

# INTERNATIONAL MUSICIAN

OFFICIAL • JOURNAL • AMERICAN • FEDERATION • OF • MUSICIANS

VOL. XXXIX

NEWARK, N. J., NOVEMBER, 1940

NO. 5

## RADIO LINE AND REMOTE CONTROL PROBLEM SOLVED

### Licensed Booking Agents Will No Longer Control or Distribute Radio Lines

In accordance with the action taken by the Indianapolis Convention on the subject of radio lines and remote control broadcasts, President Petrillo and Joseph N. Weber were successful in adjusting this situation so that agents licensed by the Federation will no longer control either the lines or the distribution of remote control broadcasts.

The following letter, sent to the Presidents of the National Broadcasting Company, Columbia Broadcasting System and Mutual Broadcasting System, explains the adjustment and is reprinted herewith for the information of all members of the Federation:

Dear Sir:

At the meeting held at the office of the President of the American Federation of Musicians on October 15, 1940, at which representatives of the National Broadcasting Company, Columbia Broadcasting System and the Mutual Broadcasting System participated, and at which Joseph N. Weber and myself represented the American Federation of Musicians, it was agreed that beginning January 1, 1941, agents, members or orchestras affiliated with the American Federation of Musicians who render services by remote control to radio stations, will no longer have the opportunity to control a radio line or lines and that such control will not be given to any employer of musicians or anyone else who may or can use same to create unfair competition of employment among members or orchestras belonging to the American Federation of Musicians.

It was also agreed at this meeting that your company or system will not discriminate against any contractor, musician, orchestra, booking agent or anyone else connected with the music business in reference to the use of wires to be used or which are used by members or orchestras affiliated with the American Federation of Musicians so that such wires will be fairly and squarely distributed without musicians or orchestras being obliged to pay any compensation or any equivalent thereof of any kind for the use of same.

It was further agreed that in addition to the above all else is to be done to prevent that radio lines are ever used to bring about unfair competition among the members of the American Federation of Musicians.

To make the above effective, wire charges beginning with date above named will not be charged by your company or system to any contractor of musicians or musicians and orchestras, or booking agents or agencies or personal representatives of musicians regardless of what the amount they receive from their employer for the rendering of services of musicians may be. In other words, no musicians, contractors, booking agents, or personal representatives of musicians can pay for lines whether they get union scale or above union scale. This will be absolutely prohibited by the Federation.

It is understood that the broadcasters are free to select orchestras they desire to be broadcast in conformity with the conditions above enumerated.

Very truly yours,

Signed) JAMES C. PETRILLO.

This concludes an adjustment of a



WILLIAM GREEN, President of the American Federation of Labor

vexatious problem which has been extremely controversial, and the subject of many discussions at the last four conventions of the American Federation of Musicians.

## OREGON COURT KILLS ANTI-PICKETING LAW

### Upholds A. F. of L. Claim That Statute Violated Right of Free Speech.

The Oregon Supreme Court in a precedent-making decision of great consequence to labor declared the Oregon Anti-Picketing Law invalid. This law, passed two years ago by referendum vote, made it a crime for a single worker or a minority group of workers to peacefully picket an employer with whom they were in dispute.

The American Federation of Labor and the Railroad Brotherhoods joined in a suit to have the law declared unconstitutional. The litigation was in charge of Joseph A. Padway, counsel of the A. F. of L., and Mr. B. A. Green, counsel for the Oregon State Federation of Labor. The lower court upheld the law, whereupon the case was appealed to the Supreme Court. Briefs and arguments were presented to the Court on behalf of the

## AMERICAN FEDERATION OF LABOR CONVENTION

### The 1940 Meeting at New Orleans, Louisiana, Will Consider Many Vital Problems.

By WILLIAM GREEN  
President, A. F. of L.

A convention of the American Federation of Labor is always an event of far-reaching importance, not only to the wage-earners of our nation but to the entire citizenry. The democratic procedure which is invariably followed in our deliberations assures that our conclusions represent the best thought of the majority of those for whom we speak. The decisions arrived at in our conventions guide the policies of not only the American Federation of Labor itself but of our affiliates during the year to follow, and those who formulate those decisions do so in the full realization of the responsibility which is theirs for right thought and action.

The 1940 convention of the American Federation of Labor which will convene in New Orleans, La., on Monday, November 18th, will come close on the heels of one of the most important national elections which our country has ever held. In addition, we will meet at a time when every hour is fraught with tense apprehension for the future well-being of the entire world. The officers and delegates to the 1940 convention will enter upon their duties in a spirit of solemn responsibility and firm resolve to formulate policies which will protect the workers of America and guide them through the coming year in whatever role they may be called to play. Thousands of our members will be enlisted for military training. Additional hundreds of thousands will be called upon to participate in our national defense program for production of the needs of our nation in munitions, aircraft, housing, clothing, and all other supplies. The interests of every one of our members and their dependents must be protected to the full extent of our ability and judgment, while at the same time fulfilling the part which as citizens we may be summoned to enact.

The Executive Council of the American Federation of Labor will present to the New Orleans Convention a report of our stewardship for the past year. We are proud of the record which this report will show and the progress outlined. The American Federation of Labor is enlisting in our ranks not only those who have never before been associated with a trade union movement, but in addition is accepting thousands who through misguided leadership were for a time identified with other dual movements and who now realize that their interests are protected and advanced only through identification with the bona fide trade union movement as represented by the American Federation of Labor, and no other organization of wage-earners.

In the election of 1940 the American Federation of Labor has followed its traditional non-partisan policy. We have presented the labor records of candidates for public office and granted to each voter the right to decide for himself just what his action should be in the light of his own best interest. There is no attempt made to influence any voter beyond his own judgment. We have considered it our duty to compile these records of past performance of candidates and to present them for the consideration of our members in making their decisions. That is in line with our conception of service to our members and friends, while honoring their rights as citizens to exercise the right to vote for whom they wish. There is one point that is not debatable, however: the wishes of the majority will be.

American Federation of Labor, the Oregon State Federation of Labor and the Railroad Brotherhoods.

The principal attack on the law was  
(Continued on Page Thirty-one)

(Continued on Page Thirty-one)

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CHARTERS ISSUED

- 202—Key West, Florida.
- 684—Grafton, West Virginia.

CHARTERS LAPSED

- 527—Findlay, Ohio.
- 654—Hastings, Minnesota.

CONDITIONAL MEMBERSHIP ISSUED

- 1395—Sam Barham.
- 1396—A. J. Heyn.
- 1397—Hans L. Henlot.
- 1398—Herman Chittison.
- 1399—Jeanne Phillips.
- 1400—Hugh M. Smith.
- 1401—Yates D. Smith.
- 1402—C. H. Erwin.
- 1403—Carl Berggren.
- 1404—Robert R. Thomas, Jr.
- 1405—Mildred Weimann.
- 1406—Alice Marie Szyjakowski.
- 1407—Jesse A. Brown.
- 1408—William V. Brown.
- 1409—Henry Cornelius.
- 1410—Thomas Dixon.
- 1411—Gustave Dougharty.
- 1412—Ashfield Eversley.
- 1413—Charles Greenidge.
- 1414—George H. Magbe.
- 1415—Aurelio Plaza.
- 1416—William Nadal.
- 1417—Bert Ponard (renewal).
- 1418—Ima Sparkling (Osborn).

CONDITIONAL TRANSFER ISSUED

- 354—O. S. Myers.

DEFAULTERS

William J. Derwin, Waterbury, Conn., is in default of payment in the sum of \$44.00 due members of the A. F. of M.

Lou Garcia, formerly held Booker's License 2620, Philadelphia, Pa., is in default of payment in the sum of \$40.00 due members of the A. F. of M.

Rufus Jackson, Greenville, S. C., is in default of payment in the sum of \$188.84 due members of the A. F. of M.

Clarence Kantrovitz (Kay), Hartford, Conn., is in further default of payment in the sum of \$665.00 (making total of \$1,056.00) due members of the A. F. of M.

Rudolph Lane, Wichita, Kan., is in default of payment in the sum of \$143.00 due members of the A. F. of M.

Bernard Nally, Reading, Pa., is in default of payment in the sum of \$26.00 due members of the A. F. of M.

Supreme Men's Shop, New York, N. Y., is in default of payment in the sum of \$93.75 due the International Musician.

Cotton Club, New York, N. Y., is in default of payment in the sum of \$1,810.14 due members of the A. F. of M. for services rendered.

Eddie Reich, Washington, D. C., is in default of payment in the sum of \$250.00 due members of the A. F. of M. for services rendered.

International Magicians, Daniel Fitzkee, B. F. Farrance, and Mr. DeShon are

in default of payment in the sum of \$95.72 due members of the A. F. of M.

Max L. Grace, Boston, Mass., is in default of payment in the sum of \$400.00 due members of the A. F. of M. for services rendered.

Alfred Angel, Tulsa, Okla., is in default of payment in the sum of \$150.00 due members of the A. F. of M. for services rendered.

WANTED TO LOCATE

Anyone knowing the whereabouts of one CARL H. RYLEE, guitar player, kindly communicate with Secretary P. W. Lee, Local 116, A. F. of M., P. O. Box 507, Shreveport, Louisiana.

THE DEATH ROLL

- Akron, Ohio, Local 24—Sam Woods.
- Baltimore, Md., Local 40—Charles Rhodes.
- Chicago, Ill., Local No. 10—Gwendolyn Norrie, Jacob Fleischman, John B. Hoffman, Charley Straight, Tony Novy.
- Davenport, Iowa, Local 67—Adolph Hinrichs.
- Elizabeth, N. J., Local 151—Harry Wetton.
- El Paso, Texas, Local 466—John R. (Wray) Lewis.
- Kansas City, Mo., Local 34—Mrs. Louis J. Bennett.
- Las Vegas, Nev., Local 369—Jack B. Rogers.
- Milwaukee, Wis., Local 8—Edwin Gaur.
- Minneapolis, Minn., Local 73—Olaf Halten.
- Newark, N. J., Local 16—Harry Wetton.
- New Orleans, La., Local 174—Al Kihnemann.
- New York, N. Y., Local 802—Michael J. Clarke, Alter Felsler, Ernest Greenberger, Louis H. Hodges, Bernhard Indianer, George Kurz (Clarinet), Glocchino G. Lombardi, Edward Meehan, Louise Mayo Norbeck (Nevins), Giulio Ruggiero, George H. Stahler, Ward Stephens, Benjamin Zwilling.
- Peoria, Ill., Local 26—William Bohlander.
- Portland, Ore., Local 99—Frank W. Keller.
- St. Louis, Mo., Local 2—Fred J. Deck.
- St. Paul, Minn., Local 30—Olaf Halten, Sr.
- Salt Lake City, Utah, Local 104—Alvin A. Beesley.
- San Francisco, Calif., Local 6—P. Iacasse, Edson LaVere, A. Schildkert.
- Seattle, Wash., Local 76—Marion Boulton, Teresa Stoudt, R. G. Adams.
- Stamford, Conn., Local 626—Patsy Zaffino, L. G. Wood.
- Waukegan, Ill., Local 284—Richard Ames.
- Zanesville, Ohio, Local 54—Dave Thomas.

WARNING

HAROLD SCHMIDT, alias HAROLD SMITH, a former member of Local 224, Mattoon, Ill., was erased from that Local in 1930.

He is imposing on various locals by borrowing money from them on the pretext that he is in good standing. Smith is a defaulter to members of the Federation, he is indebted to a number of locals, and also has secured a trombone on false pretenses on at least one occasion.

Locals and members are warned to be on the lookout for this party. If he appears in the jurisdiction of any local with a membership card, kindly confiscate the card and forward it to the International Secretary, Fred W. Birnbach, 39 Division St., Newark, N. J., at once.

TO ALL MEMBERS OF THE AMERICAN FEDERATION OF MUSICIANS

The International Executive Board has adopted the following law effective immediately:

Members cannot negotiate or secure employment through an agent or secure and play for employers who by paying for, or through any other method, secure control over a radio line or lines.

Members will hold themselves governed accordingly.

Fraternally yours,

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

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

ANNOUNCING THE NEW BURNATED "RESO-CHAMBER" MOUTHPIECES

CREATED BY OTTO LINK

FOR SALE BY RELIABLE DEALERS EVERYWHERE

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130 E. 14th St. (Academy Bldg.)  
2347 Broadway (Bet. 93rd & 94th)  
192 Marlet St., Newark  
163-02 Jamaica Ave., Jamaica

COMMUNICATIONS FROM The President JAMES C. PETRILLO

FORBIDDEN TERRITORY The Mainliner Club, Des Moines, Iowa, is declared to be Forbidden Territory to all members of the A. F. of M. except members of Local 75, Des Moines, Iowa. JAMES C. PETRILLO, President, A. F. of M.

Silver Slipper Dance Hall, Jake Berman, owner, Toronto, Ont., Canada, is declared to be Forbidden Territory to all members of the A. F. of M. except members of Local 149, Toronto, Ont., Canada. JAMES C. PETRILLO, President, A. F. of M.

REMOVE FROM FORBIDDEN TERRITORY Hollywood Ballroom, Portland, Oregon. Patio Grill of the Roosevelt Hotel, Jacksonville, Florida.

The Em-Kit FREE-UR-TONE Shoulder Pad and Chin Rest Makes ANY Violin SOUND BETTER Ask Us To Prove It Address M. M. FISHER 631 O'Farrell St. San Francisco, Calif.

TO ALL LOCALS AND MEMBERS OF THE FEDERATION A person by the name of MICKEY OWENS of New York City, posing as a licensed booking agent of the Federation, is attempting to book rumba bands. Members are warned that this party does not hold a license from the Federation, and has no authority to book Federation members. He is also on the Unfair List of Local 802, New York City.

TO ALL LOCALS IN THE STATE OF FLORIDA The Florida Conference of Musicians will hold its annual Fall Meeting in Jacksonville, Fla., on Sunday, November 10th, at the Mayflower Hotel. The Conference will convene at 10:00 A. M. and all Florida Locals are requested to send their full quota of three delegates. PHIL A. McMASTERS, President.

**CHANGE OF OFFICERS**

Local No. 44, Ocean City, Md.—President Arthur F. Roehre, Salisbury, Md.; Secretary, N. K. Smith, 137 Pennsylvania Ave., Salisbury, Md.

Local No. 97, Lockport, N. Y.—President, George H. Craine, 189 Cottage St.; Secretary, J. Norman Hainsey, 186 Ontario St.

Subsidiary to Local No. 123, Richmond, Va.—President, Ulysses Hines, 106 1/2 East Clay St.; Secretary, Zeppy Thorpe, 727 Nicholson St.

Local No. 290, Peekskill, N. Y.—Secretary, Robert S. Haviland, Oakwood Drive.

Local No. 328, Janesville, Wis.—President, Robert Daly, 221 South Fremont St.; Secretary, Gordon A. Schultz, 452 North Chatham St.

Local No. 337, Appleton, Wis.—President, Mert LeVan, 222 East North St.; Secretary, GIB Horst, 1022 East North St.

Local 496, New Orleans, La. (colored)—Secretary, Sidney Cates, 1128 South Prieur St.

Local No. 554, Lexington, Ky.—Secretary, Mark Cochran, 209 East Maxwell St.

Subsidiary to Local No. 551, Lexington, Ky.—Chairman, J. T. Williams.

Local No. 581, Ventura, Calif.—President, Clyde Welch, Oxnard, Calif.; Secretary, Charles Curtis, 1817 Thompson Blvd., Ventura, Calif.

Local No. 653, Havre, Mont.—Secretary, Jerry Albertson, 929 Second St.

Local No. 683, Lancaster, Ohio—Secretary, George W. Coen, 405 Civic Loan Bldg.

**CHANGE IN OFFICERS' ADDRESSES**

Local No. 61, Oil City, Pa.—Secretary, A. Lawrence Ruby, So. S. Star Route.

Local No. 147, Dallas, Texas—President, Wm. J. Harris, 5639 Reiger St.

Local No. 162, Lafayette, Ind.—Secretary, L. B. Elmore, 108 North 7th.

Local No. 380, Binghamton, N. Y.—Secretary, Webble Gillen, 60 Broad Ave.

Local No. 418, Stratford, Ont., Canada—Secretary, Charles A. Bird, Apt. 22, 16 Wellington St.

Local No. 560, Boulder, Colo.—Secretary, Louis G. Fonda, P. O. Box 55.

**NEW CONFERENCE FORMED**

Montana Conference of Musicians—President, Robert Ralph, 752 Third Ave., S., Great Falls, Mont.; Secretary, James Gregg, 535 North Third St., Missoula, Mont.

**CHANGE IN CONFERENCE OFFICER**

Connecticut State Conference—President, R. J. McFarland, 21 Myrtle St., Bristol, Conn.

**WHAT NEXT?**

Machine-made wind storms, four times as fast as a hurricane, will soon be used to test model airplanes in the army's new wind tunnel at Wright Field. The air will be pushed through the tunnel at a 400-mile-an-hour clip by a twenty-four-ton fan driven by the world's largest machine of its kind—a 40,000 horsepower

motor now being built by Westinghouse Electric and Manufacturing Company.

An improved "Klystron," a generator that sends electrical power through the air was demonstrated recently before engineer professors at laboratories of the Westinghouse Electric and Manufacturing Co., in Bloomfield, N. J. The generator was hailed as bringing the wireless transmission of electricity a step nearer to practical application, such as providing power for illumination and domestic uses in homes. Visitors were given flashlights to which was attached a short wire antenna, and as the generator poured out its micro waves, focused through space with the aid of a six-foot horn, the bulbs were lighted as though they had storage batteries in them.

One of the latest developments in airplane manufacturing is the plastic plane developed and built by the Timm Aircraft

**"THE MAN WHO COMES AROUND"**

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New KING

**SPECIAL ZEPHYR SAXOPHONES**

To Tommy Tucker's Band!



Try one at your dealer's today, or write us direct and we will make arrangements for trial. You'll wonder how you ever got along without a KING SAXOPHONE.

The New KING SPECIAL ZEPHYR has a Sterling Silver mouthpiece, with double tube telescopic connection to body of instrument, which prevents air pockets forming in the neck, making it the easiest blowing horn on the market. It has an action that would make a flute green with envy. And that's not all—accurate intonation, tougher keys, improved bore, and a host of other features make it the sweetest saxophone you ever played.



And, of course, Al Knapp also with Tommy Tucker's Band plays a new KING Liberty Model 2-B Trumpet... One-Piece Bell... You can't Beat a KING. Try one!



Booked by MCA and recording for Okeh, Tommy Tucker's excellent band is one of the music world's current sensations... A saxophone section with a blend that leaders dream about is his pride and joy.



Kerwin Somerville and Joe Duren, lead alto and 2nd tenor respectively, play New KING SPECIAL ZEPHYR SAXOPHONES. Somerville collaborated with Tommy Tucker in Tommy's sprightly hit, "The Man Who Comes Around."



September 20, 1940

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*The H.N. WHITE Co.*

CLEVELAND, OHIO.

Makers of KING - CLEVELAND - American Standard and Gladiator Band Instruments

Write for Free Copy of White Way News No. 11 Stating Instrument Interested In

Corporation, Burbank, Calif. It is made of a new waterproof, fire-resisting aircraft material, obtained by saturating and binding thin strips of spruce with a liquid plastic. The plane is baked in an oven. Advantages claimed are speed of manufacture, light-weight and decreased air resistance.

The Smoot-Holman Co., Inglewood, Calif., announces development of thermostatically-controlled equipment which applies infra-red radiation to orchards and ground crops, preventing damage from freezing and speeding growth. The process consists of infra-red reflectors strung on overhead wires and controlled by a central distribution panel. It doesn't heat the air but provides irradiation which keeps the sap flowing in leaves, stems and branches.

Discovery of an electrostatic process of recovering iron ore from low-grade ore

deposits is reported by the Westinghouse Electric and Manufacturing Co. Pointing out that under present methods of recovery commercial iron ore must contain at least fifty per cent iron to justify its transportation and use, G. W. Penney, research scientist, said experiments with the new process "indicated that an appreciable percentage of iron still remaining in discarded ore can be economically separated."

An X-ray machine that requires only 1,000,000th of a second to take a picture was described recently before the American Physical Society. Created by Westinghouse Electric and Manufacturing Co., engineers, the machine shows what happens to a bullet as it plows through a block of wood; a football as it is booted by a gridiron husky; a golf ball as it is driven off the tee. Ordinary X-rays take pictures in little less than 100th of a second.

## Band Concerts

THE outdoor band season comes to a close with extensive plans afoot for improved acoustical facilities, enlarged seating capacity and more effective means of promotion. Just as extensive, if less outspoken, are plans which point to even greater improvement of the ensembles both as musical and as entertaining units. With sincere musicians within the bands and enthusiastic citizens behind them, the purposes may be said already to be as good as accomplished.

### Los Angeles

LOCAL 47 in Los Angeles determined to do something constructive about putting men back to work.

A committee from that local composed of J. K. Wallace, president; J. W. Gillette, international studio representative, and Harold William Roberts, special representative, approached the Los Angeles Board of Supervisors requesting an appropriation for a Los Angeles County Band. They based their plea on a California state law which provides for a three mill per hundred dollars assessed valuation in each of the fifty-eight counties for the purpose of furnishing free music. After much negotiation an exploitation fund was granted and a whirlwind campaign was set in motion to make Los Angeles citizens music conscious. A week of musical activity named "Professional Musicians' Week" provided an adequate vehicle for publicity. The entire seven days were given over to band concerts in the various parks, climaxed by a gigantic music parade. Paul Whiteman was master of ceremonies. Over 2,000 inches of advertising space were given in the Southern California newspapers.



A Crowd of 35,000 Listens to Massed Bands During Professional Musicians' Week

The tangible results secured by the whirlwind campaign for county musical funds included:

- \$15,000 from the Los Angeles Board of Supervisors
- 4,841 in space donated by metropolitan and suburban newspapers
- 50,124 in radio time and talent
- 5,000 in radio spot announcements
- 5,500 in talent in the Professional Musicians' Week parade
- 3,000 estimated value of a motion picture trailer donated by Paramount Studios advertising Professional Musicians' Week.

\$83,465 Total.

Four representatives were chosen to serve as grand masters during the coming year. They are Louis Castellucci, Joe Colling, Frank Marsales, John Bourdreau. These men are selecting and organizing bands of forty pieces, mindful of the request of the committee that whenever possible unemployed men be used, even though it is not primarily an unemployment project. The bands will play alternate seasons of approximately forty concerts in the five political divisions of the county. These programs will be one-hour presentations in hillside theatres, auditoriums and halls, and broadcasts via coast-to-coast networks as part of regular radio hours publicizing agriculture, horticulture, education and other such constructive subjects.

Not so easy to estimate, as an outcome of the campaign, is the changed attitude toward musicians. "Musicians' Week" has revealed to the community the high status occupied by the musician which is comparable with that of doctor, lawyer or teacher. It has directed mass opinion toward the value to the community of the 7,000 persons engaged in music as a livelihood, and to their significance in the management and operation of all community activities. It has brought the musicians to public notice as a highly

organized and efficiently working group which can be swung into action on very short notice. It has emphasized the availability to the public of scores of musical organizations composed of professional musicians; and it has stressed the fact that the music of motion pictures, radio, records, and concerts is furnished the public by the very men who constitute the Musicians' Union. Finally, it has given convincing proof that the professional musicians are men with a sound civic consciousness and the spirit of patriotism.

Congratulations to Local 47!

### Hutchinson, Kansas

AUTOMOBILES lined up for a distance of three blocks on all sides of Sylvan Park and every available seat taken was the order of the day for the concerts given last summer by the Hutchinson Municipal Band of Local 110. For the past three years R. S. Gunn has been bandmaster and has been to a large extent responsible for the band's great popularity. Plans are being made to install a public address system next year, so that the music will carry to the far corners of the park.

The final program, bringing to a close four months of summer concerts, was given September 10th and gave prominent place to American composers, such as John Philip Sousa, Victor Herbert and Herbert L. Clarke. The first movement of Schubert's "Unfinished" Symphony was also on the program.

This was the twenty-eighth consecutive concert season for the band, and indications are that it will increase even more in capability and prestige as the years go by.

### New York

THE New York City Symphonic Band, conducted by Harwood Simmons, performed in Forest Park, Queens, September 27th, and the New York Civic Orchestra, under Eugene Plotnikoff, played in Prospect Park, Brooklyn, the same evening. These were the first two of six symphonic concerts with which the New York City WPA Music Project terminated its season of free outdoor programs in municipal parks.

### Reading

THERE are approximately 500 organized musicians living in and around Reading and a goodly percentage of them had a part in the musical activities carried on at City Park during the past summer. This is not to be wondered at. For, aside from symphonic and chamber music groups, at least six bands have played in the Park. When one considers that this has been a regular feature of the musical life of Reading for the past twelve years, one forms some idea of the benefit accruing to musicians through the work which George W. Snyder inaugurated in 1928, and Frank L. Diefenderfer, able head of Local 135, has carried on. High words of praise are also in order for Councilman Paul Wenrich of the department of parks, and Thomas W. Lantz of the city recreation department.

The expanded summer concert program

# EPIPHONE

Characterized by EPIPHONE's natural beauty, easier playing qualities and durability!

Years of experience in making the finest fretted instruments have proven of inestimable value in building these new EPIPHONE BASSES.

Made from the finest American materials, of multi-ply construction, to insure a lifetime of carefree ownership.

All EPIPHONE Bases are tested by actual playing before shipment; soundposts carefully set, and bridges professionally adjusted.

## EPIPHONE BLONDE

### Natural Beauty!

The finest woods, thoroughly aged and seasoned, are used in fashioning this beautiful instrument. Carefully selected straight grained spruce for the top, curly maple painstakingly matched for the neck, sides, and back, genuine Natural Brazilian Rosewood fingerboard and tailpiece.

The neck is hand finished for easy playing and the scroll is carved in the traditional manner.

The top and back are fully arched, sturdily reinforced, and inlaid with genuine inlaid black, white, black purfling. Full automatic machines of highly polished and lustrous finish. Fine quality strings.

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**WORLD'S LARGEST FIRST GRADE INSTRUMENT BUILDERS**

## EPIPHONE, INC

142 WEST 14 STREET, NEW YORK, N. Y.

of 1940 started out as an experiment, but results have convinced citizens of Reading that hereafter it must be considered an integral part of their civic life. The band shell in City Park is well fitted to handle programs of great diversification. Its equipment includes a grand piano, a Hammond organ, a director's podium, 100 uniform orchestra chairs, fifty stands equipped with light and an amplification system which next year is to be further improved.

The fame of the programs given during the season spread through Pennsylvania and indeed beyond that state's borders. On August 26th, for instance, Paul S. Althouse, Metropolitan tenor, and Orsola Pucclarelli, Reading soprano, were soloists. With their assistance and that of Willy Richter, pianist, the band and the Penn Wheelmen Chorus of eighty voices gave a program of high quality and wide variety.

Such musical achievement has meant work—and a great deal of it—for those in charge of affairs. There have been

many details concerning seating arrangements, rehearsals, advertising, programming, of which the public has remained blissfully unaware. Still, if the labor has been arduous, the reward has been sweet. When the bands have sounded forth their fullest tones to the waiting thousands, when the soloists and choruses have swelled the ensemble to one vast pean, then the memory of worrisome details has disappeared in a wave of exaltation.

### World's Fair Band

Eugene La Barre's World's Fair Band, which provided music every day through rain and fog, heat and cold, on Flushing Meadow, remained intact after the Fair closed. Under the directorship of Mr. La Barre, this band of fifty-six musicians, many of them former members of such famous ensembles as Sousa's band, Pryor's band and Toscanini's NBC Orchestra, started on a three-week tour of the Eastern States October 28th, their programs running from symphony to swing.

# Symphony Orchestras

**W**ho pride ourselves on buying tickets early in the season and on arriving at the concerts promptly may find food for thought in contemplation of the effort put forth and perhaps even hardships endured, in order that concert-goers may fully enjoy these evenings of music. The men sitting on the platform, for instance, deftly fingering their instruments—what have they contributed to the ticket-holders' enjoyment? For one thing it has taken each of them ten years, with from three to five hours in each golden day of youth set aside for practice, just to train himself for the position he holds. And this he has had to accomplish before he could even be considered a likely applicant for the job of symphony orchestra member. Then, when after infinite patience and perseverance he has rounded up a job, his hours of practice jump to six or eight and become such periods of concentration and perspiration as the average office worker can scarcely comprehend.

Then again, what does the man flashing the small stick before his men do to make concert hours pleasurable? To take a specific example, John Barbirolli of the New York Philharmonic Symphony Orchestra not only stands for four, five, six hours rehearsing his men, and works days on end at making transcriptions, but also has devoted five hours a day all the long summer to reading through a huge accumulation of submitted manuscripts for possible selection. And, for each chosen for presentation, he has estimated the exact playing length, has gone over it phrase by phrase, consulting with colleagues, comparing notes, delving into historical data. He has labored over each composition as an inventor labors over a new contrivance, finding the very essence of meaning in it, that he may reveal this meaning to audiences.

And the composers—that silent throng, ghostly in our midst—what have they done, through days of labor and nights of anguish, to give spirit and life to these programs? Their biographies stand as proof of their driving toil, their throes of creation.

All this so that Mr. Concert-Goer might sit comfortably in his plush seat and listen an hour or two to a symphony concert.

## New York

**T**he ninety-ninth season of the New York Philharmonic started off auspiciously with a concert whose program was evidently selected on the basis of heroism and high purpose. Beethoven's "Egmont" Overture, created as musical framework for Goethe's great work, stated all that was defiant and triumphant in the fierce workings of genius. That proud and passionate cry for freedom near the end of the composition made many in the audience listen reverently as to a prayer offered for regeneration of the composer's Fatherland.

The "Enigma" Variations which occurred next on the program crackled with witticisms and urbane fancies.

Closing the program, indeed consuming the whole after-intermission period, was Symphony No. 2 in D major by Sibelius, that cry springing from the unconquerable soul of man. Unmistakable in its accents of faith and victory, this composition proved again to the audience that in Sibelius we have one of the few living composers capable of encompassing the needs of our time.

On October 17th, Georges Bizet's Symphony in C major, a virtually unknown work, was played. This symphony which was composed in 1855, when the composer was only seventeen lay forgotten in the archives of the Paris Conservatoire for almost eight years, when D. C. Parker, a biographer of the composer, called it to the attention of Felix Weingartner. It was performed here by the Columbia Broadcasting Symphony in 1938. The work has a vivacious first movement, a more sedate second, and an energetic finale. A minuet forms the third movement. Another novelty on the program was Mr. Barbirolli's own arrangement of a Purcell Chaconne. The music was originally scored for two violins, a viola da gamba and a basso continuo. Brahms' Second Symphony concluded the program.

On October 20th Mr. Barbirolli conducted the Beethoven Seventh Symphony; and in the concerts of October 24th and 25th, when Vitya Vronsky and Viktor Babin were soloists, Babin's own Concerto for Two Pianos and Orchestra was given its first hearing in New York. The Babin Concerto was completed in the summer of 1937 and had its premiere in

London on December 6, 1938. The American premiere of the work was given by the Chicago Symphony under Hans Lange on November 23rd and 24th, 1939. Outstanding on the program of October 27th was Tchaikovsky's Fifth Symphony and the Concerto for Two Pianos by Mozart, played by Babin and Vronsky. The programs of October 31st and November 1st included an orchestral arrangement by Mr. Barbirolli of Bach's soprano aria, "Sheep May Safely Graze". Anatol Kaminsky, twenty-one-year-old violinist who made his debut with the New York Philharmonic last year, was the soloist in Mozart's A Major Violin Concerto and Ravel's "Tzigane".

Soloists with the orchestra during November include Eugene List, pianist (November 8th); Gregor Platigorsky, cellist (November 8th and 10th); Fritz Kreisler, violinist (November 14th and 15th), and Artur Rubinstein, pianist (November 16th and 17th).

The guest artists engaged for December concerts are: Gitta Gradova, pianist (December 7th and 8th); Benny Goodman, clarinetist (December 12th and 13th); John Corigliano, violinist (December 14th), and Joseph Schuster, cellist (December 15th).

The Philadelphia Orchestra, under Eugene Ormandy, gave its first New York concert of the season October 15th. The program opened with the initial performance of Mr. Ormandy's transcription of a Handel Concerto in D major. Four "Songs for Women's Voices with Accompaniment of Two Horns and Harp" by Johannes Brahms were sung by the Women's Glee Club of the University of Pennsylvania. Harl McDonald, director. These songs were written by Brahms for the Ladies' Choir of Hamburg of which he was director. At that time he wrote to Clara Schumann: "I tell you that one of my most endearing memories is this ladies' choir. Only think of its nicely graduated arrangements, like a funnel. First the full choir of forty; then a smaller one, for which I arranged three-part folk-songs which I made them practice; and then a still smaller one, which only sang me songs for solo voices and presented me with red ribbons". On his departure, the members of the choir presented Brahms with a silver ink-stand.

Other compositions given in the concert of October 15th were Sibelius' Symphony No. 1 in E minor, and Respighi's "Feste Romane".

The New York Symphony Orchestra, on October 27th, gave the first of its series of three concerts in Carnegie Hall, sponsored by Mayor F. H. La Guardia and the Music Project. The soloists (Maria Shako, soprano; Hertha Glaz, contralto; Milton Lomask, tenor, and Raoul Madeau, baritone) with the Manhattan Chorus sang Otto Klemperer's "Trinity" and his "Merry Walts". Beethoven's "Leonore" Overture No. 5 and his Fifth Symphony completed the program.

## New Jersey

**T**he New Jersey Symphony Orchestra gave its first concert November 1st, under the conductorship of Henri Pensis. Marshall Moss, violinist, was soloist. These concerts were made possible through the efforts of the newly formed Philharmonic Symphony Society organized to establish a permanent orchestra giving concerts within the purse range of all.

## New Haven, Conn.

**T**he first in the series of eight concerts by the New Haven Symphony Orchestra was held in Woolsey Hall, October 14th. The conductor was David Stanley Smith, and the soloist, Ward Davenny, pianist.

## Norwalk, Conn.

**T**he Norwalk Symphony Orchestra will give three concerts during the season

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## Reading, Pa.

**F**OUR Symphony concerts with four eminent guest artists is forecast for the Reading Symphony Orchestra. The artists will be Giovanni Martinelli, Rosalyn Tureck, Mischa Mischakoff and Edna Phillips. Andre Polah, who is directly responsible for the revival of interest in musical art in Syracuse, will conduct.

The first concert, at which Giovanni Martinelli will sing, will take place on December 1st. Reading is particularly gratified in having obtained this famous Metropolitan tenor since his concert activities must of necessity be curtailed because of his many operatic appearances.

The second artist of the series, Rosalyn Tureck, brilliant young American pianist, whose appearance with the orchestra a few years ago created a veritable sensation, will return at popular request as soloist on January 5th. On February 25th Mischa Mischakoff, concertmeister of Arturo Toscanini's orchestra; will be the soloist, and on March 30th, Edna

Phillips, harpist of the Philadelphia orchestra, will appear.

## Philadelphia

**D**URING Orchestra Week, from the 29th of September, store windows and taxicabs, newspapers and subway billboards, broadcast the information to the good folk of Philadelphia that the 55th decade of their orchestra's existence was beginning. Every Philadelphian has been made conscious of the great value of his orchestra both as a cultural asset and as a means of promoting the fame of his city.

The program for the first three concerts, given October 4th, 5th and 7th, opened with the Concerto for Orchestra in D major by Handel-Ormandy, then the Symphony No. 1 of Sibelius, followed by the "Essay for Orchestra" by Samuel Barber, a work brief and concise, with contrasting principal themes. Mr. Barber, who is on the faculty of the Curtis Institute of Music in Philadelphia, attended the performances. The final number on the program was Excerpts from Wagner's "Die Meistersinger".

The second program given October 11th

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and 12th featured two novelties from the pens of long-loved composers. One was Symphony No. 2, a work by an eighteen-year-old lad called Frans Schubert who lived in Vienna in the early nineteenth century. This symphony was heard for the first time by Philadelphia audiences. The other was written by a twenty-seven-year-old musician who lived in Hamburg and whose name was Johannes Brahma. He contributed to the evening's entertainment a group of part-songs for women's voices, with accompaniment of two horns and harp. Then there were the Haydn-Brahms Variations and the "Feste Romane" by Respighi.

On October 18th and 19th, Eugene Ormandy conducted a concert graced by Egid Svantho, eminent contralto, who sang Eboli's Aria, "O don fatale" ("Don Carlos"), and that rarely programmed work, "Kindertotenlieder" by Mahler. The latter is a series of five songs mourning the death of infants, musical settings of poems by Friederich Rückert, written upon the death of his two children. They are conceived in a tender rather than gloomy mood, and radiate religious faith. Miss Svantho also sang Waltraute's narrative from Act 1, Scene 3, of Wagner's "Die Götterdämmerung".

On the evening of October 26th Jascha Heifetz played the great Violin Concerto of Jean Sibelius. Orchestral numbers included the arrangement by Charles O'Connell of the chorale "Hersliebster Jesu", from Bach's "St. Matthew Passion", the "Italian" Symphony of Mendelssohn, and Richard Strauss's "Till Eulenspiegel's Merry Pranks".

Later in the season Mr. Ormandy and the Philadelphia Orchestra will give a first performance anywhere of "Dances Symphoniques", by Sergei Rachmaninoff. This work is dedicated to the Philadelphia Orchestra by the composer who has at various times been its guest conductor and guest pianist.

The Pennsylvania W. P. A. Symphony Orchestra assisted by the dramatic soprano, Tilly Barmach, gave a concert October 18th at the University of Pennsylvania, Philadelphia. The program con-

sisted of excerpts from Wagner's operas, and the Symphony in D minor of Cesar Franck and works of Puccini, Debussy and Piaggio. The conductor was Guglielmo Sabatini. Thaddeus Rich conducted when the orchestra presented an all-Tchaikovsky program a week later, "Marche Slave", the Symphony in F minor, and the Concerto No. 1, in B-flat minor for piano and orchestra were played, Mabel Whitehill Richter appearing as soloist in the latter composition.

#### Dallas

**THE** conductor of the Dallas Symphony Orchestra, Jacques Singer, is well fitted by training and aptitude to fill such a post. A violinist of attainments,



**JACQUES SINGER**, Conductor of the Dallas Symphony Orchestra, is transforming that organization into a superb musical unit, with the same zeal and wisdom which he manifested in his two years' conductorship of the Youth Orchestra of Philadelphia.

he was the pupil of the late Leopold Auer. For several years he was a member of the Philadelphia orchestra, the youngest ever to have been engaged. He attracted the attention of Leopold Stokowski, at that time the regular conductor of that organization, and was appointed conductor of the Youth Orchestra in Philadelphia. It was Mr. Stokowski also who recommended him for his present post. Mr. Singer is now beginning his fourth season in Dallas.

At the December 1st and 2nd concerts, the Dallas Symphony Orchestra, will have as guest soloist a young Texas instrumentalist who will be selected in a series of auditions. He or she will be paid a \$250.00 fee for the two appearances and will be awarded a gold medal, both donated to the Symphony Society by G. B. Dealey.

A symphony by Aram Khatchaturian, Armenian-Soviet composer, will be given first American performance during the season.

The opening brace of concerts, November 10th and 11th, were events in the musical world, since that "prodigy of yesterday, genius of today and immortal of tomorrow", Yehudi Menuhin, was guest artist.

#### Washington, D. C.

**THE** National Symphony Orchestra, entering on its tenth regular season, appears to have lived through the crisis in its on-the-rocks illness, and is recovering, with the sentiment of all Washington citizenry behind it. Having completed one of its most successful summer seasons, it has announced an equally ambitious program for the winter. In addition to its regular round of concerts, it will give a special series consisting of three Sunday afternoon events with soloists, February 16th, March 2nd and March 23rd, and a Beethoven-Brahms-Sibelius Festival on March 30th, March 31st and April 2nd. Assisting artists in the series will include Ania Dorfmann and Grace Castagnetta, pianists; Antonio Broca, violinist; and Raya Garbousova and Howard Mitchell, cellists.

Dr. Hans Kindler, who gave up a concert career to found this organization, recently commented with satisfaction on its progress and on the influence it has exerted on the cultural life of the city.

American composers are invited by Dr. Kindler to join in a competition from which selections will be made for the orchestra's permanent repertoire. Works of any length may be submitted. The only stipulations are that entries must be original compositions for symphony orchestra, that they have never been performed and that their authors be American citizens. All entries must be received by Dr. Kindler at the National Symphony Orchestra offices, Woodward Building, not later than December 15th.

#### Buffalo

**THE** new \$1,500,000 music auditorium, Kleinhans Music Hall, in Buffalo, New York, was opened October 12th with a concert by the Buffalo Philharmonic Orchestra under Franco Aurori. The soloist was Eudice Shapiro, violinist. The music hall was built jointly with the funds from the estates of the late Mr. and Mrs. Edward L. Kleinhans and a WPA grant.

#### Detroit

**WITH** ticket sales threatening to break all existing records, the Detroit Symphony Orchestra opened its 1940-1941 season with a total of forty-five performances scheduled. There will be five courses of concerts, fourteen Thursday nights, six Friday matinees, ten Saturday night "pop" concerts, six Saturday morning Young People's programs plus six free concerts in the series for school children. The Ballet Russe de Monte Carlo will give four performances.

The eight conductors who will participate in the 1940-1941 season are, in the order of their appearances: Victor Kolar, Bruno Walter, Efraim Kurtz, Tsuno Hannikainen, Desire Defauw, Georg Solti, Georges Enesco and Albert Stoessel.

This guest-conductor season opened October 17th, with the Spanish pianist, Jose Iturbi, playing the Grieg Concerto, and the orchestra playing Mozart's over-

ture to the opera, "Marriage of Figaro," Tchaikovsky's Fifth Symphony and Michel Brusselmans' Suite after the Caprices of Paganini. In the score of his Suite, Brusselmans, a contemporary Belgian, wrote: "The performance of this orchestral suite offers considerable difficulties, occasionally the limit of actual orchestral possibilities. But it gives every player an opportunity to display his virtuosity."

October 26th was fun-making as well as music-making night, for Alec Templeton, virtuoso pianist and satirist par excellence, was soloist. Never was there a happier mingling of classical and farcical, and the audience was both highly exalted and highly amused. Victor Kolar, conductor of the evening, led the orchestra through a performance of Schubert's "Unfinished", Dvorak's "Carnival" Overture, and the charming "Coppelia" Ballet Suite of Delibes. Mr. Templeton played, in its first Detroit performance, Mozart's B-flat major Concerto for Piano and Orchestra.

#### Cincinnati

THE concert season of Cincinnati which opened October 11th under Eugene Goossens comprises twenty pairs of concerts occurring on Friday afternoons and Saturday nights; five young people's concerts and thirteen out-of-town engagements. The guest conductors include Igor Stravinsky, November 22nd and 23rd; Georges Enesco, January 24th and 26th.

At the concerts of November 8th and 9th, Eugene Goossens introduced to America the Sixth Symphony of Mahler (the "Tragic"), a composition which runs over an hour and is scored for colossal orchestra. This is Mr. Goossens' tenth season at Cincinnati and his eighteenth in America. During these eighteen years, he has conducted practically every major orchestra in America.

#### Cleveland

THE opening concerts of Cleveland's musical season, October 10th and 12th, were presided over by Conductor Artur Rodzinski who recently returned from his farm in Stockbridge, Massachusetts. It opened with "Variations on a Theme of Raydn" which Johannes Brahms wrote to try out his skill for orchestral composition and which contains much material that the composer later made use of in writing his four symphonies.

The "London" Symphony, by Ralph Vaughan Williams, the second work on the program, describes in its four movements various aspects of London, the Thames flowing silent and inscrutable in the grey dawn; feet echoing and auto-



ERNO RAPEE, Director of the Radio City Music Hall Symphony Orchestra, heard as a feature of stage presentations at the Music Hall and on the "Music Hall on the Air" broadcasts presented each Sunday from coast to coast.

mobiles chugging on the Strand; serene Bloomsbury; the Temple Embankment, promenade for gay holiday throngs; and an epilogue revealing as only music can the soul of that great city. Had Ralph Vaughan Williams written today, he would have another movement to compose, one dark with death, yet swelling with courage. What a symphony that would be—sirens wailing, shrapnel whizzing, feet running—yet no sound loud enough to drown out the inner theme of courage and high resolve.

After the intermission Dr. Rodzinski presented Richard Strauss' Tone Poem, "Death and Transfiguration", long a favorite with Cleveland audiences. "Pomp and Circumstance", by Sir Edward Elgar, completed the program.

The one hundredth anniversary of the birth of Peter Ilyich Tchaikovsky was honored in the second pair of concerts

given October 17th and 19th. Josef Fuchs was the soloist playing that master's Violin Concerto in D major. The all-Tchaikovsky program included the Overture-Fantasia, "Romeo and Juliet", and the Sixth Symphony, the "Pathétique"; the latter has been given in fourteen of the orchestra's twenty-three seasons.

The first of six "Twilight Concerts", one hour in length and devoted to lighter symphonic works, was given October 20th. Rudolph Ringwall, associate conductor, directed.

At the concerts of October 24th and 26th, the Fantastic Symphony of Hector Berlioz appeared upon the programs of the Cleveland Orchestra for the first time in eight seasons. The symphony, which is in five movements, is actually an autobiographical sketch of the composer presented with the grateful impersonality that music alone can achieve. The "motif" scheme is used, and one fragment of melody, representing Henrietta Smithson for whom Berlioz possessed an almost insane passion, appears again and again. Beethoven's First Symphony was also heard on the same program, and "The School for Scandal", by the American composer, Samuel Barber, was given its first performance in Cleveland. Leonard Rose, first cellist of the Cleveland Orchestra, was soloist in the concerts of October 31st and November 2nd. He played the Cello Concerto in D minor by Edouard Lalo.

On November 3rd Fritz Kreisler appeared with the Cleveland Orchestra at the first All-Star Popular Concert of the season. Over 8,000 heard the great violinist play Vieuxtemps' Concerto for Violin in D minor, and Mendelssohn's Concerto for Violin E minor. The orchestral numbers were Tchaikovsky's Fantasy, "Romeo and Juliet", and Beethoven's "Leonore" Overture No. 3.

On November 22nd, 23rd and 24th this orchestra will join forces with the Ballet Russe de Monte Carlo which has recently returned from a brilliant South American tour.

#### Dayton

ONE concert has already been given, in the 1940-1941 season of the Dayton Symphony Orchestra, that of November 4th. Both novel and interesting was the work of Sigurd Rascher, saxophonist, guest artist of the evening. Recognized as an outstanding virtuoso on his instrument, Mr. Rascher, who is of Swiss-American descent, has played with over a hundred orchestras abroad.

On November 25th golden-voiced Helen Jepson, soprano, will be soloist, and on December 18th the Inland Children's Chorus of over one hundred voices, trained to high artistic standards by Richard Westbrook, will be presented for the fourth consecutive season.

#### Indianapolis

ATTRIBUTING the substantial advance in ticket sales to the tendency of people to seek relaxation and amusement in troubled times, the manager of the Indianapolis Symphony Orchestra, Franklin Minor, prophesies that this is to be one of the best years for that organization. The orchestra's twenty-week season which will open with a pair of concerts November 15th and 16th will be enlivened by the soloists Josef Hofmann, pianist, Jascha Heifetz, violinist, Mildred Dilling harpist, Marjorie Lawrence, soprano, Abram Chasins, pianist, and Igor Gorin, baritone.

#### Chicago

A HALF CENTURY of musical history was brought to a climax October 10th when Dr. Frederick Stock raised his baton to open the fiftieth season of concerts by the Chicago Symphony Orchestra. It was fifty years ago, on October 16th, 1890, that Theodore Thomas, founder of the orchestra, stood before his newly formed organization to open the first season of concerts, and ever since then each year it has given a full schedule of performances.

The orchestra's plans for the year are unusually stable. Only one alteration has been announced. Sergei Rachmaninoff's "The Bells" which was to have been played on October 24th and 25th conducted by the composer, has been postponed to March 13th and 14th, such postponement being necessary because of some revisions to be made by Mr. Rachmaninoff.

"Festival Fanfare" by Dr. Stock, the conductor, opened the season. "In this work", he tells us, "the orchestra really 'goes to town'. There is everything in this composition but the cash register. Our orchestra is the only one in this country which has what is called a *schellenbaum*; it is a jingle or bell tree used extensively in Europe with military bands. The one used here was a present to Theodore Thomas from the great French composer, Saint-Saens. Thomas

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net Saint-Saens in Paris and was wined and dined by the composer throughout his entire sojourn in the French capital. Before his departure Saint-Saens made a present to Thomas of a great many scores which had not yet been played in this country. In addition to that he gave him a pair of steel castanets which are used by the orchestra now in the Bacchanale from Saint-Saens' opera, 'Samson et Delila'.

"As another gesture of good will at the moment of Thomas' departure, Saint-Saens said, 'I don't know whether you are interested in taking with you an instrument of percussion which will have to be carefully packed for the long journey across the Atlantic, but I have something I would like you to have.'"

And that is why the shellenbaum heard at the opening concert October 10th is something more than just an ornamental jingle. The program also included Beethoven's Symphony No. 3, Strauss' Tone Poem, "Till Eulenspiegel's Merry Pranks" and Rimsky-Korsakov's "Capriccio Espagnol".

On October 18th Darius Milhaud's latest symphonic work, conducted by the com-

poser, was given its premiere performance. This was the first of several works written expressly for the orchestra's fiftieth anniversary season and conducted by the composers. Berlioz's "King Lear" overture, and Debussy's "Iberia" and numbers by Honegger and Ravel were also on the program.

#### Racine, Wis.

THE Racine Symphony Orchestra, composed of forty-eight musicians, opened its ninth season, October 22, 1940, with a concert at the Main Street Theatre. Carnaval Overture, Opus 92, by A. Dvorak, was the opening number. Throughout the composition an underlying theme can be heard, played first by the strings, then by the woodwinds, and finally by the brass. The moods continually change from the happy to the sorrowful. The orchestra's second offering was "London Suite" by E. Coates.

Making his first appearance on the program the guest artist, Percy Grainger, executed, with brilliancy and expressiveness, the piano passages of the three movements of the "Grieg Concerto in A

minor". After the intermission he played several piano solos and then, with the orchestra's string section, his "Handel in the Strand", so named because it seems to suggest that composer walking down the Strand to the strains of English popular music.

Mr. Grainger then directed the orchestra in two of his own compositions, "Harvest Hymn", his latest work, and the imaginative "Shepherd's Hey". Concluding the program, the orchestra offered "Virginia, a Southern Rhapsody".

At the next concert, on December 1st, James Melton, tenor, will be the guest artist.

The orchestra owes much of its success to the capable work of its conductor, Frederick Schulte.

### Minneapolis

THE 1940-1941 season of the Minneapolis Symphony Orchestra under the inspired direction of Dimitri Mitropoulos presents an unusually distinguished group of guest artists. The opening concert of the season on November 1st, was orchestral with works by Mozart, Debussy, Ravel and Mahler making up the program. November 8th started off the guest series auspiciously with Fritz Kreisler assisting on an all-Beethoven program, playing the Concerto for Violin, in D Major. Other numbers were Overture to Ballet, "Prometheus" and Symphony No. 4 in B-flat major.

Joanna Graudan, pianist, wife of the orchestra's distinguished solo cellist, played Chopin's Concerto for Piano No. 2, in F minor, in the concert of November 15th.

Artists engaged for later concerts are John Charles Thomas, baritone; Rose Hampton, Kirsten Flagstad and Dorothy Maynor, sopranos; Josef Hofmann and Rudolf Serkin, pianists; Gaspar Cassado, cellist, Nathan Milstein, violinist, and Ezio Pinza, basso.

### New Orleans

ANOTHER fruitful season is planned for the New Orleans Symphony under the direction of Ole Windingstad, and it is expected that the drive for funds launched by the New Orleans Civic Symphony Association, whose President is George Terriberry, will be over-subscribed.

Cooperation and contributions are lavishly proffered by thousands of citizens who have New Orleans' cultural life at heart. Local 174 is to be especially complimented on its donation of \$500.00 to the fund, for this means that President Pipitone and his men who make music for a living feel a professional confidence in Mr. Windingstad and are willing to invest in his ability. And they choose well. For, as the orchestral members improve under Windingstad's inspiration and guidance, just so surely does the whole level of music appreciation in the city rise. And in the end the music union will reap the first benefits.

Not content with a mere monetary gift, the Union is contributing its talent, in a mammoth show and dance, when boogey-woogey and barrelhouse backed by vaudeville and a rug-cutting jamboree will unite their resources to aid the symphony's sustaining fund. Said President G. Pipitone, "We believe more money can be raised and we believe we can raise it from the great mass of the people who would not ordinarily be interested in symphonic music or who cannot afford individual donations to the orchestra. The dance and show is our idea to get this help, to tap this otherwise untapped source of support." One commentator summed up this unique way of raising concert funds with:

How Bach and Beethoven both would laugh  
If they knew the money was raised by half,  
For concerts to play their classical phrases,  
By jittersbugs, shouting and dancing like blues.

But shouting and dancing and beating tom-toms  
Is music also to Bach or Brahms,  
Provided the heart is in the fun—  
Ask Strauss or Debussy, or anyone.

—Jay Cramer.

This verse sets our mind in rhyming vein, too, but this is all that comes out:

Pipitone  
And Terriberry  
All on their own  
Are very merry.

For Terriberry  
And Pipitone  
Have done their sharey  
To raise the loan.

### St. Louis

NOVEMBER 1st was opening date of the St. Louis Symphony Orchestra season, which includes eighteen pairs of concerts. Vladimir Golschmann has returned as regular conductor for his tenth

consecutive season; Sir Thomas Beecham and Jose Iturbi will appear as guest conductors. The list of soloists includes Jascha Heifetz, Vladimir Horowitz, Artur Schnabel, E. Robert Schmitz, Jose Iturbi, Scipione Giuli, Joseph Szigeti, Corinne Frederick, Marjorie Lawrence and Igor Gorla.

The prize of \$1,000 offered by the St. Louis Symphonic Society for a symphonic work by an American composer has been given to Antoni Van der Voort, violin teacher and recitalist of Santa Barbara, California, for his "Sinfonietta" work in four movements. The judges were Vladimir Golschmann, conductor of the St. Louis Symphony Orchestra, Rudolph Ganz, president of the Chicago Musical College and Eugene Goossens, conductor of the Cincinnati Symphony Orchestra. Mr. Van der Voort, who was born in the Netherlands but who is now an American citizen, describes his prize-winning work as "an expression of himself—individual in its form" since it is neither modern, romantic nor classical in its style.

The composition will be played by the St. Louis orchestra during its coming season.

### Salt Lake City

WITH the rising of the curtain on the seventy-piece Utah State Symphony Orchestra, October 8th, came the realization that the long months of endeavor to stimulate popular interest in and gain a means of support for the organization had not been in vain. To quote Fred E. Smith, president of the symphony association, "The membership campaign which closed with the opening of the box office was probably the most intensive ever waged for the development of local musical resources." Through this campaign nearly \$10,000 was raised, about eighty-five per cent of which is to be expended upon the musicians themselves.

The program included five masterpieces of operatic literature sung by Alexander Kipnis, and three orchestral compositions including Tchaikovsky's Fifth Symphony.

### Houston

ERNST HOFFMANN, conductor of the Houston Symphony Orchestra for the fifth consecutive season, directed the opening subscription concert November 4th. Edward J. Bing, baritone, was soloist, and shared honors, in the singing of the sextet from "Lucia", with Mrs. Louis Kler, contralto; Nancy Swinford, soprano; Miller Sparks and Abner Lewis, Jr., tenors, and Walter Jenkins, bass. Mr. Bing sang Wotan's "Farewell to Brünnhilde" from "Die Walküre".

The second subscription concert, November 25th, will have as guest pianist Druella Huffmaster. Artists to follow are Harold Bauer, pianist, January 20th; Barbara Lull, violinist, February 17th, and Bidu Sayao, Brazilian soprano, March 24th.

Handel's "Messiah" will be given performance on December 3rd with a large choir and symphonic accompaniment.

### El Paso, Texas

ON November 18th, the first of four concerts by the El Paso Symphony Orchestra under H. Arthur Brown, was given. The others are scheduled for December 29th, February 24th and March 21st. Soloists engaged are Porter Heaps, organ; Abram Chasins, piano; Joseph Bentonelli, tenor, and Eleanor Steele and Hall Clovis, vocalists.

### San Antonio

THE Symphony Society of San Antonio, Texas, conducted by Max Relter opened its second season October 7th, with Lily Pons as soloist. Other guest artists engaged for the series are Grace Moore, Miesha Eilman, Percy Grainger and Leonard Warren.

### San Francisco

ANYONE with the price to attend an ordinary movie can attend the concerts to be offered by the San Francisco Art Commission during the coming season, which includes not only the San Francisco Symphony Orchestra, with Pierre Monteux conducting, but also the soloists, Alexander Brailowsky, Kirsten Flagstad and Yehudi Menuhin. Leopold Stokowski will conduct one of the concerts.

The secret of such outstanding performances being offered at popular prices lies in the policy of the Art Commission to consider such enterprise not a business venture but a non-profit-making municipal privilege.

### Seattle

A RECEPTION to Dr. Nikolai Sokoloff and Mrs. Sokoloff, which took the form of a musical soiree with a program by orchestra members, gave hundreds of Seattle music lovers an opportunity on October 14th to greet the popular Seattle

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conductor and to discuss the attractive musical offerings scheduled for the symphony orchestra's coming winter series.

The opening occurred on October 21st, when Brahms' immortal "Fourth" was the outstanding composition played during the evening. On November 1st the entire first and third scenes from the last act of "Die Walküre" were sung by guest artists Lotte Lehmann and Lauritz Melchior in their first appearance with the Seattle Symphony Orchestra.

### Montreal

THE Montreal Orchestra gave the first of ten concerts in Montreal, Canada, on November 3rd. Soloists chosen for the season include Bela Bartok, Georges Enesco, Kathleen Parlow, Shura Cherkassky, Charles Naegels, Anis Fuleihan, Leonard Shure and Maria Marova.

In these nerve-ridden and dread-dragged days, Montreal citizens recognize music, for the moments of calm, the surge of courage it gives, as a necessity rather than a luxury.

### Musical Airways

THE Saturday evening broadcasts of the NBC Symphony Orchestra began October 12th with a program selected and conducted by Hans Wilhelm Steinberg, formerly opera conductor at the German Theatre in Prague, music director of the Frankfurt Opera and conductor of the Palestine Symphony Orchestra. This first concert of the season opened with the Overture to "Der Freischütz" by Carl Maria von Weber. Mr. Steinberg's interpretation was at once careful and spirited. His ability to acquaint the orchestra members with his slightest intent was apparent. These abilities were brought even more into prominence in the playing of excerpts from Berlioz' "Romeo and Juliet" and compositions by Frank Liszt. Richard Wagner's works took up all of the after-the-intermission time, and here the composer's purpose seemed carried out to the letter. It was the best Wagner we had heard in many a moon.

The following Saturday, on October 19th, the program consisted of Symphony

in Edist Major (Mozart), incidental music to Shakespeare's "A Midsummer Night's Dream" (Mendelssohn) and "The Fire Bird" (Stravinsky). Margaret Daum and Beatrice Goros, sopranos, were soloists.

The first of Arturo Toscanini's broadcasts will be given November 23rd when the Maestro will present a concert in Carnegie Hall in memory of the singer, Alma Gluck. The proceeds will be devoted to a memorial fund to the singer in the new building of the Roosevelt Hospital. This unit will be marked by a plaque stating it is the gift of the music public of New York.

### London

PARADOXES of wartime are a part of the London musical scene. Concertgoers mutter darkly as they disperse on an air-raid warning, not because of dropping bombs, but because they are losing their place in line. A radio concert is being listened to in the lobby of the hotel. A bomb smashes through the roof and explodes in a nearby room. Employees of the hotel scurry here and there cleaning away the debris while the guests quietly continue to listen to the music. Early comers at a concert in Queens Hall hear an alarm sounded and wonder if there will be any concert at all. But they needn't wonder. Sir Henry Wood is there on the dot, baton in hand, and enough musicians before him to give the opening number. So it goes, with people finding out how much music means, when the harmony of their daily lives is completely shattered.

### Rene Baton

THE orchestra world mourns the death of Rene Baton, composer and conductor, who passed away at his home in Chatou, France, October 9th. To those who heard him conduct New York symphonic concerts (the name used on the programs was Rhene-Baton) he will be remembered as a sensitive, highly trained musician whose freshness and verve belied his sixty years.



# Grand Opera

**O**PERA, no longer the exclusive entertainment of the rich who patronized it as one of their many charities and emblazoned it with ermine and sables, has had a new birth in America. It is now the art and entertainment of the great American public. The Metropolitan is really an institution of the people, by the people, and for the people, and may it never perish! We all know how near it came to closing last spring. We also know how it was saved by contributions from the general public which amounted to more than \$1,000,000. That's why opera belongs to the people. It was the people themselves who saved it, and it is to them that the Metropolitan is henceforth dedicated. George A. Sloane, its new President, has completely rearranged and refurbished the house. The grand tier boxes have been removed and the space formerly occupied by these is to be used for additional seating room. New cloak rooms, usher rooms, press rooms and new broadcasting facilities have been provided. The entire house has been recarpeted, and a new tableau curtain, an exact duplicate of the now famous gold curtain which was installed in 1903, has been purchased.

### New York

**A**FTER twenty-four years of dormancy, Verdi's "Un Ballo in Maschera" will be presented as the opening work of the Metropolitan season, December 2nd. Unlike the original presentation, the revival will be given exactly as Verdi intended, since it is no longer subject to contemporary interpretations, being totally free of nationalism.

Composed in 1858, the opera is based on a play dealing with the assassination of King Gustavus III of Sweden at a masked ball in 1792. While it was in rehearsal, an attempt was made on the life of Napoleon III in France; so the opera's performance was forbidden by Roman censors, who were fearful that Italian Nationalists might connect the assassination in the play with the Napoleon conspiracy.

Oscar by Jean Dickenson, Sam by Norman Cordon and Ulrica by Suzanne Sten or Bruna Castagna.

Although to most Americans Bruno Walter spells "good symphonic conducting", they will get a chance to view another facet of Mr. Walter's talents when he takes over the baton at the "Met" this season to conduct Beethoven's "Fidelio", Mozart's "Don Giovanni" and Smetana's "The Bartered Bride".

A revival of the latter had been planned last year, but it was felt that the Czech folk opera would not be well received if sung in its usual German form. This year it will be given in the more acceptable English. The title role will be filled by engaging the Czech soprano, Jarmila Novotna.

Because of the present war, American Opera is enriched by the talents of European refugees, and also by those of many native American singers. Among those recently imported from abroad are: Germaine Lubin, leading soprano of the Paris Grand Opera; Stella Roman, a Rumanian dramatic soprano; Elsa Zebranska, mezzo-soprano and contralto; Joel Berglund, Swedish baritone; Alexander Sved, Hungarian baritone, and Salvatore Baccaloni. American talent is represented by such gifted newcomers as Eleanor Steber, soprano of Wheeling, W. Va.; Arthur Kent, New York baritone, and Emery Darcy, tenor of Chicago.

### Revivals

**G**OOD news to Lily Pons and also to her public is the announcement of the revival of Donizetti's opera, "The Daughter of the Regiment", for in spite of her thrilling "Lucia" and "Lakme" it will be a welcome change to hear America's favorite coloratura in this seldom heard role.

This seems to be the season for revivals, for along with the already mentioned "Un Ballo in Maschera", "The Bartered Bride" and "The Daughter of the Regiment", Mr. Johnson is planning to bring back Gluck's "Alceste". This historic opera has never been performed at the "Met" or at any other American house as far as the records show. It has as its preface Gluck's famous manifesto of his revolutionary ideas of music drama, and at the time of its composition marked a milestone in that artform. This production should be colorful, for its art director will be the brilliant stage designer, Richard Rychtarik.

### They Also Serve

**T**OO often in opera people think only of the actual music performance. Seldom is the one considered who designs the scenes which are the first elements to affect the mood which the music and performers are trying to create. Mr. Johnson evidently believes these men to be of cardinal importance, for he has employed for the coming season the services of several prominent and talented art directors. For "Un Ballo in Maschera" there is Matislav Dubojnsky, a scenic artist recommended by Rachmaninoff. For "The Daughter of the Regiment" which calls for very colorful sets and costumes there is Jonel Jorgulesco, who did the sets for "Figaro" last year. "Alceste" will have for its designer Richard Rychtarik. Probably the most outstanding of these promises to be the "Il Trovatore" sets to be designed by Harry Horner who also did the sets of "The World We Make" and "Family Portrait" for the legitimate Broadway theatre.

### Chicago

**P**ROBABLY one of the most concrete proofs of America's existing and growing interest in opera was exhibited by the recent contest held and conducted by Giovanni Cardelli over station WAAF. For weeks during the summer, operas were previewed via recordings on two-hour programs, and listeners were requested to vote for their favorites. As a



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result Mozart's "Marriage of Figaro" arrived in first place, followed closely by Verdi's "Aida" and Mozart's "Magic Flute".

Interesting to note is the fact that the closing quiz brought in as many as 1,000 replies, which was at least twice the amount expected by the management.

The contest had its share of sidelights, some amusing, some pathetic—witness an entry sent in which called for a special judge to decipher. It was accompanied by a note asking that the misspelling be excused. The entry was in Braille, and the note read, "I am blind."

Mr. Cardelli recently made the announcement, relative to the formation of the Opera Theatre Group, of plans to present at The Civic Theatre works of little-known composers and neglected works of well-known composers. The

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**JULIUS HUEHN**, Brilliant Young American Baritone, Who Specializes in Wagnerian Roles at the "Met".

Typical of most operatic composers, Verdi balked at this censorship, and refused to allow his music to be subject to a different libretto. Because of this "acting up" on his part trouble seemed imminent. Difficulties were finally smoothed out by placing the action of the play in Boston, because at that time the assassination of a mere Governor of provincial Boston meant little or nothing to European authorities. And so it was that on February 17, 1859, after being made absolutely "nationalist proof", the opera was given its first public performance. It was presented at the Metropolitan from 1889 to 1890 when it was given four times.

The singers who will grace this year's revival have not yet been announced, but speculation has it that Riccardo will be sung either by Jussi Bjorling or Giovanni Martinelli; Renato, by Alexander Sved, Norwegian baritone, who will take over all Lawrence Tibbett's roles until the American baritone regains his health. Tom will probably be sung by Leon Rothler, Amelia by Elisabeth Soderberg.

series will commence on October 20th with Cimarosa's "Il Matrimonio Segreto", starring Giacomo Rimini and Virginia Haskins, who appeared last season in "La Serva Padrona". The Opera Theatre Group is a product of the fertile imaginations of Mr. Rimini, Mr. Cardelli and the manager, Harry Zelzer.

The newly reorganized Chicago Company, which opened its season November 2nd, has engaged Fritz Reiner, who will make his debut as conductor of "Der Rosenkavalier" by Richard Strauss. Although Mr. Reiner is better known here for his symphonic conducting, his early training was gained in opera. He started at the Opera Comique of Budapest in 1909, going from there to the Dresden Royal Opera, and finally coming to this country.

Artur Rodzinski will conduct one opera this season, "Salome", on November 21st, which is to benefit Passavant Hospital. It will cast soprano Marjorie Lawrence in the title role. Others in the cast will be Karin Branzell as Herodias, Rene Malson as Herod and Fred Destal, a newcomer, as Jokanaan. When he signs the Strauss version, Mr. Malson will be reversing roles, because when "Herodiade" was revived in 1931, he sang the role of John to the Herod of John Charles Thomas. The Salome at that performance was Mary McCormick and the Herodias, Maria Olszewska.

The weekend of October 12th was indeed a red letter one for the San Carlo Opera Company, whose season opened October 11th, for it brought to light three promising newcomers: Hilda Kosta, Turkish mezzo, who made her bow Saturday afternoon as "Carmen"; Mobley Lushanya, Indian soprano, and Marie Powers, American contralto, who sang in "Il Trovatore" that night. Hilda Kosta succeeded in spite of weaknesses on her high notes in holding the attention of her audience when the stage was hers. She was constantly in a whirl of motion, and handled her vocal instrument with a knowing skill. In especially good voice was Sydney Rayner who made a capable Don Jose, and pleasing to note was the vast improvement over last year's performance of Leola Turner's Micaela. Escamillo was well sung by Mr. Valle, and Mr. Kravitt's Zuniga made the usual good impression.

Mr. Gallo may well replace Bianca Saroya with Mobley Lushanya since the former is determined to retire. Although in no way equal to Saroya in voice, Lushanya has an unusual quality that should enable her to go far. Reminiscent of Cyrena Van Gordon was the colorful gypsy of Miss Powers who sang out in a clear, strong contralto. Mr. Lindi was not in quite his usual form, while Mr. Kravitt again scored as Ferrando.

On Sunday as Gilda in "Rigoletto" Lucille Meusel sang with clear, bell-like tones, and again Mr. Kravitt scored. Within the course of the next week the following operas were given: Monday, "Madame Butterfly"; Tuesday, "Aida"; Wednesday, "Faust"; Thursday, "Cavalleria Rusticana"; Friday, "Carmen"; Saturday Matinee, "Martha" (English), and Saturday Night, "Tosca". Carlo Peroni conducted.

One of the rarest phenomena that the opera stage possesses today is Hizi Koyke, the little Japanese soprano who has made a lifetime of one role—that of "Butterfly". Into it she pours her every shade of feeling. She is like warm sunshine to a dismal day. The superbness of her voice matches the standards set by her incomparable acting. From the moment she walks upon the stage to the very last curtain, she weaves about her performance a magic that one feels long after one has left the theatre. Her performance at the Auditorium on October 14th was one of the finest she has ever given. The role seems to grow with her, for no matter how often she sings it, she seems to find in it new beauty and richness. To sing Puccini's score in itself is a fine achievement, but to do it with the grace and poignancy which Hizi Koyke employs is art in its highest form. The rest of the cast was admirable, and seemed inspired by their leading lady. Dimitri Omofral was excellent as Pinkerton, as were Mario Valle as Sharpless and Charlotte Bruno as Suzuki. The only exception to this fine array was Trouble (aptly named), who howled exuberantly and had to be taken off the stage in the second act. However, this did nothing to destroy the mood set by Koyke, who made operatic history.

**San Francisco**

THREE operas presented by the San Francisco Opera Association were broadcast over the networks of the National Broadcasting Company during October and early November. The operas, featuring stars of the "Met", originated in San Francisco's War Memorial Opera House.

With Erich Leinsdorf conducting, the second act of "Figaro" was aired at mid-

night Eastern time over the NBC red network. The cast included Ezio Pinza in the title role, John Brownlee as Count Almaviva, Elisabeth Rethberg as the Countess, Bidu Sayao as Susanna and Rise Stevens as Cherubino. Erich Leinsdorf conducted.

The third act of "Un Ballo in Maschera", conducted by Gennaro Papi, was heard October 23rd over the blue network with Jussi Bjoerling as Riccardo, Richard Donelli as Renato and Elisabeth Rethberg as Amelia.

Elea Zebranska, mezzo of Latvia, will appear in performances of "Aida" and "Don Giovanni" with the San Francisco Company this Fall before making her initial bow at the Metropolitan.

The annual Students' Performance of the San Francisco Opera was held on the afternoon of November 1st. "Aida" was the attraction with Rethberg, Pinza, Vinson and full ballet. The Students' Performance, started originally by the Metropolitan, enables students of all ages to enjoy outstanding operatic performances at greatly reduced rates. Mrs. Cabot Brown is chairman of a group of prominent women sponsoring the performance.

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# EMBELLISHMENTS *by Jan Hart*



JAN HART

Fulton McGrath's new "Molly Malone".

**MEDITATION**—October with its awe-inspiring contrasts of hues and colors has gone, and now 'tis bleak November, and we feel chilly and hibernatish for we are not essentially a winter bug. Dreary month, November, but for a saving grace, Thanksgiving Day. We have often wondered why President Lincoln appointed the last Thursday in November as Thanksgiving Day instead of in October right after the harvest is completely over, but since he did we wish President Roosevelt would leave it that way from now on. . . . If we are ever re-born we hope we're fortunate enough to have the U. S. A. for our birthplace again. . . . Wonder what lucky sponsor will get that swell new show "Behind the Mike" on WJZ Sundays at 5:30 P. M. (EST). We hear several are dickering. . . . Our favorites: Pianists—Horowitz and Gieseking. The former fires us with ambition; the latter soothes our weary soul. . . . Announcer—Graham McNamee, because of his friendly and unaffected manner of speaking. composition "Reminiscing". Art Perry's rendition of "Molly Malone".

**WANDERING NOTES**—Those British (God bless 'em) will have their music in spite of intensified warfare in the air. There has been no appreciable interference with London's musical life, a foreign correspondent tells us, other than the annoying sound-effects caused by the Nazi bombs. No matter what is going on in the air, the patrons of the National Gallery concerts are punctual for the program. . . . What a thrill it must be for the English refugees here and the homefolks in England when they talk to each other on those two-way radio hook-ups. . . . The music season in Finland will revolve around Sibelius, whose seventy-fifth birthday is on December 8. . . . A great deal of research is being done today in collecting and recording the old folksongs of Russia, and musicologists are working to preserve this joyous music for the future, as Russian folk music has suffered a great decline due to the changes in the mode of living. Their music is no longer spontaneous, but organized. The songs are topical, and the joyous old folk-tunes have been discarded along with the old customs and festivities. (Ah me, this changing world! One grows sad thinking about it, or is it that one is simply growing old.)

**VARIATIONS**—The "most difficult piano composition ever written" is professedly a piece called "Rudepoema", by Brazil's distinguished composer, Heitor Villa-Lobos. It is dedicated to Artur Schnabel. . . . The piano industry has swung strongly upward at an increase of twenty-two per cent over last year and sixty per cent over the first eight months of 1938. . . . Encores should be printed as an integral part of programs, states Julius Bloom, associate director of the Brooklyn Academy of Music. But we disagree, for we enjoy most of all the informal "encore hour", when we know not what cometh and wait breathlessly for the performer's announcement of his next number. . . . American composers should keep a sharper eye for special occasions for which to compose special works, states Rudolph R. Willmann. . . . A group of young people in Buffalo have banded together to form a Junior Committee for the Buffalo Philharmonic. To date, there are 120 members. . . . Edward Johnson plans to "dress up" his Metropolitan revivals and turn out some really attractive looking shows. The Met. performances will be broadcast again this year over WJZ, beginning December 7. . . . Walt Disney's "Fantasia", made with Leopold Stokowski and the Philadelphia orchestra, will open in New York the middle of this month. It is acclaimed as one of the most magnificent productions ever turned out by the Hollywood studios.

**TRILLS AND TURNS**—The New Center of Music in Philadelphia, Joseph Levine, musical director, invites American composers to submit scores to the center for performance by that organization's orchestra. Works may be for various combinations as well as full orchestra. Entries should be addressed to Mr. Levine, 229 South 22nd St., Phila. . . . Antonia Brico has been holding auditions for her annual scholarship in conducting. . . . The New York Music School Settlement was organized in 1894 by Emily Wagner and was the original music settlement school in this state. The founder felt that "music was as vital as food" for the little East-Siders.

**MODULATIONS**—What's this about Bing Crosby buying the Boston Bees? (Buzz-buzz). . . . Fred Warling has been unanimously elected by The Lambs Club to serve another year as Shepherd. . . . Meredith Wilson flew to New York from the West Coast to attend the premiere of Charlie Chaplin's film of films "The Great Dictator", for which he orchestrated and scored the musical background. . . . Gray Gordon is the only celebrity to have two days set aside in his honor during one season by the New York World's Fair. . . . On his new program from the West Coast, Tommy Dorsey plans to give amateur song writers a real chance to crash through. . . . Hal Kemp has introduced a new five-four rhythm called the "American Bolero". . . . Dick Henry, for years the head of European bookings in the William Morris Agency, is now devoting his time exclusively to the club department. . . . Have you heard Dinah Shore sing Jack Lyons' new tune, "Yes, My Darling Daughter"? If not, don't miss it. It's a must!

**RECORD NOTES**—Columbia has released the first in a new series of Hot Jazz Classics, re-issues of the original recordings that made jazz history. Louis Armstrong, Beesie Smith, Bix Beiderbecke and Fletcher Henderson are presented in four-record collections of their best-known works, plus many single discs of old-timers. . . . Lanny Ross is now recording for Victor's Black Label. . . . "Drummer Boy" as "Okehed" by Gene Krupa and his orchestra is really sumptin', and what Gene doesn't do with those drums. . . . Hildegarde, the er-er-song-bird, has completed an album of Vernon Duke tunes for Decca with the composer and Leo Kahn at the pianos. . . . Poetry on records is in great demand these days. . . . Don't miss Igor Stravinsky's "Le Sacre du Printemps", with the composer conducting the New York Philharmonic-Symphony Orchestra. It's a Columbia album.

**LATEST RECORDINGS**

**Popular**

**Bluebird:**

- "Just Friends" and "All of Me", Russ Columbo (Re-issue).
- "Molly Malone" and "You've Got Your Mother's Big Blue Eyes", Gray Gordon, Art Perry and Dick Todd and orchestra.
- "The Night Has a Thousand Eyes" and "Tessie, Stop Teasin' Me", Carl Ravazza and orchestra.
- "Moon Over Burma" (from Paramount film "Moon Over Burma") and "Down Argentine Way" from 20th Century-Fox film "Down Argentine Way", Shep Fields and his Rippling Rhythm.
- "Help Me" and "I Dream of Jeanie", Abe Lyman and Californians.
- "We Three" and "Off the Record", Bob Chester and orchestra.
- "Ann" and "Topsy Turvy", Earl Hines and orchestra.
- "Fats Waller's Original E Flat Blues" and "Swing-a-Dilla Street", Fats Waller and his Rhythm.
- "I Wouldn't Take a Million" and "Fifth Avenue" (both from the 20th Century-Fox film "Young People"), Glenn Miller and orchestra.

**Decca:**

- "Looking for Yesterday" and "I Wouldn't Take a Million", Jimmy Dorsey and orchestra.
- "Notre Dame Medley" (Parts 1 and 2), Guy Lombardo and orchestra.
- "After Dark" and "Bye-Lo-Bye Lullaby", Russ Morgan and orchestra.
- "Yesterthoughts" and "On the Trail", Jimmy Dorsey and orchestra.
- "Looking for Yesterday" and "I Wouldn't Take a Million", Woody Herman and orchestra.
- "Tumbledown Ranch in Arizona" and "Old Shep", Dick Powell assisted by The Foursome with Victor Young and orchestra.

**Columbia:**

- "In a Moonboat" and "A Million Dreams Ago", Raymond Scott and orchestra.
- "Minnie the Moocher Is Dead" and "Pavanne", Jimmie Lunceford and orchestra.



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"Vocal Impressions" and "Caprice in Old Style", Alec Templeton.

Victor: "From Oakland to Burbank" and "Harlem Nocturne", Ray Noble and orchestra.

"Blues for You, Johnny" and "Ain't Misbehavin'", Sidney Bechet and his New Orleans Feetwarmers.

"I Want to Live" and "Such Stuff as Dreams Are Made Of", Leo Reisman and orchestra.

"Old, Old Castle in Scotland" and "If It's You", Artie Shaw and orchestra.

"You're Breaking My Heart All Over Again" and "Shadows on the Sand", Tommy Dorsey and orchestra.

"Five O'Clock Whistle" and "There Shall Be No Night", Duke Ellington and orchestra.

"I'm Waiting for Ships That Never Come In" and "Some of Your Sweetness", Wayne King and orchestra.

Okeh: "God Bless America" and "Marching Along Together", Frankie Masters and orchestra.

"I'll Get by Somehow" and "Lonesome, That's All", Louise Massey and the Westerners.

"Goodbye, Little Darlin', Goodbye" and "Dancing on a Dime", Dick Jurgens and orchestra.

**ALBUMS**

Decca: "Strike Up the Band", six records, Harry Sosnk.

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Mohammed said: "Your prayers, if music be a part of them, will end in piping and hand-clapping". . . . A holy book of India states: "India rejects the offering made without music", and from the Bible we quote: "Sing aloud unto God our strength; make a joyful noise unto the God of Jacob."

# Top-Flight Bands

To an ear carefully attuned, top-flight band music can be said to be going through a most interesting metamorphosis. Its cacophonous sounds are decidedly lessening and a smoother, softer, warmer note has invaded the whole. There is even an inclusion of the dreamy dance and the dulcet refrain. Perhaps the boom and blare of war, the clash and crash of armament industries are noise enough for jitterbugs; perhaps the times are proving to our youth that hysterical activity is no release from care, but only a closer confinement in the network of nerves; perhaps we all just want relaxation. Whatever the reason, melodies of romance and soft lights are replacing hard, glittering staccatos. Easier on the ears, on the eyes, and on the soul, too, this new music.

### Merry Manhattan

**TEDDY POWELL** unclashed the Famous Door, October 26th, to a larger crowd than has ever before barged into this noted swing spot even on an opening night.

**GLENN MILLER'S** band opened at the Pennsylvania Hotel, New York, October 7th.

**GENE KRUPA** followed Johnny Long into the Roseland Ballroom, New York, October 25th for a three- or four-week run.

**DICK KUHN** went back into the Astor's Broadway Cocktail Lounge October 11th for his third successive winter there.

**JACK HARRIS** is currently conducting the band at the famous Stork Club in Manhattan.

**BOB GRANT** stepped into the Savoy Plaza Hotel, New York, November 29th for a four-month stretch.

**JIMMIE LUNCEFORD** and his orchestra opened October 4th for four weeks at the Felista Danceteria in New York City. Jimmie, by the by, is the first Negro band leader who can truthfully sing, "I've Got



**DINAH SHORE**, Featured Soloist on the Eddie Cantor Radio Program.

Wings". He has lately received a pilot's commission from the United States Aeronautics Commission, thus becoming the twenty-second Negro pilot in the U. S. A.

### Brooklyn Badinage

**SONNY BURKE**, with the support of Benny Goodman, went into the Brooklyn Roseland on the 19th of September.

**AL DONAHUE** was at the Flatbush Theatre, Brooklyn, for the week of October 10th; at the Windsor Theatre, Brooklyn, the week of October 17th; at the Astor Theatre, Reading, Pennsylvania, October 25th and 26th.

### East Coasters

**THE KORN KOBBLERS** started a run at the Flagship, Unionville, New Jersey, October 30th. Before that they were at the World's Fair Ballantine Inn.

**DICK STABLE** went into the Totem Pole, Boston, for a two-weeker starting October the 11th.

**CHARLEY SPIVAK** followed Les Brown into Glen Island Casino November 6th for two weeks.

**HAL LANGSBERRY** opened at the Hotel DeWitt Clinton in Albany, October 26th.

**CHARLES BAUM**, piano-playing leader, will open at the Hotel Statler in Buffalo after two years at the St. Regis on Fifth Avenue in New York.

**SAMMY KAYE** challenged the Fates when he opened at the State Theatre, Hartford, Friday, September 13th. Before beginning his date, just to give point to his defiance, he walked under a ladder, carrying a black cat. Then he smashed a big mirror. The opening was a grand success. From October 4th to 9th Kaye vacationed. He played at the RKO Theatre, Boston, the week beginning October 10th. Then, on October 17th, he started his annual stretch at the Commodore Hotel, New York.

### Fair Flair

**GRAY GORDON** had another date at the World's Fair October 15th, a recall in view of his great success at the first "I Am an American" day in July. On this occasion he was presented with a plaque for his part in stimulating patriotism in America. Seven record-breaking months at the Green Room of the Hotel Edison preceded this World's Fair date.

**BUNNY BERIGAN**, after a couple of break-in nights at the Golden Gate Ballroom, New York, took his new band into Michael Todd's Dancing Campus at the New York World's Fair September 29th, alternating with Gene Krupa on the stand.

### Southward Swing

**WILL OSBORNE** was host at the Chase Hotel, St. Louis, starting October 11th, for a two-weeker. He will move over to the Nicollet hostelry, Minneapolis, October 25th, for a month.

**BILTMORE BOYS** opened at the Park Plaza Hotel, St. Louis, October 9th for five weeks.

**BLUE BARRON** drew a capacity crowd at the Shrine Mosque in Springfield, Missouri, in September.

**HERBIE KAY** struck it up for a week this Autumn at the District Fair in Springfield, Missouri.

**JACK EVERETT'S** orchestra started a one-year contract at the Ritz Club, Springfield, Missouri, in October.

**LARRY CLINTON** began a two-week stay November 8th at the Ansley Hotel, Atlanta, Georgia.

**INA RAY HUTTON** played at the Roxy Theatre, Atlanta, Georgia, October 20th.

**JAN GARDNER** was held over for a fourth week at the Ansley Hotel, Atlanta, making necessary a second realignment of booked one-nighters. The date was originally for two weeks, then was stretched to three, then four.

### Windy Whirligig

**DUKE ELLINGTON** was the High Mogul of Swing at the Savoy Ballroom, Chicago, October 11th, and at the Club Dunbar, Gary, Indiana, October 13th. He played the week of October 18th at the Oriental Theatre, Chicago, before heading west for a picture chore in Hollywood.

**RAY NOBLE'S** orchestra, rated by critics as the greatest band he has ever conducted, has been held over again at the Palmer House in Chicago, this time until after the first of the year.

**HARRY JAMES** returned to the Panther Room of the Hotel Sherman, Chicago, October 18th. He was there about a year ago.

**DON HUSTON**, former Lou Breese vocalist and guitarist, is rehearsing his new band in Chicago.

**ADRIAN ROLLINI** and his trio are at the Blackstone Hotel in Chicago.

### Westward Ho!

**EMERSON GILL** earned a renewal at the Green Mill, Saginaw, Michigan.

**BOYD RASBURN** was at the Club Trocadero in Evansville, Indiana, in October.

**LARRY KENT'S** engagement at the Empire Room, Hotel Utah, ended October 17th.

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**SKEETER PALMER**, accordionist, pianist and singer, opened with his orchestra at the Empire Room, Hotel Utah, October 18th.

**CARL RAVAZZA** was at the Hotel Paxton in Omaha until the end of October.

**DON STRICKLAND** opened at the Radisson Hotel, Minneapolis, October 19th for a month.

**DEL COURTNEY** was at the Memorial Union Ballroom, Minneapolis, October 11th. He will begin an indefinite engagement at the Muehlebach Hotel, Kansas City, Missouri, January 3rd.

**BILL BARDO** is set for a stay at the Lowry Hotel, St. Paul, beginning the 18th of October.

### Sun-Kissed Ensembles

**LOUIS ARMSTRONG** was at the Parlor Ballroom, Allentown, Pa., for the week of October 9th.

**ARTIE SHAW** began at the Victor Hugo, Los Angeles, October 25th, succeeding Matty Malneck, and will stay there until Ben Bernie takes over that stand Christmas Eve.

**PHIL HARRIS** and his crew moved back into Los Angeles Wilshire Bowl after fourteen weeks on the summer circuit.

**GARWOOD VAN** has been doing one-nighters throughout California.

**HENRY BUSSE** got a renewal of four weeks at the Casa Manana, Culver City, California.

**CLAUDE THORNHILL** opened at the San Francisco Mark Hopkins, September 23rd, for an extended engagement.

**BOB CROSBY** and his band moved into the Mark Hopkins Hotel, San Francisco, October 25th, for six weeks.

**RUSS MORGAN** will open at the St. Francis Hotel, San Francisco, December 2nd or 3rd.

### Sprint Stints

**WILL BRADLEY** went into the Empire Ballroom, Allentown, Pa., October 16th, was at the Olympia Theatre, Altoona, Pa., October 21st; at the State Theatre, Connellsville, Pa., the 22nd, at the Penn Theatre, Butler, Pa., October 23rd. He opened on Armistice Day at the Biltmore in New York.

**TOMMY TUCKER** was at the Flatbush Theatre, Brooklyn, the week of October 17th; at the Windsor Theatre, Bronx, New York, the week of the 24th; at the Lyric Theatre, Indianapolis, the week of November 1st; at the Roxy Theatre, Atlanta, Georgia, the week of November 10th.

**COUNT BASIE**, originator of the One o'clock Jump, sprinted over the South in a series of rapid engagements: Bluefield, West Virginia, October 10th; Beckley, West Virginia, October 11th; Charleston, October 12th. He headlined the stage show at the Apollo Theatre in Harlem for a week, starting October 18th.

**JOHNNY LONG** and his popular orchestra checked out of the Roseland Ballroom, N. Y., on October 24th, after a sensational three-month run there. The band

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is playing one nighters, theatres and college dates throughout New England, Pennsylvania, and in the South for a month. Maestro Long and his company will return to New York City and Roseland Ballroom for a six-month stretch beginning November 21st.

**JACK TEAGARDEN** opened at the Brunswick Hotel in Boston on October 28th, after one-nighting it in Pennsylvania, Ohio and West Virginia.

**Footlight Fanciers**

**LOU BREESE** played a string of one-nighters (except for the week of October 18th at the Palace Theatre in Cleveland) until he followed Larry Clinton at the Netherland-Plaza, Cincinnati, November 7th for a three-week engagement.

**GEORGE OLSEN** was top-fighter at the Michigan Theatre, Jackson, Michigan, October 10th to 12th; was at the Michigan Theatre, Ann Arbor, Michigan, October 13th and 14th; at the Keith Theatre, Grand Rapids, October 17th to 19th.

**JIMMY DORSEY** sailed into the State Theatre, Hartford, Conn., November 8th; the Chicago Theatre, Chicago, November 11th for a week. He will go from there to the Earle Theatre, Philadelphia, for another week. The Earle Theatre in Washington will get him for the week of November 25th, and the Hippodrome Theatre, Baltimore, for the week of December 1st.

**Radio Round-Up**

**FRED WARING** never lets his listeners down. Take his Push-Button Series, for instance, given Wednesday evenings. It imitates the incongruous effects heard when one is tuning on and off stations at random, cutting in on programs and announcements. Familiar radio programs are dizzied up a bit. For instance: (Click) the flying trapeze, his actions are graceful, all girls he does please . . . and my love he has stolen away . . . I wept and I whimpered, I simpered for weeks . . . while she spent her time (Click) being mangled and stretched out of shape. . . . That was the old method of laundering shirts . . . but with our new system we can keep your shirts in 'as good condition and as well-preserved as (Click) Bernard McFadden, in speaking of weight control.

Collaborators on the Push-Button-series are Paul Gibbons and Craig Leitch, both Glee Club singers, with Fred Waring acting as contributing editor.

**TOMMY DORSEY** and his popular gang returned to the NBC-Blue Network October 17th, in a swell musical show called "Fame and Fortune", given Thursdays.

**When a Fella Needs a Friend**

**BOBBY BYRNE** has proven that Broadway has a heart. The youthful-orchestra leader was well along in his second record-breaking week in the Strand when



**BOBBY BYRNE**

he was forced to undergo an emergency appendectomy. But was his band left leaderless? Not by a long shot. It stayed on the Strand stage for the rest of the engagement, with a whole string of famous bandleader volunteers taking his place. In fact, the very next show was conducted by Gene Krupa, who was followed by Abe Lyman, Charlie Barnet and Gray Gordon. Others offering their services as guest leaders were Benny Goodman, Kay Kyser, Eddy Duchin, Fred Waring, Guy Lombardo, Jan Savitt.

**ENOCH LIGHT**, after fourteen weeks in a hospital as a result of an automobile accident in Massachusetts early in June, has recovered sufficiently to start reorganizing his dance orchestra, and expects to begin work again about the middle of November.

**LANG THOMPSON** was off the Village Barn, New York, stand for several days in October due to an injured ankle.

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**Get-Togethers**  
**TED LEWIS** had a rollicking big party to celebrate his twenty-fifth wedding anniversary in New Orleans, October 7th. Some of his friends flew 'way from New York to join the fun. During November Lewis is playing theatres in Houston, San Antonio and Dallas.

**HAL KEMP'S** wife, former Martha Stephenson, flew to the coast with a twelve-week-old baby October 21st, to be with the leader at Coconut Grove, Los Angeles, the opening night (22nd).

**"So Sorry, Dick!"**  
**RICHARD HIMBER**, when he started out, made up a band of smart kids who knew how to handle their instruments. Yes, they were smart; but, like all talented youngsters, they had another talent—that of getting into mischief. When it came time to play the show, of course, they were tops, but rehearsals always were a source of great worry to red-headed Richard. Fortune's wheel has done a bit of spinning between that time and now, and most of the prime offenders of Humber's original Studebaker Champions are now bandleaders on their own. That they are encountering the same headaches that they themselves caused Dick, and that they have come to see his point of view now may be gleaned from a letter received by Humber this week. "Boy, are

we sorry!" It read, and was signed, "Benny Goodman, Artie Shaw, Tommy Dorsey, Bunny Berigan, Jack Jenney and Johnny McGhee".

**That's a New One**  
**BEN CUTLER** finished his fourth engagement in the Rainbow Room on October 15th and will return for his fifth on January 15th. And thereby hangs a tale. The Rainbow Room presents quite a problem considering its tremendously high ceiling, vast expanses of glass and irregular contours. But Cutler perfected a band idea for it. This took much research on acoustics, as well as much experimentation, with attention even to the angle at which a trumpet plays a solo into the microphone, as well as general arrangement of players. Now Cutler's rich, full music makes his orchestra sound much bigger than it is, and musicians agree that no other leader in the Rainbow Room has ever achieved the perfect broadcasting balance that he gets.

**Wedding Bell Echoes**  
**THE** last bachelor in Jimmie Lunceford's orchestra finally cracked up before the barrage of Cupid. Gerald Wilson, one of the finest trumpeters in the country, eloped last month with the youngest of the Dandridge Sisters, trio of Sepia beauties now singing with the Lunceford Troupe.

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Marion Hutton, vocalist with the Glenn Miller orchestra, and Jack Philbin, personal manager in New York of the Johnny Long band, were married September 30th in Baltimore.

"Babs" Stuart of the Smoothies had to sign a contract prohibiting her marriage for at least a year. Having lost four previous Babs through matrimony, Charlie and Little Ryan are playing safe.

# Stage Shows

**A**NOTHER turn of the entertainment kaleidoscope and the scene shifts again into its accustomed Autumn pattern. The World's Fair amusement area closes with "nominal to handsome" profits and the realization that these are to be attributed largely to such superb attractions as the American Jubilee. On a thousand greater and lesser White Ways throughout the United States lights gleam in the early evenings, matinee and night audiences pick up, and managers breathe their special prayers of thanksgiving that political processions and party demonstrations are no more.

### Vaudeville's Advance

**M**EANWHILE vaudeville continues its steady advance. In the East there is a considerable scattering of houses either billing stage shows for the first time or increasing their allotment. In Bridgeport, Connecticut, the two largest Loew houses in town are using occasional stage attractions for the first time in several years. One of these, the Palace, staged a South American revue featuring Russ Andre's orchestra the week of October 12th; the other, the Majestic, held a fashion show with twelve professional models, several dance teams, singers and Gus Meyers' orchestra. The Lyric Theatre also has started Sunday vaudeville. In Springfield, Massachusetts, a vaudefilm bill for the three days ending September 28th brought the Court Square Theatre above average business. Jersey City started week-end vaudeville on a regular schedule of Fridays and Saturdays. Three a day, in addition to the customary double-feature policy, is now the rule. The success of the house last year may lead to an extension of vaudeville to other houses in the Rosenblatt and Welt chain, ten of which are located in Jersey City, Bayonne and Staten Island. The Rex Theatre, East Rutherford, New Jersey, began its policy of Sunday vaudeville October 6th. At Atlantic City, the Roxy Theatre is now on a spot booking policy. Due to the shortage of available name bands, the house will use a maximum of three weeks of stage shows monthly and run straight films in the intervening time. Ina Ray Hutton's band opened the house October 20th and Tommy Tucker was there November 10th. Ted Flo Rito is scheduled for December 1st.

In Rochester, RKO Temple is trying occasional vaudefilm policy after twelve years of straight films. If this clicks, stage shows will be put on more frequently. Both RKO Palace and Century are preparing one-night-a-week stage-radio shows with commercial sponsors. The Grand, in Albany, played Blackstone for a full week beginning November 1st, and plans shows thereafter once a month. This house hasn't had vaudeville in nearly four years. A special vaudefilm stand, October 2nd, proved so profitable for the Hollywood Theatre, Gowanda, New York (one evening performance brought \$500.00 above average) that it will probably use more units in the future. Beacon Theatre, in Beacon, New York, resumed vaudeville October 20th.

### Bank-Night Banning

**B**ANK nights have been thrown out of the Hamilton and Coliseum in New York City and stage shows substituted, a move that may be duplicated in all other RKO theatres in the Greater New York area. On November 5th bills of four and five acts went into the Hamilton on Tuesdays and Wednesdays of each week, and on the same date a similar stage show policy was begun at the Coliseum. If this experiment is successful the policy will be instituted in other houses which are now using bank nights in one form or another.

Prospect Theatre, the Bronx, will have stage shows Saturdays and Sundays. On October 12th Bunny Berigan's orchestra and the Step Brothers opened there. The following week it will have Mal Hallett.

Stanley Theatre, Pittsburgh, resumed vaudeville November 1st, with George White's Scandals as the first attraction. The house will use both stage units and top-flight bands. In Alliance and Columbus, Ohio, at the Columbia and Palace respectively, stage units have taken over after a summer of double-feature films. Dayton's Colonial had the new musical revue, Ball-Ball, pulling a gross of \$7,300 in spite of the Roosevelt and Willkie visits to the city. In Detroit the comeback of vaudeville in the downtown district is definitely successful. The Colonial has steady stage shows, while Detroit's two big picture houses, the Michigan and Fox, are making fresh excursions into vaudeville, with new stage equipment that allows the orchestra pit to be elevated to full stage and the band, in a self-

propelled car, to be moved back onto the stage, leaving space in front for the acts. The Broadway-Capitol, a subsequent-run downtown house, is booking occasional acts.

The Riverside Theatre in Milwaukee is booking such crowd-coaxing acts as Laurel and Hardy (\$18,200 for the week) who also had a dandy seven days at the Orpheum in Omaha, Nebraska (\$16,100). In Salt Lake City the Roxy Theatre, after spending over \$65,000 on remodeling, opened October 15th under the new name of the Lake Theatre. Its new stage is one of the features, and stage attractions will be the policy.

### TOP-FLIGHT BANDS

**S**UNDAY name band policy has taken hold in staid New England. In Lowell, Massachusetts, at the Lowell Memorial Auditorium, Sunday name vaudeville has been revived. Cab Calloway, Rudy Vallee, Shep Fields, Russ Morgan and Ben Bernie have already appeared this Autumn, and the sponsors are looking ahead to top-flighters for forty Sundays to come. Ben Bernie and his orchestra will tee off a Sunday-only band policy at the Lyric Theatre, Bridgeport, Connecticut, November 20th, and Count Basie will follow the week after. Sunday vaudeville at the Arena in New Haven, Connecticut, clicked again this year. In the opening show, September 15th, with Jack Teagarden and Mitchell Ayres hands and Henry Armetta headlining, attendance total for matinee and evening shows was 7,500.

A single day top-flight band policy has also been used on the Schine circuit in upper New York State. In a test run Shep Fields' band played at the State Theatre, Little Falls, October 1st; at the Palace, Rockport, October 2nd; at the Geneva, in Geneva, October 3rd; and at the Glove, Gloversville, October 5th. Harry Jones' outfit did a test one-timer at the Elmira, Elmira, September 25th.

The Tristates management, out West, is sold on top-flight shows since the success of such acts as Sammy Kaye, Blue Barron and Major Bowes, and are angling for more.

The Roxy Theatre, Atlanta, Georgia, opened October 20th with a top-flight band policy. Ina Ray Hutton heading the show. Also booked for that house is the Tommy Tucker band for November 17th.

Typical of the bookings of top-flighters these days is that of Jimmy Dorsey who started at the Palace, Cleveland, October 4th, and followed with the Chicago, Chicago, October 11th; the Earle, Philadelphia, October 18th; the Earle, Washington, October 25th; the Hippodrome, Baltimore, November 1st and the State, Hartford, November 8th.

### New York

**A**T the Paramount Jan Savitt brought in a very satisfactory \$28,500 the week ending October 3rd; the two weeks following Frankie Masters grossed \$33,500 and \$26,500 respectively. For the week ending October 24th Tommy Reynolds rode to a triumphant \$60,000, rating a holdover thereby. This is the best non-holiday business the house has done under its present policy.

The Strand sailed along with \$44,000 and \$35,000, the weeks ending October 3rd and October 10th, with Bobby Byrne at the helm. Or rather, Bobby was there the whole first week and five days of the second, when he was rushed to the hospital for an emergency appendectomy. Guest conductors filled in for him the rest of the engagement, namely, a third week holdover, which ended on October 17th, and brought in a sturdy \$25,000, plenty good. On the 18th, Woody Herman's band opened at the Strand, hauling in a husky \$45,000 for that week.

The State had Leo Reisman the week ending October 10th, and a temperate \$19,000 to show.

### Washington

**G**LENN MILLER'S orchestra was entirely responsible for the socko \$23,000 brought in at the Earle the week ending October 3rd.

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### Boston

**S**AMMY KAYE at the Boston garnered a good \$14,500 the week ending October 17th.

### Philadelphia

**T**HE Earle in Philadelphia perked up like old times, with Glenn Gray's orchestra bringing in a hefty \$27,000 the week ending October 19th, and Jimmy Dorsey's clocking up a neat \$26,000, the week ending October 24th.

### Louisville, Ky.

**T**HIS town hasn't had vaudeville in an age, and Phil Spitalny's orchestra hit the bull's-eye, with the result—\$8,500, the week ending October 3rd.

### Cleveland

**A**T the Palace: the week ending October 10th, Jimmy Dorsey's orchestra came through with a fine \$17,000. The week ending October 24th, Lou Bresse crossed the finish line with \$16,500 to show.

### Detroit

**O**ZZIE NELSON'S orchestra hurdled to a fine \$24,000 at the Michigan, the week ending October 10th.

### Milwaukee

**T**OMMY TUCKER, at his first appearance in Milwaukee, chalked up a \$16,300 take at the Riverside Theatre, the week ending October 3rd.

### Indianapolis

**O**ZZIE NELSON'S orchestra at the Lyric the week ending October 3rd was more than a break-even at \$9,800. The following week, Phil Spitalny made it an okay \$11,500, and the week after that Ina Ray Hutton came through with a fair-to-middlin' \$9,200.

### Chicago

**A**RT JARRETT on the stage of the Chicago drew in \$25,000 the week ending October 3rd. Then, the week ending October 17th, with Jimmy Dorsey the band-leader, receipts sky-rocketed to \$44,400. The same week at the Oriental the \$17,000

accounted for was strictly on the merits of Duke Ellington and his men.

**Omaha**

**BLUE BARRON** raked \$15,000 into the till of the Orpheum, the week ending October 10th.

**Los Angeles**

**AT** the Paramount Louis Armstrong's Orchestra got the whole credit for the strong \$16,500 brought in for the nine days ending October 17th. The following week, the combination of Tommy Dorsey on the stage and Dorothy Lamour on the screen added up to a whopping \$28,000.

**LEGITIMATE**

**I**t looks as if the Ice have it. The gigantic skating "Icetravaganza", "It Happens on Ice", has settled for a long run at the Center Theatre, New York, which

performance continued until after midnight. Ethel Merman was the star and she was as well received as when she opened "DuBarry Was a Lady" in New Haven last year. The show stayed October 3rd, 4th and 5th and grossed an approximate \$13,400 which was \$150 better than the previous high mark of "Louisiana Purchase". "Pins and Needles" came to New Haven October 10th, 11th and 12th, getting \$3,600 for four shows. From October 17th to 19th Helen Hayes and Maurice Evans in "Twelfth Night" had the town eating from their hands, with standing room sold out and \$12,500 grossed for four performances.

**Philadelphia**

**A**n eight-day run of "Second Helping" at the Forrest, ending October 19th, brought in a mild \$7,800. On October 21st the Locust unshuttered with Brock Pemberton's "Lady in Waiting" scheduled

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"Ballroom", a Scene from "It Happens on Ice"

has been extensively remodelled under the direction of Norman Bel Geddes with a one-hundred-foot wide stage flaring out into the audience, frosted set-pieces, and mold-proof woven glass curtains. In short, people are becoming ice-conscious in a big way.

Some of the artists performing for the various shows are the dynamic Viennese champion, Hedi Stenuf; the Caley Sisters of Toronto, Canada, gone professional after the cancellation of the Olympics in Europe; Edwina Blades; LeVerne; Skippy Baxter ("fastest human on ice"); Mary Jane Yeo; Paul Castle; Dr. A. Douglas Nelles (in the absent-minded professor act); the Four Bruises; Jo Ann Dean and Gene Berg. Joe Cook's debut on ice is supported by eight stooges and four elaborate props designed by Mr. Cook himself.

The music is under the direction of Erno Rapee, the choreography under Catherine Littlefield.

Incidentally, to make this ice spectacle possible, ice-making equipment has been installed, wherein brine, circulated twenty-four hours a day through thirteen thousand feet of pipe at the rate of 500 gallons a minute, constantly renews the ice which is worn by the sharp blades of ninety-seven skaters.

Producers Arthur Wirtz and Sonja Henle feel that they are justified in presenting for the first time and at such lavish expense an ice show that possesses both the elements of popular appeal and sheer artistry. The early receipts justify their decision. In the first four performances "It Happens on Ice" grossed around \$20,000 and in its first full week, ending October 19th, over \$36,500. This is good profit.

**Boston**

**GEORGE WASHINGTON SLEPT WHERE?** at the Plymouth, did neat business the week ending October 5th, although it had to curtail its engagement because of the illness of Ernest Truex. It got around \$11,000 in the last seven performances.

In its first week, ending October 5th, "Life with Father" headed by Dorothy Gish and Louis Calhern packed them in at the Repertory and brought a topping \$16,000. The next week it held to its hot pace and realized \$16,200; the third week it tallied nearly \$15,000.

"Boyd's Shop" at the Copley received cordial notices and a fancy \$6,000, the week ending October 5th. The following week, its final, \$4,000 was the ring-up. "Return Engagement" followed "Boyd's Shop" at the Copley and garnered \$4,000 for the week ending October 19th.

**New Haven**

**PANAMA HATTIE**, new and elaborately staged musical by B. G. DeSylva, had its world premiere in New Haven, October 3rd. The capacity audience demanded so many encores that the

for a two-week run. "Night of Love", produced by the Shuberts, will open at the Forrest November 18th.

**Pittsburgh**

**LADIES IN RETIREMENT** at the Nixon started the legitimate season in fine style and grabbed off \$13,500 the week ending October 19th. Had nice press backing and good window sale. On October 21st, "Time of Your Life" opened to big advance sale.

**Washington**

**SUZANNA AND THE ELDERS**, first tryout of the season, battled harsh notices to a fairly good \$14,000, the week ending October 19th at the National. "Ladies in Retirement" followed, with "Pygmalion" arriving October 28th.

**Baltimore**

**THE** legitimate season got off with a bang in Baltimore, with "Life With Father" at the Maryland starring Dorothy Gish and Louis Calhern. The comedy drew solid capacity and \$18,300 for the week ending September 28th. "New Pins and Needles" at the Ford ran into Jewish Holidays and drew only \$6,300 for the week ending October 5th.

**Buffalo**

**PHILADELPHIA STORY**, starring Katherine Hepburn, ran on a snag, the week ending October 12th, when the local Children's Aid Society refused to allow Leonore Lonergan, who has played the role of Dinah for two years, to remain in the cast. The part was played by Hope Bulkeley, understudy. Critics commented the follow day upon the probable disruption of the legitimate season there due to the local interpretation of the Child Labor Law.

**Detroit**

**THE MAN WHO CAME TO DINNER** wound up October 19th, at the Cass, with receipts for the last four weeks registering successively \$14,000, \$9,000, \$8,000 and \$9,000. The World Series hurt the matinees, but there was some slight compensation, in that the ball games brought more visitors to town. On October 28th, Katherine Hepburn came into the Cass with her "Philadelphia Story".

"Unfaithfully Yours" opened the long-darkened Wilson Theatre, and rated a \$7,500 add-up for the week ending October 19th.

**Milwaukee**

**GERTRUDE LAWRENCE** has revised her opinion about Milwaukee. Long an ardent worker for England's war relief, she had been told that Milwaukee was a German city, and had been most reluc-

tant to go there. But, on her arrival (to play in "The Skylark"), she found they not only welcomed her with neon lights on the City Hall—a distinction reserved generally for visiting ambassadors, official dignitaries and big conventions, but also greeted her with acclaim via the critics. Not to speak of the large gross piled up the week ending September 28th; nearly \$9,000.

**New York**

**LOUISIANA PURCHASE** at the Imperial, looks safely perched on the top of the list for some time to come. During the four weeks ending October 19th, it rang up for each week \$34,000, which means capacity houses with standing room only. The next runner-up is "Hellzapoppin" which has been showing now well over 100 weeks. During the same four weeks it whirled the wicket to the totals \$31,400, \$30,500, \$31,000 and \$31,000.

At the Shubert and getting all the house can take, is "Hold on to Your Hats", Al Jolson musical. Its grosses for the weeks from September 21st to October 19th were \$29,000, \$28,500, \$29,400, and \$29,000. It looks like a cinch for a long run. "DuBarry was a Lady", on the other hand, is not quite up to previous level, running these four weeks to \$21,000, \$18,000, \$20,000 and \$20,000. It moved from the 46th Street to the smaller Royale October 21st.

Ed Wynn's revue, "Boys and Girls Together", hove into the Broadhurst October 1st and in seven performances got nearly \$25,000. Established as a real coin-getter, it rocketed to \$28,800 its first full



JANE PICKENS in Ed. Wynn's Production of "Boys and Girls Together."

week, ending October 12th, and to \$29,000 or capacity plus, the week ending October 19th.

The Gilbert and Sullivan opera company, under the direction of Joseph S. Daltry and Herman Levin, launched its repertory September 30th with "The Gondoliers". October 3rd brought "The Mikado". The first week, ending October 5th, took in \$8,000 after so-so press notices; the second week was under expectations with \$7,000. It was taken off October 19th after the third losing week.

**Cincinnati**

**A** FAIR gross of approximately \$6,500 was registered by Gertrude Lawrence in "The Skylark" at the Taft at the performances of October 10th, 11th and 12th. Handicaps were hot weather, start of the Cincinnati Symphony Orchestra's season and the city's celebration of the Reds' World Series Victory. Tallulah Bankhead in "Little Foxes", also at the Taft, realized

a brisk \$7,500 for four performances October 14th, 15th and 16th. The next show to open there will be Katherine Hepburn in "Philadelphia Story", November 14th to 16th.

**Louisville**

**TOBACCO ROAD**, with John Barton in the Jeeter Lester role, played a full week stand at Columbia Theatre, closing October 12th. The gross was \$7,000, good. All this augurs well for the road shows which are booked to follow. The company has been out for six years, and John Barton has played the Jeeter Lester role for four years, with a record of never having missed a performance.

**Indianapolis**

**THE** English Theatre opened its legitimate season October 2nd with a nice turnout to welcome Gertrude Lawrence in "The Skylark". The play stayed for four night performances and a Saturday matinee, and crossed the finish line at \$11,700. Next in was Tallulah Bankhead, October 17th, in "The Little Foxes".

**Chicago**

**LIFE WITH FATHER** at the Blackstone continues to be the life of Chicago. In the four weeks ending October 19th, the ratings were successively \$15,000, \$13,700, \$14,700 and \$14,800. The upward zoom indicates that they may make plans not only for a Christmas party but also for an Easter celebration.

At the Selwyn "The Male Animal" also appears to be settling down for a long stay although it will never be up in the important numerals. Its add-ups for the four weeks ending October 19th were \$13,500, \$11,500, \$11,000 and \$11,000.

"Ladies in Retirement" at the Harris, first of the ATS subscription season, didn't get much trade from outsiders at first, but did better toward the end. It closed October 12th with \$10,500 and \$13,500 to show for its two-week stay.

"Meet the People" at the Grand is trying to stick until just before Christmas and then move to New York for a Christmas Day opening. For the first two weeks of its stay in Chicago, it held to a steady \$11,000, and the third week, ending October 19th, umphed to \$12,000.

**St. Louis**

**TOBACCO ROAD**, that hardy perennial, was back in St. Louis at the American for the seventh time in two years. It closed its two-week stay October 5th with takes of \$8,500 and \$7,500 successively. Gertrude Lawrence in "The Skylark" played at the American from October 14th to 19th, competing with political rallies and even so racing through with a spanking \$16,000. Perhaps the critics' high praise had something to do with it.

**Los Angeles**

**QUIET, PLEASE** went into the Biltmore October 14th for a three-week session in order to be groomed for Broadway. Notices were favorable but the takings for the first five days were a rather pale \$6,000.

The British War Relief Association had five weeks of benefits at El Capitan with "Charlot's Revue" garnering close to \$100,000 on the run, ending October 10th. On the 21st, "Folies Bergere" checked in after a long run at the San Francisco Fair.

**Toronto**

**KATHERINE HEPBURN** in "Philadelphia Story" chalked up a terrific gross of \$22,700 at the Royal Alexandra, the week ending October 19th. She turned over her salary and her share of the profits to the Canadian Red Cross.

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Half a truth is often a great lie.

—BENJAMIN FRANKLIN.

America needs patriots to preserve our liberties  
and transmit them to the generations yet unborn,  
men who truly love their country and their fellow-  
men.

—CLARENCE DARROW.

## Radio Lines

THE attention of all members of the Federation is called to the following law, which has been adopted by the International Executive Board, effective immediately:

"Members cannot negotiate or secure employment through an agent or secure and play for employers who by paying for, or through any other method, secure control over a radio line or lines."

Members will hold themselves governed accordingly.

## Radio Lines and Remote Control Broadcasts

THE enactment of the above law and the story on page one mark another milestone in the progress of the American Federation of Musicians. Throughout the length and breadth of the jurisdiction of the Federation we have continually heard complaints that orchestras were prohibited from broadcasting by remote control by reason of the control of the lines, and the proprietors for the same reason were unable to secure the lines necessary to properly publicize their establishments.

With the new policy of no discrimination and with the control removed from the hands of a few, these conditions no longer exist. Henceforth it will be a matter of fair competition, a policy that will benefit many and remove all possible unfair discrimination.

## Our Writers

THE policy of this publication stands for unqualified free speech; therefore the writers and columnists of THE INTERNATIONAL MUSICIAN are granted the widest leeway in the expression of their views. It should always be remembered that any statement made or any viewpoint reflected by the various writers is not necessarily the viewpoint of THE INTERNATIONAL MUSICIAN and does not necessarily reflect a policy of the American Federation of Musicians.

## WPA Music Projects

IN a report released on October 23rd by the Federal Works Agency, containing a condensed summary of work completed by the WPA from July 1, 1935, to July 1, 1940, there is much that is of interest to the professional musician. During this period music teachers on the Art Project have provided free of charge to the under-privileged 170,875 music lessons. Four thousand six hundred and sixty-eight concerts, the majority of which have been symphonic in nature, have been given by orchestras of from twenty to one hundred musicians. The total attendance at these concerts is estimated to have been 3,957,910.

This is truly an impressive record and one that demonstrates the great value of the WPA Music Project in not only providing employment opportunities for professional musicians but also in carrying the greatest of arts to millions of people who otherwise might not have had the opportunity of enjoying it.

## Television

WE have decided to eliminate our Television page, at least for the time being. Television has developed to the point where it is a practical science, hindered only by its costliness. When commercial television becomes possible, it will develop as rapidly as did radio from 1925 to 1935.

Whether or not it will provide the promised employment opportunities for our members remains to be seen. It is certain that unless some new invention provides a less costly method of chain telecasting, talent will have to be engaged in many cities instead of in two or three as is the case in broadcasting.

We have pioneered in the news of this new science and now that it is more or less an accomplished fact our space can be used to better advantage with articles having greater appeal to the readers of THE INTERNATIONAL MUSICIAN.

## Important Labor Victories

LABOR has good reason to rejoice over sweeping decisions by the Oregon and California Supreme Courts, upholding union rights, including the vital right of peaceful picketing.

An important feature of the California decision was upholding of union shop contracts as legal and the court's declaration that, "An employer has no constitutional right to conduct his business as a closed, non-union shop."

Both decisions are of national significance and interest, probably heralding similar decisions elsewhere, as they were based fundamentally on recent United States Supreme Court rulings upholding peaceful picketing. The Oregon decision was especially important, as the anti-union law it killed was advocated nationally by union-hating interests and led to attempts to pass similar laws in other states. The few that were passed were not as drastic as the Oregon monstrosity.

It is worthy of note that the Oregon victory was won by united action of all labor, the A. F. of L., CIO and unaffiliated railroad unions joining in the two-year fight to have the law held unconstitutional.

## Both Benefit

THERE has always been much written and spoken about the benefits to foreign-born persons of becoming United States citizens. Not so much has been said about the benefits America has derived from its foreign-born citizens, who have been contributing greatly to the nation's progress since its very beginning.

The *New York Times* recently emphasized this in commenting on the admission to citizenship of Professor Albert Einstein, the celebrated physicist.

"We hope," said the *Times*, "that American citizens, native-born or otherwise, realize that our country is a beneficiary as well as a benefactor when it welcomes newcomers of intelligence and integrity who are able and eager to contribute their share to our national life."

Professor Einstein, the *Times* further comments, "came, like many others, bringing gifts. We are the richer in having him for a fellow-citizen."

Such truths pointed out by the *Times* call for wide circulation, in these days when public feeling may sometimes lead to blanket suspicion and distrust of the foreign-born.

## The Dangerous Walker

"DANGEROUS walking" is inseparable from the auto-accident situation.

Authentic information indicates that fifty-five per cent of all pedestrian deaths are due in some measure to the fault of the pedestrian. In these cases, the walker isn't the innocent victim he is usually pictured, but definitely contributes to his own doom.

The National Safety Council suggests five simple and practical things the pedestrian can do to keep the Dark Angel at a safe distance:

First, obey traffic signals the same as good drivers do.

Second, learn the laws and ordinances in effect in state and city to regulate traffic from the pedestrian's point of view—his rights and his duties.

Third, having done this, the pedestrian is in a position to demand a better acceptance by drivers of their obligations.

Fourth, take a greater interest in traffic problems, and especially in the placement and operation of traffic signals and pedestrian islands.

Fifth, it will be found through these studies that major reductions in the number and severity of accidents to pedestrians can be easily achieved.

The man on foot must contribute his share to the cause of safety, as well as the man at the wheel. Many pedestrians believe they should be allowed to commit almost any traffic error. The sad results of that notion are found in the daily accident figures.

## Women Look to the Future

THE caniness of the feminine sex is well known. And substantiation of it is found in a recent survey which indicates that sixty per cent of women favor life insurance as the best protection for the future.

A woman naturally thinks a great deal of tomorrow—for herself, her children, her husband, her other relatives. Tens of thousands of women have seen fortunes dwindle, investments disappear almost overnight, real estate values drop away to nothing. Very likely they have relatives, once well fixed, whom they must support. They know what poverty in old age means.

So they choose life insurance, of all investments open to the average person, as offering 100 per cent security.

## Insignia Of Fair Play

INCREASED activity on behalf of the union label is reported by labor papers in many sections. Business men who handle union label products and employ union workers are benefiting from this activity.

Union men and women everywhere are alert to the need of promoting the demand for union label goods and services.

They know that the union label is notification to the purchaser that goods bearing it are made by American wage-earners receiving fair wages and working under good conditions.

They are emphasizing that the union label is an insignia of American fair play and as such is deserving of the support of every American who has the interests of his country at heart.

## We Owe Them Much

By DR. CHARLES STELZLE

IN 1492, when Columbus set sail from Spain on his first voyage of discovery which finally resulted in the finding of America, Spain inaugurated its country-wide persecution of the Jews, brutally driving them out of the country by the hundred thousands. It has generally been supposed that Columbus was financed by Isabella, the Queen of Spain, who was said to have sold her jewels for this purpose. But research has revealed that Columbus was backed by a group of Hebrews, so that actually it was Jews and not "Jewels" that made possible the discovery of our country. Not only were there Jewish members among the company which sailed under Columbus, but the maps and tables he used were prepared by a member of the same faith.

And when the United States was engaged in the Revolutionary War, and George Washington was hard-pressed financially, it was Haym Solomon, a Polish Jew, who saved the day with his contributions. This was not the first nor the only contribution made by Jews in helping to build a democracy. Indeed, when they had the privilege of setting up their own form of government thousands of years ago, it was based entirely upon democratic principles. They demanded absolute justice for all men. It was a government by and for the whole people. The history of our country is crowded with accomplishments which show the loyalty and devotion of Jews who, as Americans, enriched our country in the field of education, science, medicine, philanthropy, music, literature, and in many other constructive and cultural directions.

The Jews are sometimes criticized because they held so tenaciously to their religion. It was the only thing that was left to them by their persecutors—practically everything else having been taken from them—but it was their most precious possession, and their finest contribution to civilization. This was something which they would not surrender in spite of a martyrdom which cost literally millions of lives. It was a religion, too, which became the basis of the Christian religion, as found in the Old Testament, which was written by Jews, and which was appropriated in its entirety by Christians when their own Bible was made.

In spite of the contributions made by Jews to America and to other nations which fought for and won democracy and the privileges which go with it, they are today the most bitterly persecuted people throughout the world, because of an insane hatred fostered by unscrupulous rulers and political leaders, or by those who are misinformed regarding the accomplishments of the Jews throughout their history.

As Americans we should oppose every attempt to vilify or make scapegoats of a whole people, especially one which has made such notable contributions to civilization and to democracy as have the Jews.

## Why Not Everywhere?

THE Federated Trades Assembly of Duluth, Minnesota, A. F. of L. central body, has been sponsoring a series of meetings with Duluth clergymen. It invites them to participate in a discussion of labor problems—how they affect the unions and how they affect the general public. This seems a good idea, worth trying in other cities. As the *Duluth Labor World* says:

"Much good can come from such meetings. A better understanding can be reached. Confusion which naturally follows little understood events can be cleared away for the most part.

"The assembly is doing the labor movement a valuable service in conducting meetings of this kind."



# Over FEDERATION Field

By CHAUNCEY A. WEAVER

## STUBBLE

There is stubble only where harvest has been—  
But a field seems lonely with sheaves brought in  
And the wind going over . . . where seas of grain  
Had rippled in sunlight or the rain,  
Each track of the binder turns to a trail  
For gathering blackbirds and calling quail  
That find the last grain scattered there,  
And rabbits, hunched in the stubble, stare  
At a field, once high, now level and wide,  
While slow hawks circle the countryside.  
A fragrance lingers, though winds turn cold  
Where shocks were shaggy tents of gold . . .  
But a field seems lonely when harvest is done  
And the season changes, and the sun  
Burns low across the land that gleams—  
With the shining stubble of our dreams!  
—GLENN WARD DRESBACH.



Chauncey Weaver

**E**AU CLAIRE, picturesque and beautiful for situation, nestling cozily amidst a far-flung panorama of autumnal beauty, was the locale of the annual fall conference of the Wisconsin Musicians' Association on Saturday and Sunday, October 5th and 6th. Fifty-seven delegates, representing eighteen Locals, came hither—a company of thirty-four guests, to effectuate one of the most interesting convocations of its kind imaginable. The Locals officially registered were: Racine, No. 42; Stevens Point, No. 215; Waupasa Lake, No. 629; Wausau, No. 480; Watertown, No. 469; Wisconsin Rapids, No. 610; Sheboygan, No. 95; Antigo, No. 638; Green Bay, No. 205; La Crosse, No. 201; Milwaukee, No. 8; Milwaukee (Colored), No. 587; New London, No. 300; Appleton, No. 337; Eau Claire, No. 345; Janesville, No. 328; Kenosha, No. 59; Manitowish, No. 195; Monroe, No. 243; Oskosh, No. 46.

The sessions were held at the Eau Claire Hotel. Official greetings were extended by Mayor G. Donald Barnes, President John Gibson of the Local Trade and Labor Assembly—each one being presented by President Jack Pingel of the entertaining host.

After the welcoming preliminaries the Conference got down to business. Each Local delegate was called upon to report conditions in his home locality. While there were problems—a notable feature of the general discussion was the note of determination and hopefulness which sounded a sustained morale and no loss of prestige anywhere along the line.

An interesting address was given by Mr. Loren Olson of the Wisconsin Industrial Commission, explanatory of its workings, and which is comparatively a new feature in the line of social legislation in that commonwealth.

The Social Security Act interrogation point of course cast a few shadows over the general discussion. The question of how on-coming war might affect musicians was not over-looked.

This was the third Wisconsin Conference we have attended. Of one thing we have been particularly impressed. While a "pleasant time is had by all,"—the delegates look upon these Conferences as gatherings affording opportunity for an interchange of ideas altogether helpful. The discussions are serious. As a result the Conferences grow in interest and increase in attendance.

The Conference elected the following officers: President, Volmer Dahlstrand of Milwaukee; Vice-President, Erwin Sorensen of Racine; Secretary, W. Clayton Dow of Racine; Treasurer, A. F. Vanderberg of Green Bay.

The Conference session marked the termination of a long tenure as secretary for E. J. "Doc" Sartell of Janesville. He has been efficient and untiring; but he is musical director of a fine Field Artillery Band, and a military call to service was not to be ignored. As Brother Sartell's successor, the Conference unanimously named Brother W. Clayton Dow of Racine, whose capabilities are beyond question and who will ably take up and carry on the work which Sartell was compelled to lay down.

The noon-day banquet was a notable affair—enjoyed by every one. Local President Jack Pingel was master of ceremonies. Banquet music of a high order was furnished by the Federal Music Or-

chestra under the leadership of W. C. Keller.

Among the guests from outside jurisdictions we noted Mr. and Mrs. Percy Snow of Waukegan, Ill.; President George Murk and Secretary Stanley Ballard of Minneapolis, Mr. and Mrs. Ed Ringuis of St. Paul, Mr. and Mrs. Max Lewis and Mr. and Mrs. George C. Ctlbor of Winona.

Field Man W. H. Hooper of Elkhart was an attendant and gave an interesting resume of various happenings in his territory.

The Spring Conference was accorded to New London.

The Eau Claire Local No. 345, known as the "Chippewa Valley Musicians' Association," did a masterful job of entertaining the Conference. The Local official personnel is as follows:

President, Jack Pingel; Vice-President, Ohble Erickson; Secretary-Treasurer, Palmer Anderson; Sergeant-at-Arms, Larry Farwell; Delegate to Trade and Labor Assembly, Martin O'Brien, Jr.

In the first one-third of his opening year as International President of the American Federation of Musicians, Brother James C. Petrillo has been accorded some notable distinctions. While constantly engaged in the discharge of duty he has been featured as a celebrity in the Saturday Evening Post galaxy of fame. The author of the Post article did a fine piece of work. Those who have missed should consult the issue of October 12, 1940. No harmful acid touches are applied. It was an artistic description of what natural resources, firm determination to overcome handicaps, and a liberal endowment of that modernistic grace known as intestinal fortitude, can accomplish while crossing the plains and climbing the uplands of our American system of life—a story which cannot be too often repeated at a time when jangling voices are chorusing—"Make America Over Again!" We congratulate President Petrillo; also Mr. Bruce Dennis, by whom the pen-picture was painted.

We reproduce the following obituary notice from the Chicago Intermezzo:

Mrs. Gwendolyn Bowyer Norrie, one of the best known, most popular theatre organists in the days of silent movies, died September 2nd in El Segundo Rest Home, El Segundo, Calif., death thus terminating an illness which had run for several years, the last ten months of which were spent in the Rest Home. The cause of death was a cerebral hemorrhage due to arteriosclerosis and chronic interstitial nephritis. She sustained a stroke a few days before she passed away.

Gwendolyn Norrie was born February 28, 1889, in Algonon, Iowa, but had spent the greater part of her professional life in Chicago where she was known to, and esteemed by, most of the theatre musicians of this jurisdiction. A few years ago she moved to California where she lived with her sister, Mrs. Marjorie Berls. She had many friends in this district and these have learned with genuine sorrow of her passing. Her remains were cremated, in accordance with her wishes. Surviving are her daughter, Muriel Norrie Swanson; her mother, Mrs. Nellie G. Bowyer; two sisters, Marjorie Berls and Genevieve Field, and one brother, Andrew Bowyer.

Mrs. Norrie had many friends in Iowa. Her spirit was as blithesome as the prairie atmosphere in which she was born and passed her earlier girlhood years. Music was an inborn predilection. Its cultivation was a passion which reached from early youth until failing health circumvented such activities. Her talent was widely recognized. She gave her best to the art with which she was identified. In the hour of her translation a rare soul passed from the scenes of earth.

Our valued friend W. A. Barrington-Sargent of Boston always has a band the public likes to hear. After delighting vast multitudes on Boston Common through the summer the educational authorities arranged for a series of morning concerts in the various public schools of the city. Perhaps this is another idea well worth advancing along.

Things are happening in the jurisdiction of Local No. 4. The Cleveland Musician relates the following harrowing episode in which Brother Ed. Haug, a widely known Federationist, played a stellar, yet tragic, role:

The other evening after Ed. Haug and his good wife had retired for the night and were sleeping soundly, some midnight prowler forced one of the windows and stealthily entering the room in which they were fast asleep made off with a pair of Ed's trousers. In the morning when the sleepers awoke, greatly to their surprise no trousers were in sight. A careful survey of the several rooms disclosed the fact

that not only were missing the trousers to the suit he had worn the day before, but those to another suit which was hanging in a closet. No other articles of any description were taken, strange as it may seem, so in our opinion it was evidently the work of some moron with a fetish for that particular article of men's clothing.

We feel certain that Ed. did not remain sans scutottes for any extended period but blossomed forth sartorially resplendent in short order. To us the reflection which lingers is how any one will undertake to discount that prosperity is here when even a musician can include in his visible assets two pairs of pantaloons.

As though the above related happening had not created enough excitement for one brief period, the Cleveland paper also recorded the following:

One afternoon last week while Frank Hruby was busily engaged in teaching the clarinet to a very bright and talented young pupil, two pesky flies seemed to delight in making life miserable for both Frank and his pupil by returning again and again to the same spot on hands or face from which they had just been brushed away, and try as they would they were unable to get a good whack at the troublesome creatures. The young man was studying the "Plight of the Bumble-Bee" at the time and was going along nicely with Frank at the piano, when of a sudden the clarinet stopped, Frank looked up wondering what had happened, and to his surprise saw his pupil pale as a ghost, sputtering and gasping for breath. When somewhat recovered and able to talk, the young man told Frank he had swallowed a fly. It seemed the fly had alighted on his nose while he was playing and had crawled down onto his upper lip and just as he was about to catch a quick breath to continue playing, the fly disappeared down his throat. Luckily for him it was not the "Bumble-Bee." However, the young man is still of the opinion that it is far easier and a more pleasant task to play "The Plight of the Bumble-Bee" than to aid in any way to the "Plight of the Fly."

We have long felt that reed instrument players needed better protection from the pestilential plunderbund which hover about the locale of harmonious well-springs—especially in summertime—and which at the most inopportune moment love to insert a tantalizing proboscis or stinger into unprotected crotchet; or suddenly starting on an exploratory rampage through the interior of the instrumental vacuum from whence the sound cometh. It is probably only a question of time when clarinets, saxophones, oboes and bassoons will be equipped with automatic fly-swallowers, gas-masks and self-propelling interior renovation swabs which will enable the artist to keep his mind's eye on sharps and flats, et cetera, and divinely wallow in the composer's inspiration undisturbed.

The Illinois State Conference of the American Federation of Musicians was held at Danville on Sunday, October 20. The day was ideal, the surroundings inspirational and the Conference itself, characterized by earnestness and determination to advance all mutual interests.

The sessions were held at the American Legion Headquarters.

The following Locals were represented: Bond, Aurora, Bloomington, Champaign, Chicago, Danville, Decatur, East St. Louis, Jacksonville, Joliet, Lincoln, Mattoon, Springfield, Waukegan and Coal City—recently added to the Conference relationship.

President Percy Snow and Secretary G. W. Pritchard—both of Waukegan—functioned in the capacity named. Adam Ehrigott, Local No. 128, Jacksonville, is Vice-President.

Mayor Frank J. Myer delivered a cordial address of welcome, and Elmer Brown of the Public Service Department, himself a member of the Danville Local, did likewise.

The general discussion included such topics as Social Security, "who pays the tax," how to secure a large attendance at Conference, and the best method of getting results under the Band-Tax Law.

The Conference adopted by unanimous vote a resolution affirming the action of the Federation in defending its rights in the AGMA controversy now in litigation.

Ways and means of improving the theatrical situation was a subject placed in the hands of a special committee composed of D. Mark Slattery of Local No. 196, Champaign; Frank E. Leader of Local No. 19, Springfield, and E. C. Waascher.

Thus thirty-two delegates, representing fifteen Locals, eagerly and intelligently, discharged the duties of a busy day.

The entertaining host—Local No. 90—did a fine job. While the Conference was in session the ladies were entertained with scenic rides and theater parties. At the noon hour delegates and visitors were given a wholesome and satisfying lunch. Danville, a beautiful city of forty thousand population in the heart of Illinois, is rich in historic tradition. Local No. 90 has a membership of eighty-five and is offered as follows:

President, Thurman Frock; Vice-President, Paul Blair; Secretary-Treasurer, Robert Mendenhall; Executive Board,

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Elmer H. Brown, Paul Blair, William H. O'Neil and L. A. Lowenstein.

Field Man W. H. Hooper of Elkhart, Ind., gave an interesting resume of happenings in his territory.

All Conference officers hold over. The Spring Conference will be held in Springfield.

Election Day is over; Thanksgiving's almost here; Then comes Merry Christmas, And then the glad New Year. Follow us 'till St. Valentine— No more Leap Year prattle; The weeks and months are slipping— Soon 'twill be Seattle!

# HERE, THERE AND EVERYWHERE

## Montana State Conference

THE Montana Conference of Musicians met in Helena, Montana, September 28 and 29, 1940. Delegates were present from Great Falls, Missoula, Butte, Billings, Livingston and Helena. The meeting was presided over by President Robert Ralph, who welcomed the delegates with some well-chosen remarks.

Many matters occupied the attention of those present, among which was that of diverting band funds in cities for playground purposes, which deprives bandmen of a number of concerts during the Summer season. It was decided that legislation must be sought at the next session of the Legislature which will remedy this situation. Other matters of vital importance to the musicians were also discussed.

The Conference was highly successful and it is the desire of the officers that those locals which have been invited and have not as yet sent delegates will at least send one representative to the next meeting. Missoula was chosen as the next Conference meeting place; the date will be announced later.

## How About This?

FOR several weeks Sammy Kaye, the swing and sway bandleader, was pestered by an amateur songwriter and finally, to get rid of him, agreed to look at his song. One glance was enough. The title of the song was: "Don't Draft Me, Draft My Wife—She's a Better Fighter".

## Mortgage Goes Up in Smoke

THE Miami Federation of Musicians, Local 655, A. F. of M., celebrated its twenty-seventh anniversary with the burning of the mortgage on its building located at 542 North Miami Avenue on Wednesday afternoon, October 2nd. The impressive ceremony was marked by speeches by the officers and the several city officials. It was followed by an informal reception with refreshments.

This adds another local to the rapidly growing number that owns its own building with no encumbrance.

## London Musicians Seek Jobs in Shelters

THE following dispatch from London under date of October 3rd explains the efforts of the Musicians' Union in the hard-pressed city to provide work for its members who have lost employment through the disruption of normal activities.

## LONDON MUSICIANS ASK JOBS IN RAID SHELTERS

### Suggest Government Pay Them to Help Public Morale

LONDON—The Musicians' Union suggested today that the government should put hundreds of jobless musicians to work chasing the gloom out of air-raid shelters. The union said the music would also contribute to the support of public morale during the winter when the black-out will begin soon after four P. M.

The government would pay a set wage to each musician, the union proposed, and performances would be restricted to certain hours.

## One-Man Campaign

IN Boston, Massachusetts, Henry Woelber, well-known writer and veteran musician, started a one-man campaign for the purpose of saving the Boston Opera House. Mr. Woelber has written a number of letters to the newspapers, suggesting a public subscription campaign and the cry is being taken up by a number of well-known musicians and music lovers.

We congratulate Brother Woelber upon his initiative and trust that he will be successful in saving this landmark of fine music in the New England city.

## Connecticut Conference

THE Connecticut Conference of Musicians held its Fall meeting in the Canadian Legion Hall, Waterbury, Conn., on Sunday, October 13. Forty-one delegates represented thirteen locals.

A number of matters of extreme importance to the musicians in Connecticut were discussed and a campaign of constructive action was outlined.

The Conference was informed of the serious illness of Arthur Ekehait, genial secretary of Local 234, New Haven. A resolution was adopted wishing him a

speedy recovery and the resolution and two boxes of cigars were sent to Arthur.

The Federation was represented by G. Bert Henderson, assistant to President Petrillo. Brother Henderson outlined the many problems confronting the Federation at the present time, particularly those pertaining to radio stations and remote control broadcasts.

The following officers were elected: President, R. J. McFarland, Bristol, Conn.; Vice-President, Frank B. Field, South Norwalk, Conn.; Secretary-Treasurer, Thomas Sheedy, Middletown, Conn.

The Spring meeting of the Conference in April will be held in Middletown, Conn.

## Iron Lung Benefit

LOCAL 249, Iron Mountain, Michigan, did its bit toward the purchase of an Iron Lung for the General Hospital. The local gave a benefit dance in which continuous music was provided by four bands under the direction of Ernest Tomassoni, Andy Peterson, Jerry Salone and Ivan Kobasic.

A profit of \$105.70 was realized and turned over to the committee toward the purchase of the equipment.

## Band Concert Campaign

FROM the "Atlanta Labor Journal" we learn that Local 148, through its Secretary and Business Agent, Herman Steinichen, has begun a campaign to provide free band concerts in the Atlanta city parks next Summer.

The following resolution was adopted by the Atlanta Federation of Trades: "Whereas, Atlanta is known as the cultural city of the South and,

Whereas, in former years the City Government has recognized this fact and has sponsored through appropriations of monies free band concerts in the various parks and playgrounds of Atlanta and,

Whereas, such band concerts were appreciated and attended by thousands of music lovers and,

Whereas, for the past few years no appropriations of monies have been made for free band concerts, thereby depriving music lovers of Atlanta the pleasure and enjoyment of listening to good music, now,

Therefore, be it resolved that we, the Atlanta Federation of Trades, do hereby petition the incoming administration to devise ways and means through appropriations of monies for the resumption of said concerts."

## American Drummers' Association Champions

THE Second Annual American Drummers' Association Contests were held at the New York World's Fair, Sunday, September 29th. One hundred and seventy-five drummers and buglers competed for eight hours to win the National Cham-



1940 WORLD'S CHAMPION DRUMMERS AND BUGLERS—These are the world's champions of rudimental drumming and bugling in the Second International American Drummers Association Contest, held at the New York World's Fair, Sunday, September 29th, 1940. These contestants were selected after eight hours of continuous competition among over 175 competing drummers and buglers.

plonship Drumming and Bugling Honors. Calvert Distillers Corporation awarded eight gold drums to the following judges and National Committee: George Lawrence Stone, Boston, Massachusetts; Alfred Moffatt, Reading, Pennsylvania; Earl Sturtze, Hamden, Connecticut; Hubert B. Williams, New York City; Richard B. Gilbert, New York City; Jack Zuber,

The famous Old Drum "Gold Drum" awards were presented to George Lawrence Stone of Boston; Alfred Moffatt, Reading, Pa.; Earl Sturtze, Hamden, Connecticut; H. B. Williams, New York City; Richard B. Gilbert, New York City; Jack Zuber, Newport, Kentucky; Capt. Edward Moeller and Louis Swikert, both of Cincinnati, Ohio. The awards were



WILLIAM ADLER

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ANTHONY ANTONE

## FAMOUS CONCERT

VIOLINIST and MASTER GUITARIST HAVE USED **BLACK DIAMOND** SINCE THEIR FIRST LESSON

William Adler, former first violinist of the Cincinnati Symphony Orchestra, is at present the featured attraction at many of New York's favorite spots—including the Hotel Ambassador, Rainbow room and The Promenade at Radio City. Since his teacher, the great master Yaaye, introduced him to **BLACK DIAMOND STRINGS** over twenty years ago, Mr. Adler says he has never found another string so suitable for concert work.

Anthony Antone, well-known player, composer and guitar editor of "Metronome," strung his first instrument with **BLACK DIAMOND STRINGS** fifteen years ago, and has used and recommended them ever since. "Guitarists will especially like the new *Black Diamond Flat Wire Wound Strings*," says Mr. Antone, *they give fretted instrument artists a new ease for their fingertips which helps them give their best while performing.*"

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NATIONAL MUSICAL STRINGS CO. NEW BRUNSWICK, N.J.

Newport, Kentucky; Edward Moeller and Louis Swikert of Cincinnati, Ohio.

1940 A. D. A. Champions, second and third positions of each division are as follows: Individual Senior Drummers: (1) Sig Trybus, (2) Frank Arsenault, (3) Mickey Stefanowicz; Individual Junior Drummers: (1) Bobby Redican, (2) Hugh Quigley, (3) William Reynolds; Individual Girl Drummers: (1) Veronica Bentze, (2) Bertha Lehocky, (3) Mona Lehocky; Individual Bass Drummers: (1) J. Buchell, (2) Anthony Daly, (3) James Harvey; Drum Quartet Competition: (1) St. Anselm's, (2) Glenside Post, (3) Stony Creek; Drum Section Competition: (1) North Branford, (2) Stoney Creek, (3) St. Anselm's; Brass Quartet Competition: (1) Archer Epler Post, (2) Hoboken Boys' Club, (3) St. Francis P.; Individual Senior Buglers: (1) Walter Fuller, (2) Jasper Logerfo, (3) Teddy Moskowitz; Individual Junior Buglers: (1) Robert R. Cotter, (2) Robert Patrick, (3) Frank Barry.

made to these outstanding authorities because of their service to drummers, exceptional technical ability and participation in the Second Annual American Drummers' Association Annual Competition.

## Roosevelt High School Dedication

TO Frank E. Botsford, for many years Secretary and at present Treasurer of Local 238, Poughkeepsie, New York, we are indebted for a program of the dedication of the Franklin Delano Roosevelt High School, which was dedicated at Hyde Park, New York, on October 5, 1940. The dedication also included the Hyde Park Elementary School and the Violet Avenue Elementary School.

This handsome booklet outlines the school activities and includes photographs of the buildings and their interiors. They are beautiful in architectural design and the equipment is the most up-to-date that can be imagined.

Brother Botsford is a member of the School Board.

## New England Conference

THE semi-annual meeting of the New England Conference was held at Lowell, Massachusetts, on Sunday, October 20th. Twenty-seven locals were represented by sixty-seven delegates. The morning was given over to reports of locals and a discussion of the various local problems.

The Federation was represented by G. Bert Henderson, assistant to President Petrillo, who explained the method by which the Federation assists in the adjustment of local radio controversies. He also explained the agreement reached by the President's office which removes the control of remote control lines from licensed agents. Brother Henderson further discussed the controversy between ASCAP, the radio industry and BMI.

The Conference adopted a motion endorsing the manner in which President Petrillo has handled the jurisdiction controversy between AGMA and the Federation.

The Spring meeting of the Conference will be held in Springfield, Massachusetts.

## Hudson Valley Conference

THE Hudson Valley Conference of Musicians held its Fall meeting in Middletown, Connecticut, on Sunday, October 20th. This conference was founded in 1927 and, incidentally, held its first meeting in Middletown on Sunday, February 27, 1927. George A. Keene was temporary chairman and the Federation was represented by the late William G. Dodge. Thirty-two delegates were present at the first meeting.

At the meeting of October 20th, which was held in the headquarters of the Cham-

ber of Commerce, six locals were represented by forty-two delegates. There were twelve guests which included Mr. and Mrs. Charles Morris of Saratoga Springs; Mr. and Mrs. John Bauer; W. Ted Kleley, Secretary of Local 402, Yonkers, New York, and Mrs. Edward Canavan.

The delegates registered much enthusiasm over the employment and working conditions which have improved greatly during the past six months. Because of the conflict in Summer resort prices, representatives of the locals will meet on November 12th for the purpose of finding a way to equalize the wage scale in all Summer resorts in the Hudson Valley region.

The Federation was represented by Edward Canavan, assistant to President Petrillo. Brother Canavan gave an interesting address in which he touched on the various problems of the Federation, including radio, recorded music and the AGMA case. He also explained the recent adjustment of the radio remote control lines.

The Spring meeting of the Conference will be held on the third Sunday in April.

**Troy Local Honors Service Men**

ON October 21st Local 13, Troy, New York, gave a testimonial banquet to its members who are leaving for military training with the 10th and 105th Infantry.

The banquet was given in Dinty's Terrace Garden and was attended by 225 members and guests. The guests included President and Mrs. John Godfrey, Secretary and Mrs. Carl Demangate, Jr., of Local 85, Schenectady, New York; Secretary and Mrs. John A. Cole of Local 215, Kington, New York; President and Mrs. Vernon F. Robertshaw and Secretary and Mrs. Edward L. Wilson of Local 133, Amsterdam, New York.

President Eycleshimer acted as toastmaster and introduced Honorable Frank J. Hogan, Mayor of Troy; I. Seymour Scott, President of the Troy Central Federation of Labor; A. Olin Niles, Bandmaster, 105th Infantry, and Roscoe C. Adams, Bandmaster, 10th Infantry, all of whom spoke briefly. Fred W. Birnbach, Secretary of the American Federation of Musicians, represented the Federation. He extended the greetings of President Petrillo and the best wishes of the Federation to the trainees who were being honored.

Following the speeches a splendid vaudeville show was given which was greatly enjoyed by the assembly. Dancing followed until the wee, small hours of the morning.

**New Brunswick Local Honors President**

LOCAL 204, New Brunswick, New Jersey, honored Albert D. Lindenmann, its President for eight years, with a testimonial dinner which was given at the Pines on October 21st. Two hundred members and guests attended the affair.

Following the banquet, speeches were made by Chester Arthur, President of the New Jersey State Conference; John Curry, President of the Trenton Local who represented the State Labor Board; Harry J. Steeper, President of Local 526, Jersey City, N. J.; City Commissioner Joseph V. Egan and Leo Cluesmann representing President James C. Petrillo who was unable to attend.

Connie Atkinson, chairman of the committee, acted as master of ceremonies and presented President Lindenmann with an appropriate gift. Vaudeville acts followed and music was furnished by orchestras under the direction of James LaBarr and Benjamin Long.

**Jivoglot**

SIMEON BELLISON, first clarinetist of the New York Philharmonic Orchestra, has written a book, "Jivoglot", which describes the unique and delightful story of the casual and somewhat itinerant "pickup" musicians, banded into the varying-sized orchestras, which used to cater to the lower classes in Russia before the Revolution. It is a story but little known, and its theme is an interesting one, written in a graphic and flowing style. The author, an eminent musician, is well qualified to write this anecdotal

**SIMEON BELLISON**

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JULIUS CHAIKOV—At the Piano

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Mr. Bellison offers this manuscript gratis to any charitable organization that may be interested in the publication and sale of the book as a means of raising money for its activities.

**MAJOR W. F. MOODY**

Major William F. Moody, Secretary-Treasurer of Local 500, Raleigh, North Carolina, for thirty-one years, passed away in that city on September 18. Major Moody was born on West Street in the city of Raleigh on December 8, 1869, the son of T. M. and Dollie Brannon Moody.

He lived in Charlotte as a youth and entered the State Treasurer's office under B. R. Lacy as Chief Clerk in January, 1901, (this title was later changed to Deputy State Treasurer) and remained in continuous service in this capacity until the time of his death.

As a soldier Major Moody started with old Company B, State Militia. He was Captain in the Governor's Guards, considered the crack troops of the Militia. Later he joined the old North Carolina 3rd Regiment, which became the 120th Infantry of World War days, and won the rank of Major to head the First Battalion. He left the Guard to serve as Ensign in the Navy during the Spanish-American War and returned to the Guard until he was retired during the World War. He was the original bandmaster of the 30th Division Band.

His father was Seaboard Air Line Roundhouse Foreman and from him Major Moody developed a liking for labor organizations. He served as President of the State Federation of Labor from 1916 to 1922. He is the only Labor Chieftan, outside of specific labor representatives on the State Commissions, to hold a State post of importance. He was past President of the Raleigh Federation of Labor and served as Secretary and Treasurer of Local 500, A. F. of M., with the exception of one year, from 1908 until his death.

He was a member of the Junior Order, Woodmen of the World, Past Dictator of the Loyal Order of Moose, and the only man to serve three terms in succession as Exalted Ruler of the Benevolent and Protective Order of Elks.

**DAVE THOMAS**

Dave Thomas, a member of the Executive Board of Local 54, Zanesville, Ohio, died in that city on October 12.

Brother Thomas was a French horn player of marked ability and had traveled extensively in this and foreign countries with such organizations as the Ringling Bros. Circus, the Wallace-Hagenbeck Shows and the Royal Scotch Highlander's Band.

His death was very sudden, due to a heart attack. He was unmarried and is survived by one sister. Funeral services were held on Monday, October 14th, with burial in Greenwood Cemetery, Zanesville.

**SAMUEL H. STRINE**

Samuel H. Strine, Secretary of Local 770, Hagerstown, Maryland, for the last seventeen years and delegate to several conventions of the American Federation of Musicians, passed away in Hagerstown on Sunday, October 13th, at the age of fifty-two.

Mr. Strine was born in York, Pennsylvania, and resided in Hagerstown for many years. He was a member of St. John's Lutheran Church and the Fraternal Order of Eagles. He was an instructor of music and for a number of years played in local theatre orchestras. Brother Strine had also been a member of the Hagerstown Municipal Band for the past twenty years.

He is survived by his wife, Mrs. Mary A. Strine; brothers, George and Austin, York, Pennsylvania; sisters, Mrs. Florence Smith, Camden, New Jersey; Mrs. Clara Long, Harrisburg, Pennsylvania; Mrs. Grace Travis and Mrs. Elizabeth Getz, both of York.

Funeral services were held on Thursday, October 17th, with Rev. G. I. Rider officiating. Interment was in Green Hill Cemetery, Martinsburg, West Virginia.

**ARTHUR FORDHAM**

Arthur Fordham, President of Local 278, South Bend, Indiana, from 1915 to 1918 inclusive and from 1926 to 1928 inclusive and delegate to the Grand Rapids, St. Louis and Cleveland Conventions,

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passed away in South Bend on October 20th. At the time of his death he was a member of the Executive Board of the Local. No further details are available at the time of this writing.

**ALVIN A. BEESLEY**

Further details on the death of Alvin A. Beesley, which was announced in the October issue, reveal that he passed away on September 26th at the age of sixty-seven as the result of a heart ailment.

The Beesley name was well known in the music world long before Alvin A. Beesley added to its renown. The son of Ebenezer and Sarah Hancock Beesley, he was born April 26, 1873, in Salt Lake City. His father was director of the Tabernacle Choir from 1870 to 1885 and was the composer of many Mormon hymns.

Mr. Beesley was graduated from the high school here and then began the study of music under his father, under H. S. Krause and C. F. Stayner.

He was an organizer, three times served as president and for many years was director of the Salt Lake Local, American Federation of Musicians. He served as delegate to National Musicians' Conventions on numerous occasions and knew well both the late Samuel Gompers and William Green, president of the American Federation of Labor. He also was a friend of Joseph N. Weber, honorary president of the American Federation of Musicians, and Joseph Petrillo, president.

Mr. Beesley married Miss Ruby Pratt, a daughter of the pioneer leader, Orson Pratt, in May, 1894.

As active in church as in musical affairs, Mr. Beesley began his service in this field as a young man when he filled a mission to Indian Territory and to Kansas. He was ordained a High Priest by President Joseph F. Smith and was a member of the Ensign Stake High Council at the time of his death. From 1898 to 1908 he was senior president of the Thirtieth Quorum of Seventy. He was Sunday School superintendent in the Nineteenth Ward from 1896 to 1902, assistant stake superintendent of Sunday Schools in Salt Lake State from 1904 to 1907, stake president of Y. M. M. I. A. from 1907 to 1908; chorister of the stake from 1904 to 1930. He was second bishop of the Twenty-second Ward, serving in that capacity from 1904 to 1930.

Mr. Beesley served as Salt Lake County commissioner from 1933 to 1935, heading the finance department. He was a director and member of the executive committee of the Hotel Utah, a member of the Salt Lake Chamber of Commerce, Rotary Club, and was a charter member of the old Salt Lake Commercial Club and Harmony Glee Club.

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**BOOKS OF THE DAY**

HOPE STODDARD

**MUSIC IN HISTORY, The Evolution of an Art**, by Howard D. McKinney and W. R. Anderson. 904 pages. \$4.50. American Book Company.

It was more than we could have hoped, that two expert musicologists should combine their talents to give us a complete record of music from the time the first cave dweller tuned an ear to the triad buzz of a mosquito and caught the rhythmic chant of ocean waves against his rocky door down to our own time when men react emotionally and intellectually to the vast complexity of the symphony orchestra. The days of the past have been at best but visual representations, motion pictures minus the sound tracts, shadows moving on a Japanese screen. Or if now and then a strident "They shall not pass" or a bombastic "I am the State" has pierced the stillness, it has quickly merged into the general background of echoing feet treading from generation to generation.

Here, however, through the medium of Messrs. McKinney and Anderson (authors of "Discovering Music", published 1934), the past speaks, and in a language neither foreign nor dead, but in the living language of music. Here, discovering the music the Greeks played, we learn of their reactions to their gods and their homes; finding the Roman conception of music was that it was of little value except for trumpet blasts with which to send soldiers to battle, we see why they lacked the very pulse of creative being, why Nero did no untoward thing in their eyes when he paid thousands of men to applaud his worse than mediocre performances. We find that the Christians decried beauty in sound and then found they needed it as they needed light and air.

As we read, the heaven-haunting architecture of the Middle Ages becomes melted into music as tenuous, as triumphant as its stoney counterpart. Nor do sweet tones spread their radiance on those at prayer alone. We hear it in the fields, in the streets, in the courts. A shoemaker sings as he hammers; a knight strums under his lady's window; a pilgrim chants his joy on reaching the Holy Land; a group of students execute the *stantipes*, a dance so difficult that, in the words of an early historian, it "served to restrain the youths from wicked thoughts".

Through the skill of the authors, we see the straight, taut lines of the Middle period relax into the rounding curves of the Renaissance. We hear Madrigalists sing their blithesome songs; harmony based on the natural law of overtones comes into play; the *lieder*, simple, naive, yet noble, sound out their messages of love.

In considering the developments in music during more modern times, the authors, even though they have the competition of some hundred or so other biographers, still make the facts read like data dug up for the first time from the mines of history. This is partly accomplished by their considering the musical outputs of the various composers, romantic, classic and modern, in their relation to all ages in music past and present—considering them as links, that is, in the massive chain of musical creation. Bach's use of the concerto form, Handel as a baroque figure, the "Mannheimers" and their shaping of orchestral style, Mozart's operatic background, music becoming "personal" under Beethoven, the invention of the leitmotiv, Wagner as the culmination of an epoch, the nationalism of Silbellus—all such topics are considered as part of the amplification and broadening of music's scope down to our present day.

Particularly illuminating throughout the volume is the constant correlation between the art of sounds and the arts of sight. We understand the Renaissance development in music better for the parallel drawn between it and sculpture, that of the Middle Ages, for comparisons between it and architecture. The illustrations, which the volume presents lavishly, are many of them drawn from the pictorial arts, masterpieces of the artists of those times.

So every age finds its varied voice, and, like a mountain crier, shouts its message from era to era. Reading the book we gain a conception embracing the historical line and the interweaving motifs, a conception wherein life in every age described through the revelation of music becomes familiar and intimate, an experience to enter into sympathetically and to savour fully.

**FOOTPRINTS OF THE TROJAN HORSE**; published by Citizenship Educational Service, Inc.

"The worker has no voice in deciding where he will work, what job he will have, what hours he will work or what pay he will receive. He gets less pay for more work, up to the limit of his capacity to survive." This statement describing conditions in Nazi Germany is one of the many in this book driving home their message and embedding themselves in the understanding for all time. Sparing, non-repetitive, dynamic, each sentence thrusts home. The three Nazi objectives, abroad are dealt with: To alienate loyalties, to undermine American influence in South America, to include America in the plan to isolate and conquer the democracies of the world. The brand of propaganda used and the manner of spreading such propaganda are described. It points out what acceptance of the Nazi doctrines would mean to every man, woman and child in America, and suggests ways of defeating these ends.

No whit less important than the text itself are the charcoal drawings on every page, depicting in a language none can fail to understand just what is going on, silently, subtly, here on our very doorsteps.

Because a negative attitude can never counteract a positive one, the book tells us not only what to avoid, but what to attempt. With its clarion call: "Liberty is not only a heritage, but a fresh conquest for each generation," it sets the pace for our endeavors in the months to come, when we shall have to assert consistently and urgently, to ourselves and to others, the principles for which our country stands—individual belief, individual thought, individual enterprise.

**THE CHAMBER MUSIC OF MOZART**, by Albert E. Wier. 285 pages. \$3.00, paper bound; \$5.00, cloth bound. Longmans, Green and Co.

Those of us who have learned the delights of quartet playing—that musical conversation between quick-witted companions—have often longed for the same guidance in our group as is offered an orchestra, in which director, indicating tempi and dynamics, welds varying tendencies into a consensus of musical opinion. Especially in the performance of Mozart's chamber music is such direction gravely needed, so whimsical are his melodies, so wayward his dynamics.

Thus all who essay the web-fine intricacies of Mozart's chamber music will be relieved to know that an authoritative score has been published of the more important ones—a score that shows black arrows unmistakably pointing along the path of the melodic line and skipping from staff to staff as one or another instrument catches the thread of the discourse.

This is a book to pour over between rehearsals and to bring to the practice period. It will settle many an argument as to whether the cello "comes out there," whether the first violin plays into the hands of the second or of some deeper member of the ensemble, and whether those tendril arabesques are necessary to the melodic line.

**TWIRL-A-FLAG MANUAL**, by E. L. Clark. 32 pages. \$1.00. H. and A. Selmer, Inc.

No one who has gone to a national festival in Switzerland and has seen the audience reverently gazing at the flag-slinger, as he tosses the national banner into the air in its every phase of breeze-fung abandon, never once, for all his seeming nonchalance, allowing it to trail the dust, will fail to recognize the possibilities for grace, deftness and aplomb in the American art of flag twirling, a combination of the Swiss Flag Swinging and our own Baton Twirling.

In Selmer's "Twirl-a-Flag" Manual rudiments of baton twirling are employed as well as the footwork and graceful movements of Swiss Flag Swinging. Each direction, given concisely and clearly, is accompanied by a diagram showing hand grips, body posture, finger manipulation, flag lines. Intricate figures such as the Leg Pass and the Back Pass are traced. Rules are given for looping and throwing. To make the technique more easily acquirable, Mr. Clark describes a new type of flag called the Twirl-a-Flag which he has especially constructed to facilitate mastery of the art.

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### Hardman, Peck Pianos

Our first piano account is Hardman, Peck and Company, manufacturers of "Minipiano" and the new Electronic "Minipiano."

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The latest production is the Epiphone Bass such as is found advertised on page 4. In making these Bases the firm has the advantage of many years of experience in working together with the finest professionals. The Bases are crack-proof and as such are welcomed by musicians. It is a well known fact that the Bass player has always been troubled with crackage which couldn't be avoided on the imported instrument. The new Epiphone Bass is made entirely from domestic materials with veneered tops and back. Crackage is an impossibility. Every precaution has been taken to make these instruments fool-proof. This is indeed a boon to the traveling musician.

Although they stress the durability of the instrument, there is nothing lacking in the tone and playing action of the new Epiphone Bass.

Epiphone, Inc., will soon be announcing the long awaited introduction of the Varichord. This is the Hawaiian, or steel, guitar with an arrangement whereby the intonation or pitch of each string can be varied two half-tones sharp or flat from the original tuning so that any and every chord is available in full formation. The only chord impossible on this instrument is "The Lost Chord."

### Gretsch Bulletin

Have you received your copy of the *Gretsch Weekly Bulletin*? This little bulletin contains a number of items each week that are especially interesting to the professional musician. If you wish to be placed on the mailing list, write to the Fred F. Gretsch Manufacturing Co., 60 Broadway, Brooklyn, N. Y.

### C. G. Conn Buys Haddorff Piano Company

From *The Music Trades Journal* we learn that the C. G. Conn-Continental Music Company has purchased the entire capital stock of the Haddorff Piano Company, Rockford, Illinois. It is stated that the sales headquarters will be at 630 South Wabash Avenue, Chicago, and the

high quality of the Haddorff piano will be strictly maintained along with established dealer franchises and dealer relations.

It is also announced that the new owners have acquired a stock of pianos ready to ship and others in work sufficient to meet dealer requirements for the remainder of the year.

### W. F. L. Drum Company

The W. F. L. Drum Company, a well known name in the drum world, has added some new accessories to their line in the form of an adjustable floor stand Tom-Tom holder, and a W. F. L. leg rest with position lock. The new Tom-Tom stand, it is said, requires but one screw adjustment to close or open and will carry 250 pounds of weight without sag. The new W. F. L. position lock is intended to eliminate danger of leg rest folding back against the drum while playing, preventing creeping trousers and giving stronger leg brace.

### New Instrument Folios Offered

Leo Feist, Inc., is offering three new instrument folios, which boast the best song hit contents ever offered in publications of this type. "Feist Piano Accordion Folio No. 3," "Feist Trumpet Folio No. 1" and "Feist Saxophone and Clarinet Folio No. 3" will contain the hits "I'm Nobody's Baby," "Our Love Affair," "Maybe," "Make-Believe Island," "Love Lies," "I'm Stepping Out with a Memory, Tonight" and "Leanin' on the Ole Top Rail." The potency of this sales-drawing line-up of songs was made possible by the selection of hits from the three music catalogs of Robbins, Feist and Miller music companies.

### Robbins Adds To Modern Series

Rounding out the greatest library of modern instruction books ever assembled, Robbins Music Corporation has published three new additions to its library of modern methods: "Joe Venuti Violin Rhythm," "Bud Freeman Studies and Improvisations for Saxophone" and "Bob Haggart Bass Method." A new title page has also been placed on the new edition of "Alvino Rey's Modern Guitar Method," which is rated a top seller among guitar students today.

### Selmer Plant Unharmed

Word has just been received from Paris that the famous establishments of Henri Selmer were not damaged. Both the plant at Mantes, near Paris, and the two plants in Paris are intact. Members of the Selmer family all are safe, too, according to the report received by George M. Bundy, president of Selmer, Inc., exclusive American importers of the Selmer (Paris) instruments. It is understood that manufacturing operations have been resumed, although export shipments are prohibited from France at present.

### Brilhart Opens New Showroom

Arnold Brillhart announces that due to the increased demand for the Brillhart mouthpieces and Enduro Reeds he has opened an office and showroom at 117 West 48th Street, New York, N. Y.

Arnold says that between broadcasts and recordings he will be at the showroom and glad to meet all his old friends. If anyone has not heard about or seen the new Enduro Reed or the Brillhart mouthpiece, just drop in and look them over.

### Buescher "True Tone Musical Journal"

The new issue of the *Buescher True Tone Musical Journal*, Volume 29, Number 4, is a masterpiece. It is printed in three colors and contains a number of news items interesting to the professional musician.

Instruments featured are the Buescher "400" Series, the Custom-Built Series and the Aristocrat Series of Trumpets and Cornets, as well as the E-Flat Alto Saxophone Model 140, E-Flat Tenor Saxophone Model 155 and single and double French horns.

### Bach Tenor Trumpet

An instrument attracting much attention in the dance field is the new Bach "tenor trumpet" which, however, is not a trumpet but a Bb trombone in trumpet form. Having valves instead of slides, this instrument facilitates the development of a very fast technique; it also puts the trill into the trombonist's bag of tricks.

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### Symphonic Recordings Review

By DICK WOLFE

"LE SACRE DU PRINTEMPS", Stravinsky. Columbia Album M-417.

Four twelve-inch records, eight sides, played by the Philharmonic-Symphony Orchestra of New York, conducted by Igor Stravinsky. Here is an excellent recording of a work by one of the greatest living composers played by the Philharmonic-Symphony Orchestra of New York and conducted by the composer; an authentic reading of the difficult modern score played with authority. It will delight lovers of the ultra-modern in music.

"Bolero", Ravel. Two ten-inch records, four sides, complete with album, played by the All-American Youth Orchestra under the direction of Leopold Stokowski; an excellent recording of one of the works which caused critics to acclaim the All-American Youth Orchestra during its recent tour. Leopold Stokowski is a master in securing the utmost in effects and climaxes of Ravel music. This performance leaves little to be desired.

Franck's "Prelude, Chorale and Fugue". Two twelve-inch Columbia Master work recordings, four sides, complete with album. Egon Petri, pianist, is so well-known to American artists that little more need be said than that he performs in his usual dynamic style, revealing the full poetry of this classic by the great French composer.

"Waterboy" and "Swing Low, Sweet Chariot", Columbia Record 35693. A splendid recording of two Negro Spirituals which have become classics to the American music lovers.

"William Tell" Overture, Rossini. Decca Symphony Album No. 157, two ten-inch records, four sides. Played by the Detroit Symphony Orchestra under the direction of Victor Kolar. A fully satisfactory recording of one of the most popular overtures. The Detroit Orchestra is too seldom heard on recordings. We should have more of them.

Christmas Music, Decca Album No. 159. Four records, eight sides. Fine recordings of Christmas carols, by Bing Crosby, with Victor Young and his orchestra; the Men about Town Quartet; and Kenny Baker, tenor, with Eddie Dunstetter at the organ.

Symphony No. 3, in A Minor ("Scotch") by Mendelssohn. Victor Album M-699. Four twelve-inch records, eight sides; played by the Rochester Philharmonic Orchestra under the direction of Jose Iturbi. This is the recording debut of the Rochester Philharmonic Orchestra and conductor in the difficult music of this charming Mendelssohn work.

"Schelomo", Hebrew Rhapsody for Cello and Orchestra by Ernest Bloch. Victor Album M-698. Three twelve-inch records, six sides; played by one of the greatest living cellists, Emanuel Feuermann, to the accompaniment of the

**LIP-FLEXER** Gives GREATER Endurance for Trumpet, Trombone, French Horn, Baritone, Tuba, Saxophone Players. Scientifically develops Muscle Control for easier playing; results are finer tone, livelier toning, and greater flexibility. Takes less time to keep in top trim. Bill Costello, famous instructor of New York City, says: "Makes Playing a Pleasure." Another well pleased user is Bill Grandy, Trombonist with Station KYYW. Price \$2.00. **RINHORN BROS.** 3633 North 18th Street, Philadelphia, Pa.

Philadelphia Orchestra under the direction of Leopold Stokowski. This work gives orchestra and artist a grand opportunity to display virtuosity. A "must" for lovers of standard music.

Concerto in B-Flat Major for Bassoon and Orchestra by Mozart. Victor Album M-704. Two twelve-inch records, four sides; played by Ferdinand Oubradous. A beautiful example of the versatility of Mozart, who was able to compose for any instrument. The performance of M. Oubradous is that of a great virtuoso, and one must hear this record to realize the beauty of this instrument.

"Tannhäuser" Overture, Venusberg Music and Bacchanale, by Wagner. Victor Black Label Album G-18, played by the Symphony Orchestra under the direction of Albert Coates. This medium-priced recording reveals a very fine performance of this music, one which will make a notable addition to your classical library.

"The Bartered Bride"—Fantasia, Smetana. Victor Black Label Record No. 36348. This delightful recording of the selection from Smetana's comic opera is played by the Victor Symphony Orchestra.

"Robin Hood", De Koven, Victor Black Label Album P-35. Three ten-inch records, six sides; a delightful recording of this light classic played by the Junior Programs Company under the direction of Saul Lancourt.

"Hänsel and Gretel", Humperdinck. A Victor Black Label Album P-38. A refreshing record of Humperdinck's masterpiece recorded by the Junior Programs Opera Company with the Victor Orchestra under the direction of Nathaniel Shilkret.

Lily Pons' Operatic Selections and Songs, Victor Album M-702. Five twelve-inch records, ten sides; delightful recordings by the great coloratura soprano which include the "Hymn to the Sun" from "Le Coq d'Or", the aria from the second act of "Mignon" and duets from "Rigoletto" and "Barber of Seville." The baritone voice is that of Giuseppe DeLuca.

"Tannhäuser"—Act II. "Dich, Teure Halle", Wagner and "Alceste"—Act II: Divinites du Styx. Victor Red Seal Record 17268, sung by Helen Traubel with the Victor Symphony Orchestra, conducted by Charles O'Connell. This record immediately discloses the reason why Helen Traubel became a star overnight in her first performance at the Metropolitan.

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ALFRED A. WALES  
Successor to R. H. HAY  
110 Indiana Ave., Providence, R. I.

# PEDAGOGICS

## I QUOTE WHAT I WROTE ABOUT "I QUOTE"

IFS AN' ANDS AND BUTS CAN DRIVE A FELLA NUTS

By JACK REBOCK

It beats the band how thoughts will flow  
When it's not my turn to talk;  
And how I wonder where they go  
When I do get a chance to "squawk".

So far it's ifs an' ands and buts—  
I get nowhere by rhymin';  
You must surely think I'm "nuts"—  
The original Simple Simon.

Brothers, that's the situation  
And, as man to man,  
I'd like to make a declaration,  
But I'll be darn'd if I can.

I'm getting worse—it "gripes" me more—  
Don't know which way to turn;  
I've reached the point where I'm so sore  
I'm almost ready to "burn".

I could make lot's of cock-eyed "cracks",  
Which wouldn't hold much water,  
And be referred to as a "whack",  
'Cause I said what I hadn't "aughta".

If common sense had made me stop,  
I'd eliminate this "rap";  
I wouldn't be a total "flop",  
And feel like a perfect "sap".

When an idea comes to mind,  
At once I make a note;  
It proves to be the useless kind,  
And plenty gets my "goat".

Forgive me for the time I took,  
And for the "stuff" I wrote;  
But at my number take a look,  
'Cause there, too, sir, I QUOTE.

Watch the December INTERNATIONAL MUSICIAN for another new number called "CARAVAN CAPERS".

### "I QUOTE"

Jack Rebock

### TRIO

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## THOUGHTS ABOUT TROMBONE TECHNIQUE

BY MIFF MOLE



MIFF MOLE

**S**LURRING, used in both ensemble and solo work, is a very important part of trombone technique. As the trombone has no valves, slurring naturally is more important in playing trombone than in playing any other brass instrument. Because slurring of easy intervals can usually be accomplished with little difficulty, many trombonists are apt to feel that little time need be spent on studying this particular form of articulation. But when they attempt the slurring of more difficult intervals, the importance of developing this ability as much as possible becomes evident.

There are two general styles of executing slurred passages on the trombone. One style depends largely on changing the position of the facial muscles, tightening them when ascending in pitch, and relaxing them when descending. The other depends mainly on breath control, with as little change as possible in the facial muscles. I prefer the latter style, because it requires less effort and is therefore more practical.

The following description of this breath control method will show how it is achieved. When ascending in pitch, the back of the tongue is brought upward slightly, as in pronouncing the word "hay", and the lower jaw is brought forward a little, enabling the player's breath to be directed up naturally. When descending in pitch, the process is reversed. The back of the tongue is lowered and the jaw moved back, so that the breath is directed downward. The degree of change in pitch desired will directly govern the amount of change needed in the player's breath. Practice on this method will quickly determine the amount of change necessary for various intervals.

It is also well to remember that when executing a slur such as the one from middle F to F above the staff, a light crescendo should be made. (See Example 1.)

As there is less vibration on the higher note, unless there is a slight increase of breath, this note will be played too softly, and may be missed completely. This holds true in regard to other intervals, and the greater the interval, the greater the increase of breath needed.

As this style of breath control slurring is developed, the trombonist will find that he is playing with greater ease and fluency and with less effort. If he practices correctly and consistently on this style, he will soon discover that he is unconsciously relying more and more on his breath control, and that he will need less change in his facial muscles than before.

To demonstrate that what I have recommended is true and practical for any trombonist, I would suggest that he stand before a mirror and watch his reflection as he practices. He may find that he is exerting a lot of unnecessary effort which can be eliminated. For example, if he will play a Bb scale from low Bb to the Bb just above the staff, he will find that he needs little or no change in the facial muscles for this scale. (See Example 2.)

Then, if he will play just an octave slur from the same low Bb to the same Bb just above the staff, he will find that there is a tendency to change the position of the facial muscles in executing this slur. (See Example 3.)

Since he can accomplish the playing of these two Bb tones (an octave apart) with practically no change in his facial muscles, by playing the scale between them, he can also slur the interval of the octave with no more muscular change if he uses proper breath control.

I wish to make it plain that I am not suggesting that a trombonist should attempt to play with relaxed lips. Naturally there must be enough tightening of the lip and facial muscles to form a proper embouchure before beginning to produce a tone, but when once set in position, the mouthpiece should not be moved on the lips, and the position of the facial muscles should be changed as little as possible while playing.

This style of playing has proven very advantageous to me. I have found that my endurance is greater, and that I play with much more ease and with much faster execution. This style can be developed by any trombonist who will practice consistently in the correct way. I have written the following exercises especially for such practice.

(Continued on Page Twenty-three)

<p>ORIGINAL — MODERN</p> <h3>Special Chorus</h3> <p>SWEET — SWING — HOT Any Style You Want For Saxes - Clarinet - Trumpet - Viola - Xylophone</p> <p><b>4 for \$1.00</b></p> <p>Send the parts you play from. I'll write your special choruses and mail them back with your parts in forty-eight hours.</p> <p><b>JACK REBOCK, 168 MANHATTAN AVENUE, BRIDGEPORT, CONN.</b></p>	<p>ORIGINAL — MODERN</p> <h3>Swing Solos</h3> <p>3 1/4 by 12 1/4 For Saxes - Clarinet - Trumpet - Viola - Xylophone</p> <p>Notes on Time • Short Waves • Etude in Swing • Take-Off • Swinging Minor</p> <p><b>5 for 50c</b></p> <p>See I QUOTE—in This Issue</p>
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When writing our Advertisers for information, please mention The International Musician

# "Endurance In Trumpet Playing"

By HAYDEN SHEPARD

I HAVE received so many letters from my readers, which are essentially alike, whose queries could all be answered in one general article. Their universal complaint is that of tiring lips and resultant weak and bad tone, faulty attack, lack of volume, etc., etc. They tell me, over and over, that no matter how much they practice, no matter how faithful and conscientious they are, the results are always the same and their letters crying out for help are most sincere and show an earnest desire to overcome their difficulties.

I shall try to analyze their problems in a general way and see if I can point out what is the chief cause of their difficulty. First and foremost, let me repeat what I have so many times said, "Practically all of the trouble in playing the trumpet comes from fatigue". This is not, of course, bodily fatigue but the fatigue in the muscles found in the lips and face which rob the embouchure of its vital energy and elasticity. This elasticity of the muscles is an intangible and elusive thing. It disappears sometimes seemingly for no reason at all and it is this one factor which makes it so difficult for a trumpet player to maintain consistency in his playing. There are many things that a player may be doing wrong which will be the reason for his failure to build up a strong lip. Among them would be these: Not enough daily practice or daily playing or vice versa, too much daily practicing and playing, wrong material, faulty breathing, bad position of the mouthpiece on the lips, dirty mouthpiece or trumpet, leaky or defective trumpet. The dirty mouthpiece and leaking trumpet are the least likely to be the cause of the player's difficulty. However, by making an instrument exceptionally hard to blow, it can and does cause excessive fatigue of the lips. It is necessary, therefore, for every player to keep his mouthpiece and instrument scrupulously clean. Also, every player should check his instrument at regular intervals. An instrument that leaks badly, particularly around the valves, can cause serious lip fatigue. It is by belief that students who are struggling with an embouchure, which never seems to improve, should seek the services of a reputable teacher. It is utterly impossible to give individual advice without having seen the player play. Until some competent authority has told a student he will never develop a strong embouchure, he should not give up hopes of obtaining one. It is possible that some slight correction in what and how you are practicing might be the turning point towards a fine embouchure. Unquestionably, some players are born with a natural trumpet lip. They seemingly have been endowed by nature with a strong resistance against fatigue. However, I can assure you that I have seen a great many weak embouchures built up synthetically, with patience and perseverance, into the strongest.



HAYDEN C. SHEPARD

## THOUGHTS ABOUT TROMBONE TECHNIQUE

(Continued from Page Twenty-two)



Do not attempt this exercise until you have developed the breath control method of changing sufficiently enough to play exercises not easily

If any musicians would care to ask questions about trombone playing or about their own particular problems, I will be glad to have them write me in care of THE INTERNATIONAL MUSICIAN, 39 Division Street, Newark, N. J.

# OFFICIAL PROCEEDINGS

Forty-Fifth Annual Convention—American Federation of Musicians

INDIANA BALLROOM, INDIANAPOLIS, INDIANA

(Continued from October Issue)

For Member of the International Executive Board from Canada	
Walter M. Murdoch	935
For Delegates to the Convention of the American Federation of Labor	
Edward Canavan	354
A. Rex Riccardi	476
Frank B. Field	283
C. L. Bagley	593
Harry J. Steeper	442
A. Kiefer	112
George D. Moyer	119
Chauncey A. Weaver	255
George E. Murk	91
James D. Byrne	189
Vincent Castronovo	283
Louis Motto	83
Roy W. Singer	268
G. Pipitone	169

The following are hereby declared elected:

President—James C. Petrillo.
Vice-President—C. L. Bagley.
Secretary—Fred W. Hirnbach.
Financial Secretary-Treasurer—Harry E. Brenton.
Members of the International Executive Board from the United States—J. W.

Parks, A. C. Hayden, Oscar F. Hild, Chauncey A. Weaver.

Member of the International Executive Board from Canada—Walter M. Murdoch.

Delegates to the Convention of the American Federation of Labor—C. L. Bagley, A. Rex Riccardi, Harry J. Steeper, Edward Canavan.

Your Committee wishes to call the attention of the Convention to a typographical error that appears on the printed ballots. The ballots as printed show the date of June 14, 1939, whereas the date should be June 14, 1940. We ask that this error be overlooked.

W. CLAYTON DOW, Chairman,	Local 42.
HOWARD KAMPER, Clerk,	Local 389.
D. SWAILES, Local 190.	
CHARLIE BARROWS,	Local 746.
FORREST A. MENDENHALL,	Local 90.
SYDNEY M. BYRNE,	Local 193.
CHARLES C. CLARK,	Local 325.

On motion, the report is adopted.

Chairman Grohndorf reports for the Committee on Location.

Indianapolis, Ind., June 12, 1940.

To the Officers and Delegates of the American Federation of Musicians, assembled in its Forty-fifth Annual Convention.

We, the Committee on Location, respectfully submit the following report to the Convention:

The delegates from Seattle, Washington, Brothers O. R. McLain and C. L. Weber of Local 76, and Gerald Wells of Local 493, appeared before the Committee and extended an invitation of their locals to be their guests at the 1941 Annual Convention of the American Federation of Musicians. Letters of welcome were also received from the Governor of the State of Washington, Mayor and Association of Chamber of Commerce of Seattle.

After discussion and due deliberation on the ability of the locals, as well as of the city, to take care of a convention of the magnitude of the A. F. of M. Convention, the Committee recommends that the bid of Seattle, Wash., Locals No. 76 and 493, as host to the 1941 Convention be accepted.

Respectfully submitted,

WILLIAM GROHNDORFF,	Chairman,	Local 205.
ROBERT J. BALDRICA,	Secretary,	Local 249.
AL. B. GRUETTER,		Local 117.
CHARLES H. KENNEDY,		Local 6.
R. D. LOGOZZO,		Local 55.
SANDY DALZIEL,		Local 75.
OSCAR LAUBER,		Local 226.
FRANK KELLY,		Local 120.
WM. O. MUELLER,		Local 151.
ROYAL F. RITCH,		Local 134.
AANN DOWNEY,		Local 225.
RAYMOND A. SCHIRCH,		Local 144.
CHARLES C. HALVORSEN,		Local 166.
ANTON FASSERO,		Local 88.
GEORGE DAUBLE,		Local 35.
ANDY KOETT,		Local 646.
NICK ECKES,		Local 480.
DAN W. ERB,		Local 53.
E. H. SORENSEN,		Local 42.
HAROLD E. PACE,		Local 70.
ADAM EHRGOTT,		Local 128.
P. W. LEE,		Local 116.
BRAD SHEPARD,		Local 127.

On motion the report is unanimously adopted.

Chairman George F. Wilson submits the report of the Finance Committee as follows:

### FINANCE COMMITTEE

To the Officers and Members of the Forty-fifth Annual Convention of the American Federation of Musicians of the United States and Canada:

The Committee on Finance, after a careful perusal of the report of the Financial Secretary-Treasurer Brenton, desires to express satisfaction that, although operating under a necessary increased expense, he is able to show a profit over 1939 of nearly \$13,000 and a total in our General Fund of \$73,000 more than last year.

Progress is also shown in the issuing of eleven more charters than were revoked and surrendered and a gain in membership of 33,261 over the 1933-1934 total.

The sale and handling of called bonds to show a neat profit again exemplifies Treasurer Brenton's financial wizardry.

A net gain over expense in the Theatre Tax Fund of \$49,112.50 materially strengthens this line of defense.

No amplification is necessary on the statements contained in the Financial Secretary-Treasurer's report as to the great value of the 10% law as all locals must realize by this time the sound principles of a law which so greatly assists the Federation, the locals and the members, but still requires the employer to pay the freight.

The Treasurer's Report is accepted as correct, as reported by the auditors, up to and including April 30, 1940.

Respectfully submitted,

GEORGE F. WILSON,	Chairman.
JOSEPH MANCINI,	
JAMES A. LEFEVRE,	

- LOUIS J. NETT,
- DILLON J. PATTERSON,
- ERVIN D. WETZEL,
- ROY FLAATEN,
- E. J. (Doc) SARTELL,
- P. J. CHRISTMAN,
- RAY H. MANN,
- PETER O. GASKILL,
- CHRISTIE S. YOUNG,
- FRED J. MENZNER,
- PAUL D. JOHNSON,
- ELMER H. WAHL,
- LEWIS W. COHAN,
- HERMAN STEINICHEN,
- JOHN H. ANDERSON,
- E. D. GRAHAM,
- LOUIS F. HORNER,
- H. G. SLOAN,
- REINHARDT ELSTER,
- WM. J. HARRIS.

On motion, the report is adopted.

Chairman Curry reports for the Committee on President's Report.

### PRESIDENT'S REPORT

To the Delegates of the Forty-fifth Annual Convention of the American Federation of Musicians, assembled in Indianapolis, June 14, 1940:

The initial purpose of the American Federation of Musicians and justification for its existence is cited at the outset of the President's Report. The duty of securing for all its members a better economic position. The formulae and policy that have made it possible to do so over a period of forty years, constitutes the principle motif of the report and is emphasized throughout.

To order the conduct of its members in pursuit of their calling; to establish and enforce a code of ethics; to promulgate regulations, designed in equity facilitating a continued improvement in competitive relationship of members thus assuring a maximum compensatory advantage for the services rendered, are named as the primary duties of the Federation.

However, we are warned when such regulations transcend the prescription of ethics and the establishment of equitable and impersonal economic regulations and develop into restrictions designed to circumscribe and limit the rights of certain members to earn their livelihood, for the purpose of enhancing the employment opportunities of other members, it is sowing the seed of discord. That, to a member so discriminated against, all value and benefit of his membership in the Federation has ceased. His continued affiliation and compliance with its restrictive regulations will continue only so long as circumstances compel him to do so. The conclusion is reached that widespread dissatisfaction engendered by placing obstacles to the employment of any considerable number of our members precludes the continued progress and efficacy of the Federation.

President Weber traces the development of the Federation from its inception. He points out that in its earliest days the Federation was weak because locals insisted upon preempting all local employment to the total exclusion of members from other jurisdictions. That consequently, powerful independent unions refused to join an association which would prohibit its members from pursuing their vocation in any locality in the jurisdiction of an affiliate.

Progress and strength were immediately attained upon the liberalizing of the laws, removing the restrictions to free employment. The resultant strength and prestige of the Federation produced many millions of dollars in added compensation and employment opportunities of musicians.

Humble beginnings of the Federation hardly presaged the extent and scope of its present activities. It is a long way from the days when the President's desk was purchased from her personal earnings by his wife, or when the purchase of a typewriter was fraught with the importance that now is attached to a question involving the spending of thousands of dollars.

The unionizing of symphony orchestras, curtailing importations of foreign symphony musicians, the prevention of the use of United States Military Bands in commercial competition and the success in preventing the displacement of local theatre musicians during the days of stage shows reveal to what effect the strength of the Federation was used to protect and improve the positions of its members. That these advantages were not acquired without strong opposition from many sources is attested in the experiences of President Weber in negotiating for them as outlined in his report.

Mention is made of the entrance of the Toronto Musicians Union into the Federation under the leadership of the late David Carey. This subsequently resulted in charters being granted to a number of Canadian Unions. An important advance in the Federation's growth.

Citing the need for the Federation to be constantly on the alert to see the changes in public taste and to keep itself flexible enough to enable speedy adaptation of













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Omaha Credit Women's Breakfast Club. United Orchestra, Booking Agency. NEW HAMPSHIRE: CONCORD: Phenix Hall. NEW JERSEY: ARCOLA: Corrliton, Eddie. White, Joseph. ATLANTIC CITY: Atlantic City Art League. Imhof, Frank. Jones, J. Paul. Kulkkerbocker Hotel. Larosa, Tony. Morton Hotel. St. Charles Hotel. Savoy Bar. Sifor, Michael. ATLANTIC HIGHLANDS: Kaiser, Walter. BLOOMFIELD: Brown, Grant. BUDD LAKE: Club Fordham. Morris Reidy, Prop. CAMDEN: Towers Ballroom. Pearson Lesay and Victor Potamkin, Managers. 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. Kravant, Norman. Meyers, Jack. N. A. A. C. P. Put & Don's. Robinson, Oliver, Mummies Club. Royal Ernest. Ritan 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: Silfer, Michael. PLEASANTVILLE: Goldman's Hotel. PRINCETON: Lawrence, Paul. SOMERS POINT: Bay Shore Cafe. Dean, Mrs. Jeannette. Gateway Casino. Leigh, Stockton. 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. Frankle Conway's Tavern, Black Horse Pike. WILWOOD: Bernard's Hofbrau. Club Avalon, Joseph Totarella, Manager. NEW MEXICO: ALBUQUERQUE: Blue Ribbon Nite Club. Maerts, Otis. NEW YORK: ALBANY: Bradt, John. Flood, Gordon A. Lang, Arthur. Kessler, Sam. New Abbey Hotel. New Goblet, The. ALLEGANY: Park Hotel. ARMONK: Embassy Associates. BEACON: The Mt. Beacon, L. D. Lodge, Prop. The Casino. Nevill's Mountside 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: Clore, 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. Shultz, E. H. Vendome Hotel. W. & J. Amusement Corp. CAROL LAKE: Christiano, Frank, Holly-wood Cafe. CARTWAGE: Gaftney, Anna. CATHART: 50th Annual Convention of the Hudson Valley Volunteer Firemen's Ass'n.

EASTCHESTER: Starlight Terrace, Carlo Del Tufo and Vincent Formicella, Props. ELLENVILLE: Cohen, Mrs. A., Manager. Central Hotel. ELMIRA: Goodwin, Madalyn. Rock Springs Dance Pavilion. FALLSBURGH: Flagler Hotel. FISHKILL: Cavalcini's Oriental Inn. GLENS FALLS: Tiffany, Harry, Manager. Twin Tree Inn. GREENFIELD PARK: Grand Mountain Hotel and Camp. Abe and M. Stein-licher, Mgrs. LIBERTY: Young's Gap Hotel. KIAMONA LAKE: Mayfair, The. LACKAWANNA: Chic's Tavern, Louis Ciarelli, Proprietor. LARCHMONT: Morris, Donald. Theta Kappa Omega Fraternity. LOCH SHELDRAKE: Club Riviera, Felix Amstel, Proprietor. MT. VERNON: Capitol Grill. NEWBURGH: Matthews, Bernard H. Roxy Restaurant, Dominick Ferraro, Prop. NEW LEBANON: Donlon, Eleanor. NEW ROCHELLE: Alps Bar and Grill. NEW YORK CITY: Albin, Jack. Bidwin, C. Paul. Benson, Edgar A. Blythe, Arthur, Booking Agent. Calicchio, Dominick. Cavestria, A. Chissarini & Co. Cotton Club. Currie, Robert W., formerly held Bookers License No. 2552. Davison, Jules. Denton Boys. Diener & Dorskind, Inc. Dodge, Wendell P. Dyruff, Nicholas. Dwyer, Bill. Embree, Mrs. Mabel K. Fine Plays, Inc. Fotolsh, Inc. Fur Dressing & Dyeing Salesmen's Union. Glyde Oil Products. Grant & Wausworth and Casmir, Inc. Grianan, Sam. Harris, Bud. Herk, J. H., Theatrical Promoter. Immerman, George. Jermion, John J., Theatrical Promoter. Joseph, Alfred. Kutz, George, Theatrical Koch, Fred G. Koren, Aaron. Promoter. Leigh, Stockton. Levy, Al. and Nat, Former Owners of the Merry-Go-Round (Brooklyn). Lowe, Emil (Bookers License No. 302). Makler, Harry, Manager. Folley Theatre (Brooklyn). Masconi, Charles. Maybohm, Col. Fedor. Miller, James. Montello, R. Moore, Al. Murray, David. New York Coliseum. Palais Royale Cabaret. Pearl, Harry. Phi Rho Pi Fraternity "Right This Way." Carl Reed, Manager. Rosen, Matty. Rosenoer, 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" Shampoo Company. Stein, Ben. Stein, Norman. Superior 25 Club, Inc. Supreme Men's Shop. Wade, Frank. Weinstein, Joe. Wisotsky, J. OLCOTT: Riccio's Pavilion, Gabriel Riccio, Proprietor. OLEAN: Young Ladies' Sodality of the Church of the Transfiguration. ONFOTA: Goodyear Lake Pavilion. Earl Walsh, Proprietor. Oneonta Post No. 259. American Legion, G. A. Dockstader, Commander. OWEGO: Woodland Palace, Joe Clinton, Prop. PORT KENT: Klages, Henry C., Owner the Mountain View House. Poughkeepsie: Poughkeepsie High School Auditorium. PURDUE: Clover Club. ROCHESTER: Genesee Electric Products Co. Gorin, Arthur. Lloyd, George. Medwin, Barney. Pulisier, E. H. ROSENDALE: Howie, Ernest. Clinton Ford Casino. RYE: Coveleigh Club.

SCHENECTADY: Gibbons, John F. STEVENSVILLE: President Hotel. STONE RIDGE: DeGraff, Walter A. SUFFERN: Armitage, Walter, President, County Theatre. SYRACUSE: Feinglos, 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. TUCKAHOE: Birnbaum, Murray. Roden, Walter. UTICA: Mohloux, Alex. WATERTOWN: Fraternal Order of Eagles. Watertown Aerle No. 782. WHITE PLAINS: Hechir's Corporation. Rele, Les. WHITE PLAINS NORTH: Charlie's Rustic Lodge. WHITESBORO: Guido, Lawrence. WINDSOR BEACH: Windsor Dance Hall. LONG ISLAND, N. Y. NICKYVILLE: Seever, Mgr., Hickville Theatre. LINDENHURST: Fox, Frank W. NORTH CAROLINA: ASHEVILLE: Pitmon, Earl. CAROLINA BEACH: Carolina Club and Management. CHARLOTTE: Associated Orchestra Corporation, Al. A. Travers, Proprietor. DURHAM: Alton, L. W. Duke Gymnasiums, Duke University. Owners and Managers. Ferrell, George. Mills, J. N. Pratt, Fred. FAYETTEVILLE: Bethune, C. B. GREENSBORO: Sedgewick Manor. HIGH POINT: Trumpeters' Club, The J. W. Bennett, President. RALEIGH: Carolina Pines. Hugh Moran High School. Needham Broughton High School. New Armory, The. Rendezvous. 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. Kutz, George, DeLux Theatre. Millard, Jack, Manager and Lessee, Merry-Go-Round. Williams, J. P., DeLux Theatre. ALLIANCE: Castle Night Club, Charles Malines, Manager. Curtin, Warren. BRYAN: Thomas, Mort. CARRISBIDGE: Lamb, Frankie (Frank Labinsky). CANTON: Beck, 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. Elix's Club No. 5. Hartsell Club. Jones, John. Kenwood Country Club. Thompson, Manager. Kolb, Matt. Lantz, Myer (Blackie). Lawndale Country Club. Hutch Ross, Owner. Meketewah 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. Tutstons, Velma. Weinsimmer, Harry. "Pony Boy" Owner, Avalon Club. Weisenberg, Nate, Mgr., Mayfair or Euclid Casino. OLEVELAND HEIGHTS: Weinsimmer, Harry. "Pony Boy" 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. Stapp, Phillip B. Victor Hugo Restaurant. ELYRIA: Cornish, D. H. Elyria Hotel. GREENVILLE: Darke County Fair. KENT: Sophomore Chas of Kent State University, James Ryback, President. LOGAN: Eagle Hall. MANSFIELD: Leland Hotel. MARIETTA: Eagles' Lodge. Morris, H. W. MARION: Anderson, Walter. MEDINA: 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 Hall, Operator. Fountain Terrace Nite Club. Alva Hall, 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. OKLAHOMA CITY: Buttrick, L. E. Walters, Jules, Jr., Manager and Promoter. TULSA: Angel, Alfred. Convention Hall, Mr. and Mrs. Robert Holce Carson. Goltry, Charles. Mayfair Club, John Old, Manager. Moana Company, The. Rainbow Inn. Tate, W. J. OREGON: KIAMATH FALLS: James, A. H. SALEM: Steelhammer, John F. and Carl G. PENNSYLVANIA: ALIQUIPPA: Young Republican Club. Robert Cannon. ALLENTOWN: Connors, Earl. Sedley, Roy. ALTOONA: Wray, Eric. AMBRIDGE: Colonial Inn. Klemick, Vaclaw (Victor), Director, Community Band. BERRVILLE: Snyder, C. L. BETHLEHEM: Reagan, Thomas. BERYTOWN: Hartman, Robert R. Keystone Fire Co. BRADFORD: Fissel, Francis A. La Societe des 40 Hommes & 8 Chevaux (the 40 & 8 Club). BROWNVILLE: Hill, Clifford, President. Triangle Amusement Co. Puskarich, Tony. BRYAN MAWR: Foard, Mrs. H. J. M. CHESTER: Falls, William, Proprietor. Golden Slipper Cafe and Adjacent Picnic Grounds. Reading, Albert A. COLUMBIA: Hardy, Ed. CONNELLSVILLE: A. B. C. Club, John Ross, Manager. Ross, John, Manager, A. H. C. Club. CONNEAUT LAKE: McGuire, T. P. Yares, Max. DRUMS: Green Gables. EASTON: Brugier, Harold, operator of Lafayette Hotel Restaurant and Bar. ELMHURST: Watro, John, Mgr., Showboat Grill. EMPORIUM: McNarney, W. S. 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: Moose Hall and Club. HAMBURG: Schlenker's Ballroom. HOMETOWN (Tamaqua): Baldino, Dominic. Gilbert, Lee. MUSTON: Trianon Club, Tom Vlachos, Operator. IRWIN: Crest Hotel, The. Jacktown Hotel, The. IENKINTOWN: Beaver College. KELAVRES: Condors, Joseph. KULPMONT: Liberty Hall. Midway Ballroom. LAKE WINDLA: Frear's Pavilion. LANCASTER: Parker, A. R. Weinbrom, Joc., Manager. Rocky Springs Park. Wheatland Tavern. Palm- room, located in the Miller Hotel; Paul Heine, Sr., Operator. LATROBE: Yingling, Charles M. LEBANON: Fishman, Harry K. LEHINGTON: Reiss, A. Henry. LEWISTOWN: Smith, G. Foster, Proprietor. Log Cabin Inn. MT. CARMEL: Mayfair Club, John Pogesky and John Ballent, Mgrs. Reichweil's Cafe, Frank Reichweil, Proprietor. NANTICOKE: Knights of Columbus Dance Hall. St. Joseph's Hall, John Renka, Manager. NEW KENNINGTON: Hill Crest Country Club. 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. Berg, Phil. Beauville Casino. Glass, Davy. Garcia, Lou, formerly held Booker's License 2620. Hirs, Izzy. LaSalle College. Martin, John. Nixon Ballroom. Philadelphia Federation of the Blind. Rothel, Otto. Stone, Thomas. Street, Henry. Swing Club, Messrs. Walter Finney and Thos. Moyle. Temple Ballroom. Toka Cafe, Anthony and Sabatino Marrara, Mgrs. Town Hall. Williner, Mr. and Mrs. Max. Zeld, Mr. Hart's Beauty Culture School. PITTSBURGH: Bland's Night Club. Gold Road Show Boat, Capt. J. W. Menkes, Owner. Maticis, Frank. New Penn Inn, Louis, Alex and Jim Passarella, Proprietors. READING: Andy's Night Club, Andrew Ernesto, Proprietor. Nally, Bernard. BENIGNI, Silvio. SHAMOKIN: Boback, John. St. Stephen's Ballroom. Shamokin Moose Lodge Grill. SWARON: Marino & Cohn, former Operators, Clover Club. Williams' Place, George. SHENANDOA: Ritz Cafe. SIMPSON: Slovak Hall. SUNBURY: Sober, Melvin A. TANNIEMENT: Camp Tanniment. UNIONTOWN: Maher, Margaret. UPPER DARBY: Abmeyer, Gustave K. WERNERSVILLE: South Mountain Manor Hotel, Mr. Berman, Manager. WEST ELIZABETH: Johnson, Edward. WILKES-BARRE: Cohen, Harry. Flat Iron Hotel, Sam Salvi, Proprietor. Kosey, William. McKane, James. WILLIAMSPORT: Moose Club. Park Ballroom. WYOMISSING: Lunline, Samuel M. VATESVILLE: Bianco, Joseph, Operator. Club Mayfair. YORK: Weinbrom, Joe. RHODE ISLAND: NORWOOD: D'Antuono, Joe. D'Antuono, Mike.



<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. Sallabury Theatre.</p> <p><b>SIKSTON:</b> Malone Theatre. Rex Theatre.</p> <p><b>WEST 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>NASHUA:</b> Colonial Theatre. Park Theatre.</p> <p><b>NEW JERSEY</b></p> <p><b>ATLANTIC CITY:</b> Royal Theatre.</p> <p><b>DELOTA:</b> Queen Ann Theatre.</p> <p><b>SOUND BROOK:</b> Lyric Theatre.</p> <p><b>BUTLER:</b> New Butler Theatre.</p> <p><b>CARTERS:</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>ISLEBY CITY:</b> Palace Theatre. Tranfer Theatre.</p> <p><b>LAKEWOOD:</b> Palace Theatre. Strand Theatre.</p> <p><b>LANBERTVILLE:</b> Strand Theatre.</p> <p><b>LITTLE FALLS:</b> Oxford Theatre.</p> <p><b>LYNDHURST:</b> Ritz Theatre.</p> <p><b>NETCONS:</b> Palace Theatre.</p> <p><b>SEWARK:</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>TOMS RIVER:</b> Traco 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>DOBBS FERRY:</b> Embassy Theatre.</p> <p><b>DOLBEVILLE:</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. Benenson Theatre. Blenheim Theatre. Irving Place Theatre. Jay Theatres, Inc. Loonla 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>POUNKEEPSIE:</b> Liberty Theatre. Playhouse Theatre.</p> <p><b>SAUGERTIES:</b> Orpheum Theatre. Hijou Theatre.</p> <p><b>LONG ISLAND, N. Y.</b></p> <p><b>FREESPORT:</b> Freesport 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>MINCOOLA:</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>MENDERSON:</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 Theatre.</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> Elzane Theatre. Fenray Theatre.</p> <p><b>SPRINGFIELD:</b> Liberty Theatre.</p> <p><b>OKLAHOMA</b></p> <p><b>BLACKWELL:</b> Days Theatre. Midwest Theatre. Palace Theatre. Rivoli Theatre.</p> <p><b>CHICKASAW:</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. Ysle 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. L'alm Theatre.</p> <p><b>PHILADELPHIA:</b> Apollo Theatre. Bijou Theatre. Breese Theatre. Erlanger Theatre. Lincoln Theatre.</p> <p><b>PITTSBURGH:</b> Pittsburgh Playhouse.</p> <p><b>READING:</b> Berman, Low, 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> Bomes 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>SOUTH DAKOTA</b></p> <p><b>MITCHELL:</b> Roxy Theatre.</p> <p><b>TENNESSEE</b></p> <p><b>FOUNTAIN CITY:</b> Palace Theatre.</p> <p><b>MEMPHIS:</b> Princess Theatre. Susore Theatre, 809 Jackson Ave. Susore 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> Lindsay 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> Kamon 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>UTAH</b></p> <p><b>SALT LAKE CITY:</b> Roxy Theatre. Star Theatre.</p> <p><b>VIRGINIA</b></p> <p><b>PORTSMOUTH:</b> Colony Theatre. State 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>BRUNDY:</b> Lynwood Theatre.</p> <p><b>HOLIDAYSCOVE:</b> Lincoln Theatre.</p>	<p>Strand Theatre. HUNTINGTON: Palace Theatre. NEW CUMBERLAND: Manos Theatre. WEIRTON: Manos Theatre. State Theatre. WELLSBURG: 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>DISTRICT OF COLUMBIA</b></p> <p><b>WASHINGTON:</b> 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. Ridau 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 COMPS</b></p> <p>Perth Amboy Post 45, American Legion Fife, Drum and Bugle Corps, Perth Amboy, N. J.</p>
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**AT LIBERTY**—Band and Orchestra Conductor who is also a Mechanical Draftsman; violin and cornet; satisfaction guaranteed; highest references; both musical and personal. Musician, 7/8 Mr. Leigh Nagle, 14th St., Willoughby Beach, Norfolk, Va.

**AT LIBERTY**—Violinist, age 39, would like position with symphony orchestra; 18 years' experience theatre, radio and concert orchestra; also expert repairman on violins and bows. Violinist, Room 3, Majestic Theatre, Jackson, Miss.

**AT LIBERTY**—Oboe player, doubling on English Horn; Local 40; all letters appreciated. Charles B. Burk, Jr., 332 Stinson St., Baltimore, Md. Gilmor 7121-J.

**AT LIBERTY**—Drummer, colored, wants steady position; read and fake; latest outfit; Union, Local 802, A. F. of M. George Petty, Apt. 3-N, 943 St. Nicholas Ave., New York, N. Y.

**AT LIBERTY**—Concert Bass Drummer wanting to get back in the business desires locating in good municipal band; experienced with top bands; wires excite me, please write. Drummer, 1728 Columbia Ave., Middletown, Ohio.

**AT LIBERTY**—All-round pianist, plays Accordion, concert, show dance; will accept ocean liners and road shows. Harry Forman, Mansfield Hall Hotel, 226 West 50th St., New York, N. Y.

**AT LIBERTY**—Trumpet player, double on Violin, neat appearance, age 28, desires connection with dance orchestra. Walter Roth, 1564, York Ave., New York, N. Y.

**FOR SALE OR EXCHANGE**

**FOR SALE**—Violin, made in 1760 by J. G. Schloesser in Kilgintool, Europe; perfect condition; excellent tone; will sacrifice for \$300. E. G. Dewar, 39 Marquis St., St. Catharines, Ont., Canada.

**FOR SALE**—Four Tympany Stands, unbreakable hickory; adjustable height and drum; like new; \$5.00 each. O. Wittich, 116 South Sixth St., Reading, Pa.

**FOR SALE**—Fine old Italian Bass Viol; in first-class condition; beautiful and powerful quality of tone; golden brown varnish; three-quarter size. Gaston Brohan, 7/8 Detroit Symphony Orchestra, Masonic Temple, Detroit, Mich.

**FOR SALE**—Concert Library, cheap; musical comedy selections, grand opera selections, violin concertos, studies; piano concertos, studies; will sell all or part. George Smolen, 224 Ryer Ave., Bronx, New York, N. Y.

**FOR SALE**—String Bass, very old, with fine tone quality and volume; also have C. G. Conn upright BBb Tuba; these instruments are both in perfect condition; price reasonable. Musician, 666 Rhineland Ave., Bronx, New York, N. Y.

**FOR SALE**—Wm. S. Haynes low pitch open G Sharp Wood Flute; also Wm. S. Haynes low pitch open G Sharp Db for band Wood Flute; price for both Flutes, \$65. Musician, 232 Cedar Lane, Upper Darby, Delaware County, Pa.

**FOR SALE**—Pedler Custombuilt Oboe, grenadilla, list \$225, sell \$150; Pedler "Hooper" metal Clarinet, Bb, cost \$53, price \$32; practically new; C. O. D.; five days' trial. Orin Grazier, Parkers Landing, Pa.

**FOR SALE**—Ephiphone de luxe Guitar, used only a few times; looks like new; cost \$275; will sell for \$95. Also String Bass, \$65. A Vega Electric Guitar outfit, \$75. Anthony Nocella, Drake Hotel, 15th and Spruce St., Philadelphia, Pa.

**FOR SALE**—Vibraphone, used only a few weeks; Dura Aluminum; beautiful, modernistic frame with latest Lyre design; mother of pearl; cost \$335; sacrifice price, \$135; also my Drum outfit; cost \$225; sacrifice price, \$100. Anthony Nocella, Drake Hotel, 15th and Spruce St., Philadelphia, Pa.

**FOR SALE**—Wm. S. Haynes Silver Flute, closed G Sharp (late model), in new condition (with case), \$135; also Haynes (Sterling) Silver Alto Flute in G; latest model like new, \$285. M. Rapfogel, 1351 Fiteley Ave., Bronx, New York, N. Y.

**EXCHANGE**—Three (3) old Violas and one (1) old Viola, all German origin, good tones and condition, for one (1) outstanding Italian Viola; state what you have and price; correspondence invited. L. Malson, 419 East Lombard St., Baltimore, Md.

**WANTED**

**WANTED**—Hammond Electric Organ; recent model; give full particulars and lowest spot cash price. Leopold Masters, Spruce Hotel, 13th and Spruce Sts., Philadelphia, Pa.

**WANTED**—Johann Strauss Waltzes for full symphony orchestra in foreign editions; give details and price. Gustave W. Ronfart, 10 West Elm St., Chicago, Ill.

**WANTED**—To buy Flugelhorn or Rotary Valve Trumpet in B Flat; must be in A-1 condition; must have for trial few days; will pay cash. Frank Grabowski, 2651 Pulaski St., Hamtramck, Mich.

**WANTED**—Would like to contact capable wood-wind players who are Shriners and skilled in some other field. For details write George H. Crumb, Director, Benl Kedem Temple Band, P. O. Box 1049, Charleston, W. Va.

**WANTED**—Oboe, Conservatory System, in good condition; send all particulars and price to Andre Andraud, 6409 Orchard Lane, Cincinnati, Ohio.

**WANTED**—Lyon & Healy Harp; will pay cash. Kajetan Attil, 1030 Bush St., San Francisco, Calif.

**OBITUARY**

**MCCARTHY, EDWARD A.** (Ted), in New York City, August 16, 1940; son of the late Mr. and Mrs. Edward J. McCarthy of Peterborough, Canada, and dearly beloved brother of Mrs. George B. Smith, Rockville Centre, Long Island; Mrs. F. J. Blanchfield, Toronto, Canada; and J. Basil McCarthy, Los Angeles, Calif.; funeral from St. Peter's Cathedral; interment, St. Peter's Cemetery, Peterborough, Canada.

**AMERICAN FEDERATION OF LABOR CONVENTION**  
*(Continued from Page One)*

honored, and we will support those for whom the majority express their preference, whoever they may be. That is the practice of citizens in any democracy—and any democratic organization. Our allegiance is first to our government under all circumstances and those duly elected to executive office in that government will receive our support. This, of course, does not mean that we relinquish our rights as citizens to free speech or expression of opinion on issues which may arise from time to time, so long as that expression does not interfere with the orderly conduct of our affairs as a nation.

The American Federation of Musicians is an international union of which we are proud. Your record bespeaks constructive leadership and loyal support of the membership in meeting problems which have presented themselves for solution during the past few years. I know of no single organization which has been more beset with the perplexities incident to mechanical change than the American Federation of Musicians, and the manner in which you have met these trials and problems is worthy of highest commendation.

In the months ahead the officers of the American Federation of Labor will expect whole-hearted support from the American Federation of Musicians and all of our affiliated organizations, in carrying out the instructions of the 1940 convention. Success is impossible of attainment without your support as a component part of our great American institution.

**OREGON COURT KILLS ANTI-PICKETING LAW**  
*(Continued from Page One)*

that it denied to a minority group of workers the exercise of their constitutional right of freedom of speech. The Oregon Court agreed with this contention and based its decision on the Thornhill case wherein the American Federation of Labor made a similar attack on the Alabama Anti-Picketing statute. The United States Supreme Court declared the Alabama law invalid on that ground, and the Oregon Supreme Court followed the United States Court in the Thornhill case.

In outlawing the Oregon law the Supreme Court of that State said:

"By the decisions in the Thornhill and Carlson cases, it is now established that picketing as an incident to a labor dispute is at least in some of its phases an exercise of the right of freedom of speech. . . ."

"The Supreme Court has announced a broad construction of the guaranties of freedom of speech and the press, and applying this conception to laws aimed at picketing, has held that publicizing the facts of a labor dispute in a peaceful way through appropriate means, whether by pamphlet, by word of mouth or by banner is within the liberty of communication which is secured to every person by the Fourteenth Amendment against abridgement by a state. . . . The prohibition of the statute under review clearly includes picketing in bona fide labor controversies. . . ."

"It has now been determined by the highest court in the land that a law of this kind cannot stand as against the guaranty of freedom of speech in the Federal Constitution."

Commenting on the decision, Mr. Padway said:

"With this notable decision of the Oregon Supreme Court, and the decision of the United States Supreme Court, in the Thornhill case, and the decision outlawing the Anti-Picketing Ordinance of Shasta County, California, it seems certain that similar enactments passed by Wisconsin, Pennsylvania, Minnesota and Michigan Legislatures are doomed to defeat."

Report of the Treasurer

FINES PAID DURING OCTOBER, 1940

Amaya, Pete	25.00
Anderson, James H.	5.00
Amaya, Ray	20.00
Alderson, Ray	25.00
Aviles, Enrique B.	25.00
Allen, Hubert	2.00
Isarringer, Alice	25.00
Brown, Teddy	20.00
Brooks, Max	2.00
Bacon, Sidney	5.00
Bowden, Norman	5.00
Byas, Douglas	1.50
Bond, Alexander	10.00
Berry, Howard E.	5.00
Bell, Bob	15.00
Branker, Roy	15.00
Blaine, Jerry	20.00
Brondeski, Charles	5.00
Burt, A. H.	10.00
Berry, Henry	.87
Berry, Otis	1.38
Black, John	10.00
Betts, Richard	100.00
Baughman, Charles	11.00
Courtney, Del	22.28
Clark, Chester	100.00
Chrystal, Milton	3.80
Cappo, John	10.00
Cole, Vincent	5.00
Carter, Thos.	7.00
Crawford, George	7.50
Curletti, Jos.	10.00
Dubas, Michael	10.14
Dibble, Tom	5.00
Dodge, Don	10.00
Dennis, Arthur	7.00
Dotson, Ned	50.00
Dietz, Donald	25.00
Darby, Ed	20.00
Edstrom, Harold and Everett	25.00
Earl, Warren	9.50
Fant, Jas. Edw.	37.50
Fiedler, Willis	25.00
Fiam, Rosalyn	2.38
Franklin, Leslie	20.00
Francis, Leonard	10.00
Frantz, Stanley	5.00
Falk, Walter C.	10.00
Ferguson, Sulem	10.00
Fleck, Edgar	25.00
Orlissa, Bobby	21.17
Gist, Lloyd B.	25.00
George, Alphonso	2.50
Gilbertson, Leo	25.00
Green, Wm. H.	22.07
Green, Dick	50.00
Garrison, Byron	10.00
Hammond, Wm.	5.00
Hanson, Lloyd	.73
Hartmann, Arnie	25.00
Harrington, Wm.	44.26
Held, Earl	10.00
Hildebrand, Lloyd	10.00
Hamilton, John	25.00
Hidalgo, Richard	5.00
Hanson, Edwin T.	10.00
Harris, Jas. W., Jr.	5.00
Jagnesak, Anthony	20.00
Johnson, Robert (Red)	10.00
Jones, Paul	10.00
Kaiser, Howard	5.00
King, Henry	25.00
Krelg, Allen	10.14
Karr, H. S.	25.00
Kewish, Jas. R.	10.00
King, Jas. D.	5.00
Luna, Gilbert	25.00
Liedman, Charles	13.80
Local 487	5.00
Liston, Anthony	9.80
Lloyd, Clarence	44.26
LaBrie, Lloyd	10.00
Lara, Fred J.	5.00
Leahy, Jos.	30.00
Lee, Raymond	5.00
Marchino, Shelly	25.00
Mensch, Nellie	4.00
Mitchell, Edw.	25.00
Maxfield, Red	25.00
Munson, Sam O.	25.00
Maule, George	7.50
Murdoch, Willard	25.00
Miller, Paul	25.00
Myart, Lloyd	1.50
McKinnon, Wm.	25.00
McCrosen, Harold	1.00
Neal, Odie	10.00
Pollkoff, Herman	5.00
Provost, Wm.	10.00
Paulin, Larry	5.00
Palmer, Richard	26.11
Palmer, Ernest	22.07
Palmer, Clarence	22.07
Palmer, Ray H.	5.00
Pope, Bob	40.00
Petranto, Jon	10.00
Palmer, Clifford	1.00
Poma, Jack	.80
Roberson, Gaylord	25.00
Rabjohns, E. J.	5.00
Roberts, L. C.	59.61
Rudnyansky, Sandor	5.00
Rathje, Max	44.51
Radler, Monroe	5.00
Robinson, Milton	1.00
Spumbers, Ruth	3.00
Snelling, Norris	
Solatman, Herbert	
Schuh, George	
Schwenn, Elwood	
Scott, Jas.	
Sinrud, Gordon	
Swanson, Leo	
Sudway, Joe	
Schoenbrun, Leo	
Sorenson, Ray	
Stanley, Stan	
Storer, Bob	
Stanley, Bud	
Sherman, Eddie	
Selms, Lowell	
Storey, Mark	
Sittenfeld, Max	
Sager, Buddy	
Straub, Ernest	
Thompson, Charles	
Uland, Wm.	
Uland, Henry	
Yenuta, Bernard	
Wicken, Ronald	
Widmer, Wm. (Rus)	
Waters, Arthur	
Whyte, LeRoy	
Woodman, Wm., Jr.	
Wakefield, Foster C.	
Wharton, Jas. (Step)	
Wied, Al	
Williams, Walter	
Ware, Al	
Yoch, Russell	
Young, Ben	
Zwerdowski, Lillian	

**"HOW TO WIN AUDIENCES AND HOLD POPULARITY"**  
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**"TOP TUNE MAKER TO A NATION"**

Right, "Joe" Strassburger, who plays a 30M Conqueror tenor.

Below, "Doc" Morrison, who plays a 30 M. Conqueror tenor.

Left, "Newt" Stammer, who plays a 30M Conqueror tenor, also a 444N wood clarinet.

A SEASON'S "best seller"! It's not a book, just a continuous year-in and year-out performance in the nation's finest dining and dancing spots. Whether at the Waldorf in New York, the Palmer House in Chicago or the St. Francis Hotel in San Francisco, straight across the nation, you'll find Orrin Tucker the "people's choice"! Add to this his appearances as the feature of the "Hit Parade" on Saturday nights and you see what leadership this man has earned. To cap it all, the cameras of Hollywood are now trained on Tucker for a new movie soon to be released in which he is being featured.

What is the secret to all this success? Modesty forbids our claiming too much of it for the Conn instruments he plays. But we can say that Orrin Tucker is one of the many luminaries of the orchestra world who had the good judgment to start out on a Conn! True to the old rule: "Once a Conn artist, always a Conn artist," Tucker still plays his Conn Saxophones and Clarinet exclusively, in preference to all others.

Possibly you didn't start on a Conn. If not—it isn't too late to swing over. Like Tucker, Charlie Barnet, Clyde McCoy, Larry Clinton and most other famous artists, you'll find it pays to play the best!

Go to your Conn dealer and let him help you, or write today and tell us what instruments you are interested in.

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**CONN**  
BAND INSTRUMENTS

ALL CONN TESTIMONIALS GUARANTEED TO BE VOLUNTARY AND GENUINE EXPRESSIONS OF OPINION FOR WHICH NO PAYMENT OF ANY KIND HAS BEEN OR WILL BE MADE

CLAIMS PAID DURING OCTOBER, 1940

12.50	Akdar Temple Uniform Bodies	25.00
12.50	Aryman, Charles	100.00
4.28	Arnheim, Gus	73.00
10.00	Batkin, Alex	44.86
5.00	Bruce, Earl	11.00
13.80	Bruce, Howard	15.37
10.00	Blaine, Jerry	18.36
44.26	Buzze, Joe	14.00
5.00	Bandy, Robert	33.97
50.00	Bleyer, Archie	10.00
5.00	Conn & Rose	50.00
15.00	Cole Bros. Circus	72.84
37.44	Croftman, Cornelius	30.00
5.00	Covert, Michael	12.50
25.25	Candullo, Joe	10.00
10.00	Carter, Benny	4.81
4.00	Calloway, Blanche	10.00
10.00	Contreras, Manuel	5.98
10.14	Davis, Coleridge	30.00
29.00	Dickerson, Carol	50.00
1.00	Dunbar Association, Inc.	5.00
1.08	DeLeone, Frank	6.25
4.45	Daly, Duke	227.70
25.00	Enos, Frank	40.00
8.00	Fisher, Buddy	100.00
4.00	Flisahnick, Sam	20.00
15.00	Grant, Roy	2.70
3.00	Grabek, Walter	58.68
10.00	Gross, J. M.	150.00
15.00	Hinea, Earl	100.48
10.00	Healy, Bruce	10.00
5.00	Hanshaw, Frank	2.03
50.00	Hutton, Ina Ray	124.61
2.00	Herbeck, Ray	11.70
	Hart, Joe	14.48
	Kramer, Marl.	3,078.00

44.50	King, Henry
25.00	Kremer, J. B., 3rd
5.00	Lombard, Orlando and Lindy
168.00	Lorch, Carl
20.00	Lyons, M. M.
9.00	Leopolis Dance Hall
50.00	Local 415
44.50	Leslie, Lew
50.00	Mosley, Homer
25.00	Marshall, Reg.
20.00	Members of Local 802
25.00	McRae, Teddy
5.00	O'Mara, Leo
6.75	Prima, Louis
15.70	Painquist, Ernie
20.00	Page, Paul
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10.00	Ravazza, Carl
17.23	Shand, Terry
100.00	Sonsini, Jos.
48.00	Station WFRM
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10.00	Stoffel, Fred A.
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10.00	Voss, A. J.
12.13	Van Garwood
41.00	Weeks, Ranny
3.00	Wallace, J. F.
50.00	Weiner, Meyer

**LOCATION INDEFINITE**

Old Harker—"Hello, Simpkins! How is that son of yours getting on?"

Old Simpkins—"Very nicely. At present he's on the coast somewhere. And how's that lad of yours getting along?"

Old Harker—"Badly. At present he's on the rocks somewhere."

**HE WAS SURE OF IT**

Traffic Cop: "Say, you, get going—what's the matter with you?"

Polite Driver: "I'm just fine, thank you, but I think my engine is dead."

**PREFERRED 'EM DEAD**

An income tax collector had died and a subscription was raised in a Wall Street office for a wreath. The boss promised \$5.00. A few days later one of the clerks called to collect the money. The chief handed him a ten-dollar note.

"You want \$5.00 change, sir," said the clerk.

"No," growled the other, "keep it and bury another."

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

2,439.81

\$5,591.87