre. Lowell Theatre. O'Fallon Theatre. Pauline Theatre. Queens Theatre. Robin Theatre. Salisbury Theatre.</p> <p><b>S. KESTON:</b> Malone Theatre. Rex Theatre.</p> <p><b>WEBB CITY:</b> Civic Theatre.</p> <p><b>WEBSTER GROVES:</b> Ozark Theatre.</p> <p><b>NEBRASKA</b></p> <p><b>GRAND ISLAND:</b> Empress Theatre. Island Theatre.</p> <p><b>KEARNEY:</b> Empress Theatre. Kearney Opera House.</p> <p><b>NEW HAMPSHIRE</b></p> <p><b>HASHUA:</b> Colonial Theatre. Park Theatre.</p> <p><b>NEW JERSEY</b></p> <p><b>ATLANTIC CITY:</b> Royal Theatre.</p> <p><b>BUGOTA:</b> Queen Ann Theatre.</p> <p><b>BOUND BROOK:</b> Lyric Theatre.</p> <p><b>BUTLER:</b> New Butler Theatre.</p> <p><b>CARTERET:</b> Ritz Theatre.</p> <p><b>FLEMINGTON:</b> Strand Theatre.</p> <p><b>FRENCHTOWN:</b> Gem Theatre.</p> <p><b>HACKETTSTOWN:</b> Strand Theatre.</p> <p><b>JERSEY CITY:</b> Palace Theatre. Transfer Theatre.</p> <p><b>LAKEWOOD:</b> Palace Theatre. Strand Theatre.</p> <p><b>LAMBERTVILLE:</b> Strand Theatre.</p> <p><b>LITTLE FALLS:</b> Oxford Theatre.</p> <p><b>LYNDHURST:</b> Ritz Theatre.</p> <p><b>NETCONG:</b> Palace Theatre.</p> <p><b>NEWARK:</b> Court Theatre.</p> <p><b>PATERSON:</b> Capitol Theatre. Plaza Theatre. State Theatre.</p> <p><b>POMPTON LAKES:</b> Pompton Lakes Theatre.</p>	<p><b>TOMBS RIVER:</b> Truco Theatre.</p> <p><b>WESTWOOD:</b> Westwood Theatre.</p> <p><b>NEW YORK</b></p> <p><b>AMSTERDAM:</b> Orpheum Theatre.</p> <p><b>AUBURN:</b> Capitol Theatre.</p> <p><b>BEACON:</b> Beacon Theatre. Roosevelt Theatre.</p> <p><b>BRONX:</b> Bronx Opera House. Tremont Theatre. Windsor Theatre.</p> <p><b>BROOKLYN:</b> Borough Hall Theatre. Brooklyn Little Theatre. Classic Theatre. Gaiety Theatre. Halsey Theatre. Liberty Theatre. Mapleton Theatre. Star Theatre.</p> <p><b>BUFFALO:</b> Eagle Theatre. Old Vienna Theatre.</p> <p><b>CATSKILL:</b> Community Theatre.</p> <p><b>DUBBS FERRY:</b> Embassy Theatre.</p> <p><b>DOLGEVILLE:</b> Strand Theatre.</p> <p><b>FALCONER:</b> State Theatre.</p> <p><b>GLENS FALLS:</b> State Theatre.</p> <p><b>GOSHEN:</b> Goshen Theatre.</p> <p><b>JOHNSTOWN:</b> Electric Theatre.</p> <p><b>NEWBURGH:</b> Academy of Music.</p> <p><b>NEW YORK CITY:</b> Arcade Theatre. Belmont Theatre. Beneson Theatre. Blenheim Theatre. Irving Place Theatre. Jay Theatre, Inc. Loonia Theatre. Olympia Theatre. People's Theatre (Bowery). Provincetown Playhouse. Schwartz, A. H., Century Circuit, Inc. Washington Theatre (145th St. and Amsterdam Ave.) West End Theatre.</p> <p><b>NIAGARA FALLS:</b> Hippodrome Theatre.</p> <p><b>PAWLING:</b> Starlight Theatre.</p> <p><b>PELHAM:</b> Pelham Theatre.</p> <p><b>POUGHKEEPSIE:</b> Liberty Theatre. Playhouse Theatre.</p> <p><b>SAUGERTIES:</b> Orpheum Theatre.</p> <p><b>TROY:</b> Bijou Theatre.</p> <p><b>LONG ISLAND, N. Y.</b></p> <p><b>FREEPORT:</b> Freeport Theatre.</p> <p><b>HICKSVILLE:</b> Hicksville Theatre.</p>	<p><b>HUNTINGTON:</b> Huntington Theatre.</p> <p><b>LOCUST VALLEY:</b> Red Barn Theatre.</p> <p><b>MINEOLA:</b> Mineola Theatre.</p> <p><b>SAG HARBOR:</b> Sag Harbor Theatre.</p> <p><b>SEA CLIFF:</b> Sea Cliff Theatre.</p> <p><b>SOUTHAMPTON:</b> Southampton Theatre.</p> <p><b>NORTH CAROLINA</b></p> <p><b>DURHAM:</b> New Duke Auditorium. Old Duke Auditorium.</p> <p><b>GREENSBORO:</b> Carolina Theatre. Imperial Theatre. National Theatre.</p> <p><b>HENDERSON:</b> Moon Theatre.</p> <p><b>HIGH POINT:</b> Center Theatre. Paramount Theatre.</p> <p><b>LENOIR:</b> Avon Theatre.</p> <p><b>NEWTON:</b> Catawba Theatre.</p> <p><b>WINSTON-SALEM:</b> Colonial Theatre. Hollywood Theatre.</p> <p><b>NORTH DAKOTA</b></p> <p><b>FARGO:</b> Princess Theatre.</p> <p><b>OHIO</b></p> <p><b>ALLIANCE:</b> Ohio Theatre.</p> <p><b>AKRON:</b> DeLuxe Theatres.</p> <p><b>FREMONT:</b> Fremont Opera House. Paramount Theatre.</p> <p><b>LIMA:</b> Lyric Theatre. Majestic Theatre.</p> <p><b>MARIETTA:</b> Hippodrome Theatre. Putnam Theatre.</p> <p><b>MARION:</b> Ohio Theatre. State Theatre.</p> <p><b>MARTINS FERRY:</b> Elzans Theatre. Fenray Theatre.</p> <p><b>SPRINGFIELD:</b> Liberty Theatre.</p> <p><b>OKLAHOMA</b></p> <p><b>BLACKWELL:</b> Bays Theatre. Midwest Theatre. Palace Theatre. Rivoli Theatre.</p> <p><b>CHICKASHA:</b> Ritz Theatre.</p> <p><b>ENID:</b> Aztec Theatre. Criterion Theatre. New Mecca Theatre.</p> <p><b>NORMAN:</b> Sooner Theatre. University Theatre. Varsity Theatre.</p> <p><b>OKMULGEE:</b> Orpheum Theatre. Yale Theatre.</p>	<p><b>PICHER:</b> Winter Garden Theatre.</p> <p><b>SHAWNEE:</b> Odeon Theatre.</p> <p><b>OREGON</b></p> <p><b>MEDFORD:</b> Holly Theatre. Hunt's Criterion Theatre.</p> <p><b>PORTLAND:</b> Broadway Theatre. Gaiety Theatre. Moreland Theatre. Oriental Theatre. Playhouse Theatre. Studio Theatre. Star Theatre. Third Avenue Theatre. Venetian Theatre.</p> <p><b>PENNSYLVANIA</b></p> <p><b>BELLEFONTE:</b> Plaza Theatre. State Theatre.</p> <p><b>ERIE:</b> Colonial Theatre.</p> <p><b>FRACKVILLE:</b> Garden Theatre. Victoria Theatre.</p> <p><b>GIRARDVILLE:</b> Girard Theatre.</p> <p><b>HAZLETON:</b> Capitol Theatre, Bud Irwin, Manager.</p> <p><b>PALMERTON:</b> Colonial Theatre. Palm Theatre.</p> <p><b>PHILADELPHIA:</b> Apollo Theatre. Bijou Theatre. Breeze Theatre. Lincoln Theatre. Stanley-Warner Theatres.</p> <p><b>PITTSBURGH:</b> Pittsburgh Playhouse.</p> <p><b>READING:</b> Berman, Lew, United Chain Theatres, Inc.</p> <p><b>YORK:</b> York Theatre.</p> <p><b>RHODE ISLAND</b></p> <p><b>EAST PROVIDENCE:</b> Hollywood Theatre.</p> <p><b>PAWTUCKET:</b> Strand Theatre.</p> <p><b>PROVIDENCE:</b> Homes Liberty Theatre. Capitol Theatre. Hope Theatre. Liberty Theatre. Uptown Theatre.</p> <p><b>SOUTH CAROLINA</b></p> <p><b>COLUMBIA:</b> Town Theatre.</p> <p><b>TENNESSEE</b></p> <p><b>FOUNTAIN CITY:</b> Palace Theatre.</p> <p><b>MEMPHIS:</b> Princess Theatre. Suzore Theatre, 869 Jackson Ave. Suzore Theatre, 279 North Main St.</p> <p><b>TEXAS</b></p> <p><b>BROWNSVILLE:</b> Capitol Theatre. Dittman Theatre. Dreamland Theatre. Queen Theatre.</p>	<p><b>BROWNWOOD:</b> Queen Theatre.</p> <p><b>EDINBURGH:</b> Valley Theatre.</p> <p><b>FORT WORTH:</b> Little Theatre.</p> <p><b>LA FERIA:</b> Bijou Theatre.</p> <p><b>LA MARQUE:</b> La Marr Theatre</p> <p><b>LONGVIEW:</b> Liberty Theatre.</p> <p><b>LUBBOCK:</b> Lindsey Theatre. Lyric Theatre. Palace Theatre. Rex Theatre.</p> <p><b>LUFKIN:</b> Texan Theatre.</p> <p><b>MEXIA:</b> American Theatre.</p> <p><b>MISSION:</b> Mission Theatre.</p> <p><b>PHARR:</b> Texas Theatre.</p> <p><b>PLAINVIEW:</b> Fair Theatre.</p> <p><b>PORT NECHES:</b> Lyric Theatre.</p> <p><b>RAYMONDVILLE:</b> Ramon Theatre.</p> <p><b>SAN ANGELO:</b> City Auditorium. Ritz Theatre. Texas Theatre.</p> <p><b>SAN ANTONIO:</b> Joy Theatre. Zaragoza Theatre.</p> <p><b>SAN BENITO:</b> Palace Theatre. Rivoli Theatre.</p> <p><b>TEMPLE:</b> High School Auditorium.</p> <p><b>TYLER:</b> High School Auditorium Theatre.</p> <p><b>UTAH</b></p> <p><b>SALT LAKE CITY:</b> Roxy Theatre. Star Theatre.</p> <p><b>VIRGINIA</b></p> <p><b>RICHMOND:</b> Patrick Henry Theatre.</p> <p><b>ROANOKE:</b> American Theatre. Park Theatre. Rialto Theatre. Roanoke Theatre.</p> <p><b>WINCHESTER:</b> New Palace Theatre.</p> <p><b>WEST VIRGINIA</b></p> <p><b>CHARLESTON:</b> Capitol Theatre. Kearse Theatre.</p> <p><b>CLARKSBURG:</b> Opera House. Robinson Grand Theatre.</p> <p><b>GRUNDY:</b> Lynwood Theatre.</p> <p><b>HOLIDAYSCOVE:</b> Lincoln Theatre. Strand Theatre.</p> <p><b>HUNTINGTON:</b> Palace Theatre.</p> <p><b>NEW CUMBERLAND:</b> Manos Theatre.</p>	<p><b>WEIRTON:</b> Manos Theatre. State Theatre.</p> <p><b>WELLSBURG:</b> Palace Theatre. Strand Theatre.</p> <p><b>WISCONSIN</b></p> <p><b>ANTIGO:</b> Home Theatre.</p> <p><b>CHIPPEWA FALLS:</b> Loop Theatre. Rivoli Theatre.</p> <p><b>MENASHA:</b> Orpheum Theatre.</p> <p><b>DISTRICT OF COLUMBIA</b></p> <p><b>WASHINGTON:</b> Rialto Theatre. Universal Chain Theatrical Enterprises.</p> <p><b>CANADA</b></p> <p><b>MANITOBA</b></p> <p><b>WINNIPEG:</b> Beacon Theatre. Dominion Theatre. Garrick Theatre. Rialto Theatre.</p> <p><b>ONTARIO</b></p> <p><b>HAMILTON:</b> Granada Theatre. Lyric Theatre.</p> <p><b>OTTAWA:</b> Center Theatre. Little Theatre. Rideau Theatre.</p> <p><b>PETERBOROUGH:</b> Regent Theatre.</p> <p><b>ST. CATHARINES:</b> Granada Theatre.</p> <p><b>ST. THOMAS:</b> Granada Theatre.</p> <p><b>TORONTO:</b> Brock Theatre. Capital Theatre. Century Theatre. Community Theatre. Crown Theatre. Kenwood Theatre. Madison Theatre. Paradise Theatre. Pylon Theatre.</p> <p><b>QUEBEC</b></p> <p><b>MONTREAL:</b> Capitol Theatre. Imperial Theatre. Palace Theatre. Princess Theatre. Stella Theatre.</p> <p><b>SHERBROOKE:</b> Granada Theatre.</p> <p><b>SASKATCHEWAN</b></p> <p><b>REGINA:</b> Grand Theatre.</p> <p><b>SASKATOON:</b> Capitol Theatre. Daylight Theatre.</p> <p><b>FIFE AND DRUM CORPS</b></p> <p>Perth Amboy Post 45, American Legion Fife, Drum and Bugle Corps, Perth Amboy, N. J.</p>
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## Stage Shows

(Continued from Page Twenty)

take. Other grosses for the season were: "Merry Widow", \$6,000; "Little Jesse James", \$3,700; "Naughty Marietta", \$9,000; "Mary", \$3,500.

In view of the little nest-egg put away this year, next summer's plans call for a lengthening of the season from five to six weeks and the construction of pergolas or pavilions to shelter crowds during occasional rainstorms.

### San Francisco

"SKYLARK" wound up its fourth week at the Curran August 24th, with a most satisfactory \$17,000. Previous weeks had been \$20,000 and \$19,000. The opinion of Eddie Cook, advance man, was that the Fair had furthered rather than hindered its success by bringing crowds to the city. This Gertrude Lawrence opus is now on a tour that takes it to Seattle, Vancouver, Portland, Salt Lake and then points East.

At the Geary, next door to the Curran, "Meet the People" is rolling along nicely at \$10,000 its third week, around \$9,000 its fourth and \$9,000, its fifth, ending August 24th. It stayed in all seven weeks.

### St. Louis

AS the thirteen-week season of the Municipal Theatre Association, sponsor of all fresco entertainment in Forest Park, swung into its final lap August 26th, it had a flourishing season to look back on in spite of various handicaps in the way of heat waves, rain-outs and summer lethargy.

"Anything Goes" which ended its one-week stand August 4th grossed \$30,000, and this below average. "East Wind" with Sterling Holloway, Nancy McCord and Walter Cassel in the top roles, ended a week's stand August 11th with a gross again of \$30,000, not bad considering one performance was presented during a drizzle, and two others were made possible only through a clear-up in the weather just before opening time.

Ziegfeld's "Rosalie" came in with cooler weather and finished its one-week stand August 18th with a total take of \$32,000.

In this production Lee Dixon, Hope Manning, William Lynn and Helen Raymond made their farewells for the season.

The weather chilled to a stiff jell the week ending August 25th, and "Babes in Arms" with Audrey Christie, Harry Stockwell, Joseph Macaulay and Jay and Lou Seltzer, had a real handicap. However, the gross of \$30,000 was only a bit below average.

"The Great Waltz", though it was washed out at its opening, August 26th, had already lined up the best first-night audience of the season. In view of the heavy advance the management established a precedent by putting on a mid-night performance August 31st.

### Los Angeles

THE Biltmore opened its 1940-1941 season August 19th with two weeks' engagement of Flora Robson in "Ladies in Retirement" which had trekked cross-country directly from New York. (The show played one night in Long Beach and two nights and a matinee in San Diego before their Los Angeles date.) In its first week it did disappointing business, garnering a frail \$8,500.

"Meet the People" wound up its long stay at the Hollywood Playhouse August 17th with \$5,000 and \$4,000 the scorings for the last two weeks. Then it moved to the Music Box, Hollywood, where it did most satisfactory business.

At the El Capitan, in Hollywood, flocks of film fans presented Noel Coward's "Tonight at 8:30", a British War Relief production. The first six days ending August 10th brought \$23,000; the second week, ending August 17th, whirled a dizzy wicket to \$20,000. By August 24th the fund had been enriched by a total around \$75,000.

### Stage Whispers

OLSEN and Johnson, whose "Hellzapoppin'" is getting pretty close to the two-year mark at the Winter Garden, New York, have been acting as host at the Revue to groups from the Actors' Fund Home, Englewood, New Jersey. The invitations include dinner and fare both ways.

Desi Arnaz, who is touring with "Too Many Girls" remained on the Coast sev-

eral extra days and joined the company August 31st at its opening in Chicago.

Bird Millman, of circus fame, died on August 5th in Hollywood. One of the greatest tight-rope performers the world has ever known, Bird appeared with Ziegfeld's "Midnight Frolic" and in "Greenwich Village Follies", as well as in Madison Square Garden with the "Big Show". Utilizing the rhythm and graceful bound of the wire as aids in airy dancing rather than unnatural balance acts, she will be remembered as a creature of unbelievable charm and elfin beauty.

## AT LIBERTY

**AT LIBERTY**—String bass (dance), doubling cello (concert); age 39; reliable and good appearance; all types of work. H. Stade, 604 West 140th St., Apt. 53, New York City; phone ADubon 3-1142.

**AT LIBERTY**—Clarinetist (also bass clarinetist) wants job in a symphony orchestra; also out of town; Union 802. Michael Magid, 520 W. 110th St., New York City. Call Riverside 9-0562.

**AT LIBERTY**—Pianist, single young man; Union; desires reliable opening; wide professional experience, concert, dance, soloist accompanist; will go anywhere; state particulars by letter. Raymond Dempsey, 44 Maple Ave., Franklinville, N. Y.

**AT LIBERTY**—Band and orchestra conductor who is also a mechanical draftsman; violin and cornet; satisfaction guaranteed; highest references, both musical and personal. Address "Musician," care of Mr. Leigh Nagle, 14th St., Willoughby Beach, Norfolk, Va.

**AT LIBERTY**—Band instrument repairman, 15 years' experience; capable of taking complete charge of repair shop; do mouth-piece refacing; can please the most exacting professional; know factory methods; play clarinet and saxophone; teach; former member Sousa Band; married, age 42; can sell references. Eugene Slick, 721 1/2 Main St., Anderson, Ind.

**AT LIBERTY**—Two musicians available after Sept. 15. Flutist and String Bass doubling Horn; widely experienced, concert, theatre and dance; ages 31 and 25; neat, sober, reliable and ambitious; state full particulars. Write or wire Musicians Fisher and Vought, Williamsport Concert Orchestra, Sun-Gazette Bldg., Williamsport, Pa.

## FOR SALE OR EXCHANGE

**FOR SALE**—Deagan marimba; resonator, three octaves; good condition; cost \$150; price, \$50. J. Lukins, 434 Laurence St., Camden, N. J.

**FOR SALE**—One each A and B-flat buffet Boehm clarinets in case; perfect condition except some pads; \$100, C.O.D. three days' trial. George P. Smith, Box 714, Kane, Pa.

**FOR SALE**—Buescher tenor saxophone in case; silver plated, gold bell; used one month; price \$60. Alexander French horn in case; \$60; three days' trial C.O.D. Fred Sussman, Nineveh, N. Y.

**FOR SALE**—String Bass, perfect condition, very old; fine tone quality; sold at reduction. Also bass horns and tuba mouthpieces on hand. Musician, 666 Rhinelander Ave., Bronx, New York.

**FOR SALE**—Epiphone de luxe guitar, used only a few times, looks like new; cost \$275; will sell for \$95. Also string bass, \$85. A Vega electric guitar outfit, \$75. Anthony Noella, Drake Hotel, 15th and Spruce Sts., Philadelphia, Pa.

**FOR SALE**—Two Gibson tenor banjos, Florentine model and \$350 model; one slipped waterproof cover; music stand in case; large library original arrangements, best classical and variety selections for two tenor banjos. William May, 1626 Schlegel St., Scranton, Pa.

**FOR SALE**—Double action Wurliatzer harp; Starke model; in good condition. Also single action harp, "Erard" Paris. Also complete library of harp solos and ensemble numbers. Address N. Tascano, 227 W. Seventeenth St., Norfolk, Va.

**FOR SALE**—Vibraphone, used only a few weeks; Dura Aluminum; beautiful, modernistic frame with latest Lyre design; mother of pearl; cost, \$395; sacrifice price, \$125; also my drum outfit; cost, \$225; sacrifice price, \$100. Anthony Noella, Drake Hotel, 15th and Spruce Sts., Philadelphia, Pa.

## WANTED

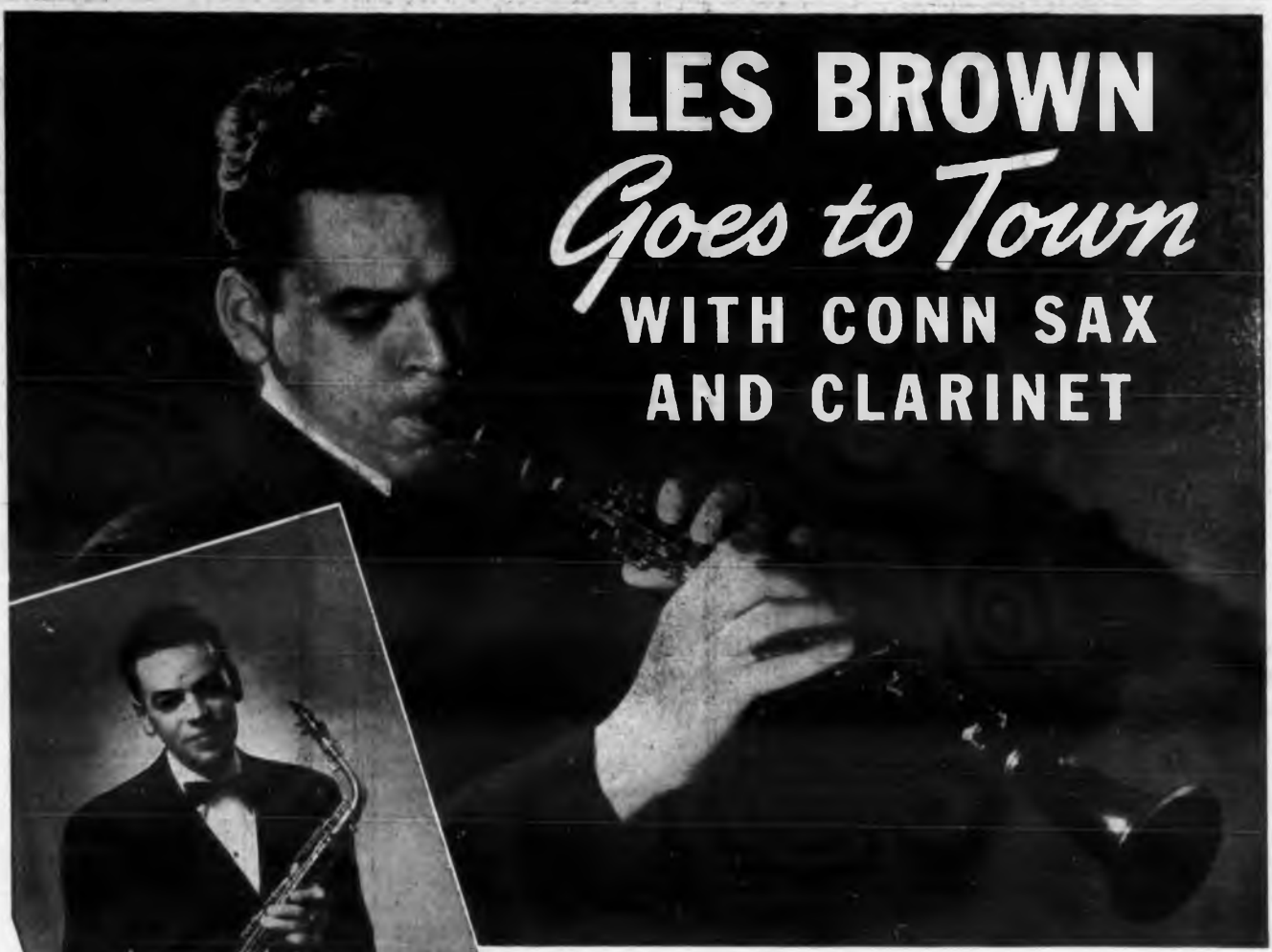
**WANTED**—Lyon & Healy harp; will pay cash. Address 1030 Bush St. San Francisco, Calif.

**WANTED**—Good B-flat buffet bass clarinet, double octave key, Boehm system; prefer one with low E-flat; must have for trial few days; will pay cash. S. Kell, 2114 Davidson Ave., Bronx, N. Y.

Report of the Treasurer • •

FINES PAID DURING AUGUST, 1940

Anderson, Bob	5.00
Amata, Roy	10.00
Bond, Alexander	13.12
Bont, Alexander	20.00
Logislawski, Indore	25.00
Burbs, Frank	10.00
Benson, Bill	3.83
Baker, Herman	5.00
Buckner, Milton	5.00
Bowden, Norman	2.50
Burt, Arthur H.	10.00
Broma, Wilson	10.00
Black, John	20.00
Bindon, Fred	5.00
Brown, Teddy	20.00
Berg, Wilbert L.	10.00
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Carbonelli, Robert	5.00
Courtney, Del	30.45
Carson, Eddie	2.50
Clark, Oscar	2.50
Corwin, George	50.00
Clark, George	5.00
Chap, Valerie	78.57
Curletti, Jos.	10.00
Carter, Thos.	.78
Cooke, J.	1.19
Cove, Robert	2.74
Deits, Roger	5.00
Delman, Cy	15.00
DeYodi, Don	25.00
Dennis, Arthur	7.50
Darby, Ed.	20.00
Diamond, Archie	5.00
Dagels, Edw. T.	3.64
Everett, John	5.00
Emmett, Reginald	5.00
Earl Warren	2.50
Fiam, Rosalyn	5.00
Francis, Leonard	30.00
Frank, Wm.	50.00
Fabian, Ted	25.00
Franklin, Jas. H.	5.00
Ferguson, Salem	10.00
Feta, Edw.	5.00
Fieck, Edgar H.	25.00
Falde, Walter C.	7.00
Giffard, Dave	2.00
Gahmer, Jos.	10.00
Gunn, Henry D.	2.50
Graz, Wardell	5.00
Gleason, John	50.00
Harris, James W., Jr.	10.00
Hatch, Simeon	5.00
Hoskstra, Neal	5.00
Hanson, Lloyd	2.69
Hune, Alfred	5.00
Hune, Charles	5.00
Hune, J. W.	5.00
Hune, Norbert	5.00
Hanson, Edwin T.	25.00
Hilford, Bob	2.24
Huff, Rupert	2.24
Johnson, Floyd	.32
Kewish, James R.	10.00
King, Calvin	5.00
Koart, Dorothy	6.13
Kraig, Allen	10.00
Lava, Fred J.	5.00
Leacock, Brammer	15.00
Larkin, Milton	25.00
Meservey, Norman	15.00
Martyn, Qudells	50.00
Maschino, Shelby	25.00
Marie, Fred	2.50
Mondragon, Josef	2.50
Mims, Otis	5.00
Morgan, Evan	10.00
Moore, Glenn	25.00
Minichini, Salvatore	5.00
McCrossen, Harold	13.00
McNary, Thos.	5.00
Nornhold, Thos. F. C.	15.00
Normandin, M.	9.15
Oehmler, Jos. C.	4.00
Palmer, Clifford	6.00
Perry, Earl	25.00
Poma, Jack	3.50
Parks, Howard	5.00
Powell, J. C.	5.00
Petranto, Jos.	5.00
Frank, Lou	10.00
Ray, Floyd	4.59
Rabjohna, E. J.	5.00
Roberson, Gaylord	25.00
Rock, C. Basil	30.00
Robinson, Roscoe E.	2.50
Robinson, James	5.00
Raschel, Arthur	5.00
Rogers, Philip	25.00
Ream, Jack	25.00
Raschel, Jimmy	5.00
Russel, Walter	5.00
Rawcliffe, A.	7.32
Snyder, Heath	50.00
Stewart, Jos. Wm.	5.00
Squance, Cyril R.	40.00
Starkes, James	10.00
Smith, Carleton	2.50
Swain, Harman	.33
Sparrow, John	5.00
Stignett, Hamilton	5.00
Scott, Bee	5.00
Storey, Mark	5.00
Skingley, A.	5.00
Sittenfeld, Max	4.75
Seigrist, Bob	3.84
Shapp, Oale	2.24
Tafaya, Fred	5.00
Thompson, Gansetter	10.00
Taxier, Maurice	4.00
Taylor, Wm. C.	5.00
Ubboen, Burrell	10.00
Vincent, Larry	10.55
Venuta, Bernard	3.00
Valliere, L.	7.32
Wharton, James	5.00
White, Baxter	14.00
Warmick, James	5.00
Whyte, LeRoy	2.50
Wicken, Ronald	29.46
Youman, George	40.00
Youman, Jack	40.00
Youman, Sidney	40.00
Zambory, Alex	25.00



LES BROWN  
*Goes to Town*  
WITH CONN SAX  
AND CLARINET



LES BROWN with his Conn 6-M alto saxophone. He also uses a Conn 444-N wood clarinet.



Les Brown with Wendy Bishop and Herb Muse, his featured vocalists.

LES BROWN and his Orchestra have climbed into quick popularity with the nation's devotees of swing. A big following of rabid radio fans clamor for more and more of Brown's popular broadcasts. His Decca records are rapidly becoming best sellers, while recent successes at the Wardman Park Hotel, Washington, D. C.; Arcadia Ballroom, New York City; and other prize dance spots add to the acclaim.

The band is booked by Consolidated Radio Artists, who look upon Les Brown as a sure winner and are plugging him accordingly.

Les plays "hot" clarinet and alto saxophone and both his instruments are Conns. He uses a Conn 444-N wood clarinet and a Conn 6-M alto saxophone in all his work. Notice how widespread is the preference for Conn instruments among the greatest artists in the land—men whose progress depends on sustained excellence of performance. You, too, will find a late model Conn a real aid to greater musical success. Ask your Conn dealer or write us for free book. Please mention instrument.

C. G. CONN, *Inc.*, 923 CONN BUILDING, ELKHART, INDIANA



ALL CONN TESTIMONIALS ARE GUARANTEED TO BE VOLUNTARY AND GENUINE EXPRESSIONS OF OPINION FOR WHICH NO PAYMENT OF ANY KIND HAS BEEN OR WILL BE MADE

5.00	Frank, William	1.50
10.00	Funk, Larry	9.29
4.00	Gaillard, Slim	112.16
5.00	George, Terry	7.50
10.00	Grabek, Walter	6.46
10.55	Hendricks, Dick	10.00
3.00	Henderson, Fletcher	21.00
7.32	Healy, Bruce	2.00
5.00	Kinney, Ray	60.00
14.00	Local 798	11.00
5.00	Logan, Mickey	1.00
2.50	Local 434	13.12
29.46	Leopolds Dance Hall	5.00
40.00	Magel, Milton	20.00
40.00	Mills, Jay	5.00
40.00	Minton, Ralph	5.25
40.00	Price-Fowler	10.00
25.00	Ravassa, Carl	22.84
\$1,636.75	Reynolds, Tommy	14.19
	Rabe, Pete	10.00
	Shelley, Lee	3.00
	Stoffel, Fred A	34.04
	Smith, Stuff	68.41
	Sandler, Phil	25.00
	Shernoff, Herb	7.90
	Travers, Vincent	100.00
	Thatcher, Paul	12.50
	Viner, Jos. W.	150.00
	Waller, "Fats"	29.89
	Wallace, F. J.	2.00
	Weeks, Ranny	25.00
		\$1,315.97

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

**THE EYES HAVE IT!**  
Some of our novelists seem not to care what they do with their characters' eyes. For instance:  
"Her eyes roamed carelessly 'round the room."  
"With her eyes she riveted him to the spot."  
"He tore his eyes from her face and they fell on the letter at her feet."  
"Their eyes met for a long, breathless moment, and swam together."  
"Marjory would often take her eyes from the deck and cast them far out to sea."  
**DISCOVERED**  
Canvasser—"You pay a small deposit, then you make no more payments for six months."  
Lady of the House—"Who told you about us?"  
**CORRECT!**  
Teacher: "Can you give me an example of wasted energy, Bertram?"  
Bertram: "Yes, sir. Telling a hair-raising story to a bald-headed man."

**An Honest Title**  
An inquisitive stranger, passing through Kentucky, was introduced to a Colonel Sheibly. The stranger asked, "Did you serve in the Confederate Army?"  
"No, sub!" said the Colonel.  
"I presume you were in the Union Army then?" ventured the stranger.  
"Certainly not, sub!"  
"Perhaps you have belonged to the reserves or the militia of the State?"  
"No, sub, I never belonged to any such thing."  
"Perhaps you are one of those 'Honorary Colonels' the Governor is always appointing?"  
"Not that, neither, sub. Many persons hereabouts have official titles who are not entitled to them but I came of mine legitimately, sub. I married the widow of Colonel Tarwater, sub."  
**A Free Country**  
Lady: "I wouldn't cry like that, my little man."  
Boy: "Cry as you please; this is my way."

CLAIMS PAID DURING AUGUST, 1940

Albert, Don	20.79
Beck, Martin	15.00
Berrigan, Ruany	160.00
Batkin, Alex	48.58
Blaine, Jerry	7.52
Becker, Bubbles	19.00
Cole, Allan	38.14
Collins, Bernie	3.30
Conn & Rose	20.00
Carter, Benny	10.00
Cook, Herb	63.00
DeRouler, E.	6.69
Daly, Duke	65.00
Denny, Jack	20.00
D'Ewsay, Pat	10.00
Erickson, Frank	10.00
Ferdinando, Angelo	15.00