

INTERNATIONAL MUSICIAN

OFFICIAL • JOURNAL • AMERICAN • FEDERATION • OF • MUSICIANS

VOL. XXXIX

NEWARK, N. J., JANUARY, 1941

NO. 7

MAJOR HIGHLIGHTS OF A. F. OF L. CONVENTION

**Conclave Convenes in Civic Auditorium = 523
Delegates at Opening Session = High-
Lights of the Convention.**

By CHAUNCEY A. WEAVER

With "God Bless America" floating skyward on the wings of song—the keynote of the Sixtieth Annual Convention of the American Federation of Labor was sounded at New Orleans, La., on Monday, November 18, 1940, at 10 o'clock A. M. The spacious Civic Auditorium was the arena for the transaction of convention procedure. Five hundred and twenty-three delegates were reported by the Credentials Committee for the opening session.

The convention proceedings were inspirational. The weather was more suggestive of bonny spring-time than of a wintry prelude. The sun shone and the birds turning their backs on northern frigidities, sang in the tree-tops as though anxious to celebrate arrival in their favorite summerland.

As opening-day arrivals appeared, a fine band of Local No. 174 instrumentalists played a stirring program of high-grade music—in which national airs were given a prominent place—under the leadership of Director Ed. Fontana. The Stars and Stripes and vari-colored flags frescoed walls and balconies and the entire stage setting seemed designed to emphasize the thought that here was an American institution.

The official welcome-to-our-city program was elaborate. Traditional southern hospitality was on tap and assurances of the glad-to-see-you order flowed with sparkling spontaneity. John Pooley, Welcoming Committee Chairman, called the convention to order. Monsignor Raymond Carra, of St. Patrick's Church, delivered the invocation. Welcoming addresses were given by President Steve Quarles of the Central Trades and Labor Council, Hon. Jess Cove, Commissioner of Finance, representing Mayor Robert S. Maestri; E. H. Williams, President of the State Federation of Labor, and Governor Sam H. Jones.

Governor Jones made a strong pro-labor speech; emphasized the fact that there was room for only one labor organization in this country, and reviewed the long era of political corruption which held the State in its grip for years, but was finally vanquished and a new order of public administration established.

In making response to the welcoming felicitations, President William Green arose to the occasion in splendid fashion. He stressed the unity of the American Federation of Labor in all things American; made it plain that it was not the fault of the organization of which he was head that there was continued rupture in labor's ranks; that the door was still open for the wanderers to return whenever the spirit so moved.

The signal feature of the opening day was the appearance of Secretary of War Henry L. Stimson, who came to speak for and officially represent President Franklin D. Roosevelt. Secretary Stimson spoke in a most serious vein and was accorded an earnest hearing. He said in part:

I know that labor will contribute its fair share of the sacrifices needed for these defenses. I come before you today to assure you that, so far as we in the War Department are concerned, we shall not ask of you more than your proportionate share of that which will be asked of all other citizens.

WOMEN COMPOSERS MERIT HIGH PRAISE

**In Every Direction Excellent Works
of Women Hold Their Own in
Quality and Quantity.**

By GRACE E. LEWYN

Women have been an inspiration to composers of every type of music, yet little has been mentioned of late of their own actual work in composition. In every direction, however, the excellent works of women hold their own in quality as well as in quantity, with string quartettes, cantatas, and chamber music. The number of women composers of piano music and songs extends to ample proportions.

A partial list in the field of orchestral works including symphonies, symphonic poems, overtures and suites, shows us such names as Augusta Holmes, Chaminade, Louisa Lebeau, Emilie Mayer, Mme. Farenic, Comtesse de Grandval, Elfrida Andree, Edith Chamberlayne and Oliveria Prescott.

Ethel M. Smyth, one of England's

N. Y. BOARD AGAINST STRIKE LEGISLATION

**Mediation Board Says Collective Bar-
gaining Is Best Method of
Adjusting Controversies.**

ALBANY, N. Y.—Vigorous opposition to proposals to outlaw strikes or require arbitration of labor disputes is expressed by the New York State Mediation Board in a preface to its forthcoming annual report.

Noting a "growing desire" on the part of New York employers and unions to settle their differences without resort to tests of economic strength, and pointing out that no major labor rows have impeded national defense production in New York, the report said:

"Whether the lack of serious disputes in industries engaged in such work is due to a more enlightened and mature relationship between management and labor, or because employees in this State are enjoying better conditions of employment than exist elsewhere, or because of a more sincere desire to work out existing differences and disputes in an orderly fashion, or whether the Board of Mediation has been successful in its constant teaching that disputes are best settled around the conference table, or for some other reason, the startling fact remains that work on national defense goods is here proceeding without interruptions occasioned by labor disputes or difficulties.

"We sincerely hope that this condition will continue and that labor relations in New York State can be held up to the rest of the country as an example of the fact that industry and labor can live and work together in complete harmony."

In outlining the philosophy which is its guide in applying its statutory mandate to reduce the number of strikes and lockouts and promote industrial peace the board said it "subscribes to the theory, as do most employers and unions today, that rational discussion can bring about an agreement of controversies in most cases. The solution of the problem of reducing to a minimum strikes and lockouts lies not in the direction of rendering the parties to an industrial dispute impotent to take direct action.

"Relief from interruption to the orderly process of business is best accomplished by attacking and removing causes which are most likely to result in interruptions. Collective agreements between employers and unions, incorporating adequate adjustment machinery, provide the most adequate method yet devised for accomplish-

(Continued on Page Thirty)



DIMITRI MITROPOULOS, Conductor, Minneapolis Symphony Orchestra
Story on Page Four

I come to assure you that if, as the danger approaches, further efforts and further sacrifices are required, as they probably will be, we shall call upon all groups in fair and equal proportion to make these sacrifices and not upon labor alone. And I know that labor has not asked, and I am confident that it never will ask, to be exempted from its fair share of any burden or any sacrifices which may be required of this country.

The naming of the various committees and reading of an abridgment of the

(Continued on Page Thirty)

talented women, was brought into notice in America by the success of her opera "Der Wald". This work, despite a confused libretto, is to be retained permanently in the Convent Garden repertoire in London.

Mrs. H. H. A. Beach, a great musician and a native of our own country, counts among her many achievements the translation of the books on orchestration by

(Continued on Page Forty-eight)

TO THE OFFICERS AND MEMBERS OF THE A. F. OF L.

Kindly be advised that I will be glad to meet with officers or members of locals of the Federation, who are closer to Chicago than New York, in Chicago by appointment should they desire to have a conference with me.

Up to the present time I have had several such meetings.

JAMES C. PETRILLO,
President.

International Musician

Entered at the Post Office at Newark, N. J., as Second Class Matter.

Subscription Price - Thirty Cents a Year

Published Monthly by FRED W. BIRNBACH, 39 Division Street, Newark, N. J.

Vol. XXXIX. No. 7



CHARTERS ISSUED

- 366—East Aurora, N. Y.
- 419—Bluefield, W. Va.
- 497—Portola, Calif.

CHARTER RESTORED

- 28—Leadville, Colo.

CHARTERS LAPSED

- 419—Coatesville, Pa.
- 468—Morrison, Ill.
- 597—Barneville, Ohio.

CONDITIONAL MEMBERSHIP ISSUED

- 1433—John A. Ambrose.
- 1434—Larry Lavello.
- 1435—Ann Denton.
- 1436—Bobby Denton.
- 1437—Carlos Alberto Spaventa (renewal).
- 1438—Naomi Mae Morris.
- 1439—Mel Shaw.

(The above cards expired Dec. 31, 1940)

(The following cards expire June 30, 1941)

- A1082—Jeanne Phillips (renewal).
- A1083—Carlos Alberto Spaventa (renewal).
- A1084—Elisita Agostini.
- A1085—Karl L. Lamp.
- A1086—Alice Marie Szyjakowski (renewal).
- A1087—Corinne Wolersen (renewal).
- A1088—Mel Shaw (renewal).

NEW JERSEY STATE CONFERENCE

The Mid-Winter meeting of the New Jersey State Conference will be held on January 19, 1941, in Paterson, N. J., at 1:00 P. M., the Paterson Local acting as host.

Questions of unusual importance will be brought before this meeting and President Chester A. Arthur urges that all locals in the conference send a full delegation in order that all the locals may participate in the discussion of the matters to be considered.

EMANUEL HURST, Secretary, N. J. State Conference.

DEFAULTERS

RKO Keith's Theatre, Washington, D. C., is in default of payment in the sum of \$250.00 due members of the A. F. of M.

Mathew Tafan, Platinum Blond Revue, Chicago, Ill., is in default of payment in the sum of \$1,369.67 due members of the A. F. of M.

Ray Griebel, manager of Alex Park, Wheatland, Ia., is in default of payment in the sum of \$35.65 due members of the A. F. of M.

Pete Grego, manager, and the Breezy Terrace, Topeka, Kans., are in default of payment in the sum of \$978.60 due members of the A. F. of M.

Elmer Norris, Jr., Palomar Ballroom, Lansing, Mich., is in default of payment in the sum of \$274.50 due members of the A. F. of M.

Lorene Gilkison and the Moonglow Club, Cape Girardeau, Mo., are in default of payment in the sum of \$90.00 due members of the A. F. of M.

John Antonello, Kansas City, Mo., is in default of payment in the sum of \$175.00 due members of the A. F. of M.

E. F. Courie, Kinston, N. C., is in default of payment in the sum of \$300.00 due members of the A. F. of M.

Miss L. Payne, Winston-Salem, N. C., is in default of payment in the sum of \$100.00 due members of the A. F. of M.

Alfred Angel, Arthur McHunt, and the Oil Capital Club, Tulsa, Okla., are in default of payment in the sum of \$450.00 due members of the A. F. of M.

R. K. McClain, Spread Eagle Inn, Stratford, Pa., is in default of payment in

the sum of \$990.00 due members of the A. F. of M.

Waupaca County Fair Association, Weyauwega, Wis., is in default of payment in the sum of \$600.00 due members of the A. F. of M.

Dunbar Associates, and Ernest Collins, Cambridge, Mass., are in default of payment in the sum of \$169.80 due members of the A. F. of M.

A. J. Grey, Williamston, N. C., is in default of payment in the sum of \$100.00 due members of the A. F. of M.

Charles J. Watts, Buffalo, N. Y., is in default of payment in the sum of \$467.50 due members of the A. F. of M.

WANTED TO LOCATE

Anyone knowing the whereabouts of one TED MASON, who plays saxophone and clarinet, last known to be in the jurisdiction of Local 766, Austin, Minn., kindly communicate directly with President P. C. Ludvigsen of Local 766, 811 Johnson Ave., Austin, Minn.

Anyone knowing the whereabouts of one L. CLAUDE MYERS, said to be a member of Local 71, Memphis, Tenn., kindly communicate immediately with National Secretary Fred W. Birnbach, 39 Division St., Newark, N. J.

Anyone knowing the whereabouts of one R. E. "BLUE" STEELE, former member of Locals 71, Memphis, Tenn., and 266, Hot Springs, Ark., kindly communicate immediately with National Secretary Fred W. Birnbach, 39 Division St., Newark, N. J.

Anyone knowing the whereabouts of one VAN KEYS, said to be a member of Local 530, Anderson, S. C., kindly communicate immediately with National Secretary Fred W. Birnbach, 39 Division St., Newark, N. J.

Anyone knowing the whereabouts of one RANDOLPH AVERY, said to be a member of Local 511, Muscatine, Ia., kindly communicate immediately with National Secretary Fred W. Birnbach, 39 Division St., Newark, N. J.

Anyone knowing the whereabouts of one RAY LEACH, said to be a member of Local 230, Mason City, Ia., kindly communicate immediately with National Secretary Fred W. Birnbach, 39 Division St., Newark, N. J.

Anyone knowing the whereabouts of one F. L. DeLaHAUSSEY kindly communicate immediately with Secretary R. E. Williams of Local 368, A. F. of M., 123 South Tenth St., Livingston, Mont.

Information is wanted concerning the Locals in which BEN HERRING and DON PARKS hold membership. These men were formerly with "Duke's Ambassadors". Kindly communicate with the National Secretary, Fred W. Birnbach, 39 Division St., Newark, N. J.

Anyone knowing the Local number in which the following hold membership kindly communicate immediately with National Secretary Fred W. Birnbach, 39 Division St., Newark, N. J.

TED ANDREWS
GEORGE CARLSON
WILLIAM NEWWIRTH

Andrews and Newwirth are said to be members of the Ted Black Orchestra.

THE DEATH ROLL

Baltimore, Md., Local 40—Michael Armetta.

Boston, Mass., Local 9—Phillip Wenig, Michael J. Devine, John Day, Carl Jacob.

Chicago, Ill., Local 10—Carmine Isso, Joseph Moscati, Wm. Zeller, N. P. Schramm, Joe A. Alexander, Frank Cotterell, Joseph Winach, Geo. B. Schum.

Cincinnati, Ohio, Local 1—Ray Moore.

Cleveland, Ohio, Local 4—David Thomas, Elmer H. Wahl.

Concord, N. H., Local 374—Arthur F. Nevers, Blanche Quint, Herbert A. Robinson.

Detroit, Mich., Local 6—Alfred L. Rindge.

Erie, Pa., Local 17—O. Albert Oltmans.

Los Angeles, Calif., Local 47—Herman Marsh.

Marshfield, Ore., Local 520—Helen Timmons.

Miami, Fla., Local 655—Wm. J. Kopp, Hyman Rosen.

Milwaukee, Wis., Local 8—C. R. (Tiney) Livengood.

Newburgh, N. Y., Local 291—Leroy Parkinson.

New York, N. Y., Local 802—Abraham Adler, Joe Carlton Cohen, Gustav Burk-



Let's face the facts. It takes MORE than good music to make a good orchestra. Eye appeal must join with ear appeal to create that all-important picture of smartness and sophistication, and that calls definitely for instruments that suggest SUCCESS. Are you honestly satisfied that your Marimba or Vibe has the class and quality that make it an ASSET to your outfit? If not, it's good business as well as good sense to investigate the Deagan Imperial, crowning achievement of sixty-two years of fine instrument building. Folder on request.

J. C. Deagan, Inc., Dept. IM-1, 1770 Berteau Ave., Chicago



DEAGAN IMPERIAL
THE CHOICE OF THE MASTERS

hardt, Charles Dixon (guitar), Santo Jos. Fiores, Charles Hahn, Israel J. Hochman, Albert Littau, Joseph Marinaro, Fred W. Merrell, Nicola Pulcino, Chas. D. Rose, Jr., Geo. F. Shaw, Samuel H. Walsh, Morris M. Zentner.
Peoria, Ill., Local 26—Carl J. Nakken.
Pittsburgh, Pa., Local 60—Joseph Marwood.
San Francisco, Calif., Local 6—M. Kamler.
St. Louis, Mo., Local 2—F. Otto Haring, James Able.
St. Paul, Minn., Local 30—Carl O. Iverson, Bror Kronborg, M. H. "Bob" Roberts.
Tampa, Fla., Local 721—Richard C. Leslie.
Watertown, N. Y., Local 734—Walter M. Lee, Harry Frech.

COMMUNICATIONS FROM
The President
JAMES C. PETRILLO

FORBIDDEN TERRITORY
Heinies' Cafe, Minneapolis, Minn., is declared to be Forbidden Territory to all members of the A. F. of M. except members of Local 73, Minneapolis, Minn.
JAMES C. PETRILLO,
President, A. F. of M.

Parillo, 604 Harrison St., Belleville, N. J., is declared to be Forbidden Territory to all members of the A. F. of M. except members of Local 16, Newark, N. J.
JAMES C. PETRILLO,
President, A. F. of M.

Lido Venice Cafe, Andalusia, Pa., is declared to be Forbidden Territory to all members of the A. F. of M. except members of Local 77, Philadelphia, Pa.
JAMES C. PETRILLO,
President, A. F. of M.

Sam Lurye's Ritz Nite Club, Superior, Wis., is declared to be Forbidden Territory to all members of the A. F. of M. except members of Local 260, Superior, Wis.
JAMES C. PETRILLO,
President, A. F. of M.

REMOVED FROM FORBIDDEN TERRITORY
The Maples Night Club, Wichita, Kans.
Villa Venice, Albert Bouche, manager, Miami, Fla.
Twenty-Third Street Corporation, Albert Bouche, manager, Miami, Fla.

THESE QUALITY REEDS
... Will Step Up Your Every Performance!

POPULAIRE
"I'm New... My low price is first aid for players who cannot afford high price reeds and want quality!"

ISOVIBRANT
"Try Me... I'm That SCIENTIFICALLY Made Reed that gives 100% Performance!"

"MY MASTERPIECE"
"I'm King of the Reed World for Quality!"

FRENCH AMERICAN REED Co. Inc.
1638 Broadway New York City

CHANGE OF OFFICERS
Local No. 22, Sedalia, Mo.—Sec., L. H. Kroencke, 120 1/2 West Sixth.
Local No. 26, Peoria, Ill.—Pres., Alvin T. McCormick, 507 Monson St.
Local No. 107, Ashtabula, Ohio—Pres., J. R. Hurlcy, 395 Harbor St., Conneaut, Ohio; Sec., D. N. McKee, 395 Harbor St., Conneaut, Ohio.
Local No. 113, Redding, Calif.—Pres., Joe Stanley, 1443 Pine St.
Local No. 119, Quebec, P. Q., Canada—Pres., V. R. Hansen, 139 Jeanne d'Arc; Sec., M. Fleury, 270 d'Alguillon.
Local No. 127, Bay City, Mich.—Pres., Henry Ball, 1105 Salzburg Ave.
Local No. 131, Streator, Ill.—Pres., Angelo Petrotte, 109 North Vermillion St.
Local No. 159, Mansfield, Ohio—Pres., Wilbur W. Wierman, 288 Lind Ave.
Local No. 171, Springfield, Mass.—Pres., James L. Falvey, 17 Stearns Terrace, Chicopee, Mass.

Local No. 175, Trenton, Ill.—Pres., Melburn Caesar, 1114 13th St., Highland, Ill.; Sec., Glenn Sappington, Trenton, Ill.

Local No. 189, Stockton, Calif.—Pres., Herman Sapiro, 442 East Market St.

Local No. 211, Pottstown, Pa.—Pres., John M. Gleason, 62 King St.

Local No. 214, New Bedford, Mass.—Pres., Joseph F. Cambra, Jr., 235 Ashley Boulevard.

Local No. 248, Paterson, N. J.—Pres., Ernest A. Del Prete, 210 Main St.; Sec., Peter A. D'Angelo, 210 Main St.

Local No. 252, Muskegon, Mich.—Pres., E. D. Lupien, 1333 Mason Blvd., Muskegon Heights, Mich.; Sec., Roy Johnston, 308 Jackson Ave., Muskegon, Mich.

Local No. 266, Little Rock, Ark.—Pres., Art Bean.

Local No. 293, Hamilton, Ont., Can.—Pres., Fred Brant, Dundas, Ont., Canada.

Local No. 304, Canton, Ill.—Sec., F. R. Dewey, 275 West Walnut St.

Local No. 327, Baraboo, Wis.—Sec., Harvey Howard, Route 4.

Local No. 333, Eureka, Calif.—Pres., E. E. Wagner, 1727 J St.

Local No. 337, Appleton, Wis.—Pres., John Broucek, 335 Taylor St., Kaukauna, Wis.; Sec., John J. Wettengel, 722 West Lawrence St., Appleton, Wis.

Local No. 342, Charlotte, N. C.—Pres., Sam Citron, 125 East Fifth St.

Local No. 351, Princeton, Ind.—Sec., Darwin Lowe, West Fifth St., Mt. Carmel, Ill.

Local No. 365, Great Falls, Mont.—Pres., Steve Allen, 921 Tenth Ave., South.

Local No. 387, Jackson, Mich.—Pres., John W. Zimmerman, 113 South East Ave.

Local No. 441, Oswego, N. Y.—Sec., Wm. Goodness, 210 West Fourth St.

Local No. 448, Hannibal, Mo.—Sec., L. F. McKay, 417-A Broadway.

Local No. 450, Iowa City, Iowa—Pres., Don W. Dodge, 95-A Quadrangle; Sec., John Kralz, Jr., 202 South Dubuque Street.

Local No. 512, Lawrence, Kan.—Pres., Verl Bratton, 1719 Alabama.

Local No. 525, Dixon, Ill.—Pres., Richard Beleher, 1511 West First St.

Local No. 577, Bangor-Stroudsburg, Pa.—Sec., John Altieri, 8th St., Bangor, Pa.

Local No. 591, Port Arthur-Fort William, Ont., Canada—Sec., E. Butler, 254 Stephen St., Port Arthur, Ont., Canada.

Local No. 611, Emporia, Kan.—Pres., Paul Parke; Sec., Morris Jones, 1505 Market St.

Local No. 612, Hibbing, Minn.—Pres., Oscar Widstrand.

Local No. 622, Gary, Ind. (colored)—Pres., E. L. Hart, 2384 Fillmore St.

Local No. 656, Minot, N. D.—Pres., Pat Lilly, 3 Blackstone Apts.

Local No. 661, Atlantic City, N. J.—Sec., William Rinaldi, 716 Atlantic Ave.

Local No. 668, Kelso-Longview, Wash.—Pres., Lowell Howe, 1139 23rd Ave., Longview, Wash.

"That Sentimental Gentleman of Swing"...
and *The Composer of "And The Angels Sing"*



TOMMY DORSEY and his **KING 2-B TROMBONE**-TOMMY has played a KING for years

ZIGGY ELMAN Joins him with his **KING 2-B TRUMPET**

Ask practically any trombonist who his idol is and he'll answer — "Why, Tommy Dorsey, of course." Tommy has everything — the smoothest, roundest tone in the business, the highest and surest range in all Trombonedom and a hot style that is the delight of musicians.

Tommy will tell you that his first trumpeter, Ziggy Elman, is one of the country's truly great horn men. Whether he's leading the section or "sparking" the band with one of his tremendous hot solos, he's as sure and powerful as they come — the kind of "side man" that bandleaders pray for.



● A superlative instrument in every way. **Crystal Silver Slides**, finest tone quality, special bore, and the only trombone with a positive "in-tune" upper register. It's truly the "**KING** of Trombones."

● If you like punch and power in a trumpet without constant killing embouchure pressure, this is it! Every **KING 2-B** Trumpet has a one piece, hand-hammered bell for brilliancy of tone and the sweetest, fastest valves you ever played on.

TRY ONE AT YOUR DEALER'S TODAY, OR WRITE US DIRECT AND WE WILL MAKE ARRANGEMENTS FOR TRIAL

5225 SUPERIOR AVE. *The H.N. WHITE Co.* CLEVELAND, OHIO.
Makers of KING - CLEVELAND - American Standard and Gladiator Band Instruments

See **TOMMY DORSEY** and **ZIGGY ELMAN** in the Forthcoming Paramount Picture, "**LAS VEGAS NIGHTS**"

Local No. 721, Tampa, Fla.—Pres., E. A. Barthel, 507 Morgan St.
Local No. 770, Hagerstown, Md.—Sec., Roy R. Rider, 216 North Cannon Ave.

CHANGE IN OFFICERS' ADDRESSES

Local No. 18, Duluth, Minn.—Sec., Roy Flaaten, 419 Lyceum Bldg.
Local No. 113, Redding, Calif.—Sec., Arch Merrifield, 1555 Market St.
Local No. 119, Quebec, P. Q., Canada—Pres., Will Brodrique, 4 Fraser St.
Local No. 185, Parkersburg, W. Va.—Sec., D. A. Butler, 604 Walnut St., Belpre, Ohio.
Local No. 188, Butler, Pa.—Sec., Edwin O. Olson, German Road.
Local No. 189, Stockton, Calif.—Sec., Elbert Bidwell, 442 East Market St.
Local No. 221, Wellston, Ohio—Pres., Carlton Brooks, Mass. and Seventh St.; Sec., H. D. McKinnis, Route 1.
Local No. 240, Rockford, Ill.—Pres., Ray

Mann, 716 North Court St.; Sec., E. H. Cox, 514 West State St.
Local No. 354, Virden, Ill.—Sec., Wm. F. Haines, 185 Jackson St., East.
Local No. 355, Carthage, Mo.—Sec., G. W. Woodford, 225 West Sixth St.
Local No. 359, Nashua, N. H.—Sec., Gordon Gauthier, 17 Burke St.
Local No. 368, Reno, Nevada—Pres., Harry S. Upson, 1341 Plumas St.
Local No. 393, Natick-Framingham, Mass.—Sec., Walter J. Bowen, 6 John St., Worcester, Mass.
Local No. 400, Hartford, Conn.—Pres., Henry Zaccardi, Rooms 440-444, 635-647 Main St.; Sec., Joseph Dorenbaum, Rooms 440-444, 635-47 Main St.
Local No. 404, New Philadelphia-Dover, Ohio—Pres., Eugene M. Lightell, 509 No. Tuscarawas Ave., Dover, Ohio.
Local No. 429, Miles City, Mont.—Sec., Guy O. Comstock, 509 North Mont. St.
Local No. 483, Oelwein, Iowa—Sec., Louis Molloy, 19 Third Ave., N. W.

Local No. 518, Kingston, Ont., Canada—Pres., R. B. Orser, Box 732, Cananoque, Ont., Canada.
Local No. 538, Baton Rouge, La.—Pres., W. T. Crews, Route 2, Airport Road, Baton Rouge, La.
Local No. 545, Elwood City, Pa.—Sec., Thomas Lordi, 427 Wampum Ave.
Local No. 559, Beacon, N. Y.—Pres., Michael A. Usifer, 10 North Chestnut St.
Local No. 590, Cheyenne, Wyo.—Sec., E. C. Ekdall, 2112 Pebrican.
Local No. 620, Joplin, Mo.—Pres., Walter W. Wellep, 506 Pearl.
Local No. 622, Gary, Ind. (colored)—Sec., Frank Al. Jenkins, 1829 Mass. St.
Local No. 630, New Kensington, Pa.—Sec., Edmond Manganelli, 1042 Fifth Ave.
Local No. 635, Cloquet, Minn.—Sec., John R. Niemi, Jr., 1304 Cloquet Ave.
Local No. 637, Louisville, Ky. (colored)—Sec., J. E. Morton, 901 W. Chestnut St.
Local No. 786, Mendota, Ill.—Sec., Harry S. Schmitz, 1214 Burlington St.

DEC. 9, 1940

EVER since music was elevated to the status of Art with certain gifted folk devoting their whole lives to it, with highly-specialized instruments meeting needs of scoring, and with great symphony orchestras and virtuosi striving to present adequately the finished product, there have been two "schools" championing diametrically opposed theories. One of these schools maintains that music is a thing apart, divorced from outward events, that its creators, in order to compose, must shut themselves in the ivory tower of their own genius, foregoing active participation in life. This school further believes that the worth of a composition is intrinsic, that is, has no relation to "program", to current happenings, to circumstances surrounding composition. The "Fifth" is great, not because Beethoven's fate challenged him at every turn, not because he was beset by a thousand difficulties, which he overcame by sheer heroism, but simply because, being a "genius", his brain was hermetically sealed against actuality.

The second school believes that music is an integral part of life, the very sweat of its striving, the cry of pain, the shout of deliverance. They believe that Bach wrote as he did because of the time in which he lived, a time of religious awakening and enterprise; that Wagner wrote of love, profane and holy, because such were paramount issues in his life; that Debussy's music was attributable to his being French and to his having a suppressed urge to become an impressionistic painter; that Stephen Foster wrote his songs as only an American of the period of minstrelsy and lush sentiment could have written them.

Now in our own time a singular manifestation turns us to weighing these two theories. During December at least a score of metropolitan orchestras in the United States played compositions by Jan Sibelius in honor of that composer's seventy-fifth birthday. Thousands of hearers found in these compositions the melancholy yet spirited cry of a great folk, their yearning, their mystery, their wild defiance. Could this expression have been attained if Sibelius had not gone for inspiration directly to the nation's folk poems, directly to her wide fords and boundless forests, directly to the problems that are stirring her today? We think not. Let his music attest the truth that art, far from being antithetical to life, is part and parcel of it.

Toscanini

THERE was more than mere tonal interplay, for instance, at Toscanini's All-Sibelius Concert with the NBC orchestra December 7th. There was (in "Pohjola's Daughter") the maiden of the North sitting weaving on the rainbow; there was the wild call sung after the magician as he rode down the clouds; there was (in "The Swan of Tuonela") purling waters and vast blue skies; there was (in "Lemminkäinen's Home-Coming") a glory of motion, a wild exultation that knows no obstacles; there was, in short, all that a tone poet could create who, in the strength of his birthright and the purity of his heart, enters "the sacred shrine of beauty erected by his people and from them receives and shapes anew his heritage".

In order that this birthday concert could be received by the composer himself in Finland, via short-wave, on his actual birthday, it was repeated on the morning of December 8th, with an accompanying radiogram extending heartiest congratulations.

New York

"FINLANDIA", "The Return of Lemminkäinen" and the First Symphony were the three compositions chosen by the New York Philharmonic Orchestra at its concert December 8th to celebrate the seventy-fifth anniversary of Sibelius's birth. Each composition was memorable, as though the orchestra tried with its collective voice to pay tribute to that heroic country in which love of freedom transcends love of physical ease. The orchestra also proved itself in good form in the interpretation of Rachmaninoff's "Rhapsody" wherein the American pianist, Gitta Gradowa, was soloist.

The following week brought Benny Goodman, clarinetist "who can blow both hot and cold", to the staid precincts of Carnegie Hall for the concerts of December 12th and 13th. He chose Mozart's Clarinet Concerto in A major and the Debussy Rhapsody for Orchestra with Clarinet solo. Mr. Goodman, in discussing the differences between symphonic and jazz audiences, points out that "the musi-

cal person who follows symphony feels music just as much as the foot-tappers of swing. The difference is that the sensitive concert-goer doesn't move a muscle. He just gets goose-pimples. That, in essence, is all that distinguishes the two". There must have been a veritable epidemic of goose-pimples in the audiences of December 12th and 13th. The listeners by way of further showing their appreciation, applauded vociferously.

The Elgar Violin Concerto, played at the concert of December 12th, offered John Corigliano, assistant concertmaster of the orchestra, an opportunity to display his undoubted talents as soloist. The following afternoon Joseph Schuster played the Mozart-Cassado 'Cello Concerto in D major. On the evening of December 16th Barbirolli conducted a private concert for Philharmonic-Symphony League members in the Hotel Plaza before leaving for his eight-week mid-winter rest.

This reviewer was prepared to set down, with an eye to brevity, a mere item that Dimitri Mitropoulos "had a four-week engagement, beginning December 19th, as guest conductor of the New York Philharmonic Orchestra". This statement however in the light of events is far too meagre to convey just what occurred. Mitropoulos did, in fact, assume this conductorship but, more than that, he took the orchestra and audience by storm. His conducting revealed every melody line, painted breathless pianissimos, swept deafening fortissimos—in short, gave his listeners more sensations per square minute than they had had in a month of concerts preceding.

The first concert began with Beethoven's Second "Leonore" Overture, the opening chords sounding out like the crack of a whip. Mr. Mitropoulos' attention to the smallest detail of color and accent was immediately apparent, a precision that in no way nullified his savage power. Beethoven's Fourth Symphony which followed was conducted with an unusually wide scale of sonorities. The Strauss "Symphonica Domestica", under his touch, appeared a new creation, with the hymning of the love music something to make an audience wonder. This audience, in fact, never expressed enthusiasm so wildly. They applauded; they shouted; they cheered. They were still at it when reporters hurried out to announce the evening's discovery. Here is a conductor, indeed, to set concert-goers discussing, critics conjecturing, rivals trembling. Here is a conductor to watch! On the 22nd he introduced his New York audience to the Bach-Darmstadt "Three Fugues" from "The Art of Fugue", and "The Coliseum at Night" by a young American composer, Frederick Woltmann. The latter playing was in line with his earnest desire to give due prominence to American works.

On the programs of December 26th and 27th Albert Spalding was soloist, playing Sibelius's Violin Concerto in D minor. He was again guest artist in the concert of December 29th when he chose Chausson's "Poeme". The first American performance of Alexander Zemlinsky's Sinfonietta and Alfredo Casella's Suite from "La Donna Serpente" were featured. Mr. Casella, who is living in Italy, conducted, in Rome, on March, 1932, the first performance of this opera. Its plot is based on the ordeals of King Altdor who curses his wife, thereby changing her into a serpent. Filled with remorse, he is forced to perform three difficult labors in order to return her to human shape: to fight a wild bull; to overcome a monstrous giant; to kiss a horrible serpent on the mouth. Only then is his wife restored to her natural self—and he to his peace of mind. This Suite, which consists of the Overture, the Prelude to Act III, a scene and the finale from the same act, is clear, bright music, agile and fresh.

Mitropoulos' resolve to conduct several compositions of contemporary Italians is of interest. "I planned to do it", he explained, "and I will do it because I admire the Italian compositions and I love Italy like my own country. I know that

"PARADIDDLE JOE"

Johnny Morris
ACE DRUMMER MAN WITH
TONY PASTOR'S BAND
100% WOLF EQUIPPED

FAMOUS DRUMMERS HAVE USED
FRANK WOLF DRUMS AND ACCESSORIES
FOR YEARS — PROOF OF ABSOLUTE
DEPENDABILITY AND QUALITY!

FOR SOLID SENDING PLAY **FRANK WOLF**
DRUMS and ACCESSORIES — Write For Catalogue

FRANK WOLF DRUMMERS SUPPLIES, Inc.
232 West 48th Street New York, N. Y.

FAMOUS DRUMMERS USE **FRANK WOLF EQUIPMENT**

Johnny Morris
Tony Pastor
Orchestra
Tony Briglia
Casa Lama
Orchestra
Paul Richter
Larry Clinton
Orchestra
Bill Harty
Ray Noble
Orchestra
Herbert Harris
George Olson
Orchestra
Murray Frank
Enrique
Madriguera
Orchestra
Ralph Bolgers
Continental
Orchestra
Al. Broomel
Metropolitan
Opera
Fred Albright
Russian
Ballet
Johnny Hoakins
7th Regiment
Band
Herb Quigley
Andre
Kestelanez
Orchestra
Arno Lehman
Chas. Baum
Orchestra
Bob Wolf
"Hello-a-
Poppy"
Howard Smith
Diamond
Haroshee
Irwin Russo
Julie Wints
Orchestra

the invasion is the mistake of one person and not of a whole people. I know the Italians very well. They are born for art and music and not for being war conquerors."

Reading, Penna.

ANDRE POLAH made his first appearance before Reading audiences as their conductor at the opening concert of the season, December 1st, and proved himself a capable leader who knew his music thoroughly (he directed without score), who made hair-line distinctions of tempi and dynamics, and who indicated his wishes with surety and sensitivity.



ANDRE POLAH, Director
Reading Symphony Orchestra

Certainly the audience found his conducting to its liking, and showed it, applauding to the echo Weber's "Euryanthe" Overture, Brahms' Fourth Symphony, the lovely scherzo from Mendelssohn's "Midsummer Night's Dream" and Franz Liszt's Symphonic poem, "Les Preludes".

The soloist, genial Giovanni Martinelli, making the most of the informality of these concerts, sang with obvious enjoyment, arias from "Carmen" and "L'Africana" and gave generously of encores. Nor did he neglect to tear hearts with the Pagliacci lament.

The orchestra showed itself in fine form and exuberant mood and the audience, not to be behind-hand, crowded the auditorium, standing room and all. The whole affair must have been an unusually pleasing birthday celebration for Hugo Schumann, president of the Reading Symphony Orchestra Association.

So great was Mr. Polah's success that the association, without further ado, invited him to assume the permanent conductorship of the orchestra. Mr. Polah accepted the honor and is now rehearsing for his second concert.

Harrisburg

AFTER an auspicious opening of its eleventh season, October 14th, with an Arnold Shostakovich program, the Harrisburg

WILL PAY SPOT CASH
... FOR ...
SOLID GOLD FLUTE
C Low Pitch, Closed G Sharp
CHRIS B. LINSCHOTEN
34 South Main Street, Salt Lake City, Utah

DANCE ORCHESTRATIONS
BAND ARRANGEMENTS - ACCESSORIES
Lowest Prices - Hourly Service
SEND FOR FREE BULLETIN
GENERAL MUSICIANS SUPPLY CO.
182 West 42nd St. New York, N. Y.

MUSIC LIBRARIES PURCHASED
FOR IMMEDIATE CASH
Orchestral and operatic scores,
chamber music, rare and scholarly
books on music in all languages.
SEND LISTS
BROUZE BROS., 181 W. 57th St., New York City

CLARKE'S TROMBONE METHOD
PRICE \$3.50
ERNEST CLARKE
167 East 69th St., NEW YORK

DEFINITELY A SUCCESS

ARNOLD BRIEHART

Plays the clarinet permanently clear and free. Listen to his artistic performance and try this revolutionary reed on your instrument.

The only permanent REED
TONALIN

BAND MUSIC SPECIALIST
Send for New Band Bulletin Listing
All Current Hits
GEORGE F. BRIEGEL, Inc.
R & O Building, Reading, Pa., New York City

Symphony Orchestra, under George King Raudenbush, gave a concert, November 26th, which included a premiere performance of "Evangeline" by Noah Klauss. Herein were depicted the peace and simplicity of Longfellow's poem, the sturdy peasants of Grand Pre, the festive merry-making, the serenity of Acadia. The young violinist, Robert Viroval, played Mendelssohn's Violin Concerto in E minor, phrasing his melodies gracefully and bringing out the various rhythmic patterns with a sure touch.

Wolf-Ferrari's Overture to "Secret of Suzanne" (the secret is, she smokes!) gave a gay glitter to the program, and Prokofiev's "Peter and the Wolf" provided a filip of humor. Chabrier's "España" closed the program.

The Harrisburg Symphony Orchestra is maintained through the sale of subscriptions and its supporting Symphony Society of Harrisburg, of which Mr. Arthur H. Hull is president.

Pittsburgh

WITH a symphonic repertoire of the highest standard programmed, and guest artists of outstanding merit scheduled, the Pittsburgh Symphony Orchestra opened its season with a concert, November 8th, which included works of Beethoven, Rimsky-Korsakoff, Debussy and Elgar, each of which, through Frits Renner's wizardry with the baton, showed its characteristic imprint of genius.

On the evening of the 15th, the program was enriched by the performance of Tchaikovsky's Concerto No. 1, Beveridge Wester, soloist. On this all-Tchaikovsky program were also presented the Fantasy-Francesca Da Rimini, and the Fourth Symphony.

On November 22nd a young violinist of Pittsburgh, Betty Jane Atkinson, made her debut in the performance of Beethoven's Concerto, displaying brilliant technique and a warm tone. "The Incredible Flutist" by the American composer, Walter Piston was as incredible as its title led one to expect. The program closed with the tone poem of Richard Strauss, "Death and Transfiguration".

Kirsten Flagstad appeared with the orchestra on its program of December 1st, and Jascha Heifetz on December 8th.

Philadelphia

LEOPOLD STOKOWSKI'S personal birthday greeting to Sibelius was his conducting of that composer's Seventh Symphony at the concerts of December 8th and 7th. It was Mr. Stokowski who directed the world premiere of this symphony in Philadelphia on April 3, 1926.

The first playing of an "unplayable" violin concerto was another event of importance on this program. When Arnold Schönberg finished his Violin Concerto September 23, 1936, he told a questioner jokingly that he could wait to hear it until some violinist could grow a longer little finger and a fourth finger especially adapted to stopping a string at the point where three other fingers were in use. As a matter of fact, the composer had to wait four years for a first hearing of his work. Louis Krasner, who played it, did not grow longer or thinner fingers on his left hand but he did labor assiduously to conquer the many difficulties of the work.

With "Tristan and Isolde" Mr. Stokowski took leave of Philadelphia audiences for yet another year.

Eugene Ormandy returned for the concerts of December 13th, 14th and 16th. Paul Robeson, baritone, who became famous for his portrayal of "Emperor Jones", sang with satisfying authenticity excerpts from the Gruenberg Opera and two arias from "Boris Godunoff" by Musorgsky: "Farewell, my Son" and "Varlaam's Ballad". His residence of several years in Russia made possible his convincing treatment of this death song of Boris, and the ballad of the monk. The orchestral numbers were Richard Strauss's tone poem, "Don Juan", and Brahms' Symphony No. 2.

Audiences left the Christmas concerts, December 20th and 21st, with the echo of voices chanting in their ears:

"Oh, then love ye one another:
Welcome all the race of man!"

from the mighty last movement of Beethoven's Ninth, with soloists Frances Greer, soprano; Elsie MacFarlane, contralto; Mario Berini, tenor; Robert Gay, baritone; members of the Choral Art Society and the Philadelphia Conservatory Chorus. Mr. Ormandy also conducted Handel's "Pastoral Symphony" from the "Messiah", a composition tranquil and seraphic. "La Divina Foresta", a setting of verses of Dante, by Rosario Scalero, was given its premiere in honor of that composer's seventieth birthday. Bach's Prelude and Fugue in F minor rounded out a notable program.

For his all-Russian program given December 27th and 28th, Eugene Ormandy chose compositions by Liadov and Tchaikovsky, Gliere and Stravinsky. The Fifth Symphony in E minor by Tchaikovsky followed the intermission.

When the concerts at Robin Hood Dell were "rained out" last summer, it was feared the 11-year-old series would have to be abandoned. But the various unexpected sources of income have been uncovered to wipe out the \$10,000 deficit, the Board is glad to announce that the popular out-of-door season of concerts will be presented next summer as per schedule.

New Jersey

MR. RUSSELL B. KLINGMAN, musician and manufacturer, of Orange, New Jersey, has often enjoyed playing Schumann's Concerto for 'Cello. Finally it occurred to him to transcribe it for cello, orchestra and women's chorus. This arrangement was a feature of the concerts of the New Jersey Symphony Orchestra, December 2nd and 3rd. Mr. Klingman himself playing the cello part. On the same program Joseph Szigeti of the flawless bow played the Beethoven Violin Concerto. The concerts were given respectively in Orange and in Montclair.

At the second concert of the Trenton Symphony Orchestra season, December 10th, Rosina and Josef Lhevinne played Mozart's Concerto in E flat for two pianos. Guglielmo Sabatini was the conductor.

Long Island

THE Long Island Symphony Orchestra, under J. Cecil Prouty, gave its first concert of the season December 4th at Flushing, Long Island, with Russell Hanson, trumpet player, the soloist.

White Plains

"FINLANDIA" was the composition chosen in honor of the seventy-fifth birthday of Sibelius, by the Westchester Symphony Orchestra in its concert of December 6th, at the Westchester County Center, White Plains, N. Y. On the same program Henry Cowell, composer-pianist, was heard in the American premiere of his four "Irish Tales" for piano and orchestra. Louis Green was the conductor.

Bridgeport, Conn.

THE first three concerts at Bridgeport's new Klein Memorial Auditorium by the WPA Symphony Orchestra, with Frank Foti conducting, met with enthusiastic response from the music lovers in Connecticut. On November 20th, the first concert in a series of 12 was presented, with Albert Spalding guest artist. At the second, a chorus of 140 mixed voices, directed by Frank Kasschau, appeared with the orchestra. At the third concert, held on December 18th, Grace Castagnetta, young American concert-pianist, was the soloist in Rachmaninoff's Concerto No. 2 in G minor. Other numbers on the program were:

Symphony in D major, No. 104.....Haydn
Pastoral Symphony from "The Messiah",
Handel
Suite from "Facade".....Walton
Rosenkavaller Waltzes.....Richard Strauss

These concerts are being sponsored by the City of Bridgeport and the Choral Symphony Society of Fairfield County. The orchestra, comprised of musicians from towns and cities throughout the State, has already gained a reputation as one of the Nation's outstanding symphonic groups.

Dr. Joseph Hoffmann, eminent pianist; Helen Traubel, Metropolitan singer; Helen Teschner Tas, violinist, and other celebrities will appear as guest artists with the orchestra during the season.

Washington

ROYALTY gave ear to the concert of December 15th by the National Symphony Orchestra, when Princess Juliana of The Netherlands, as guest of Mrs. Eleanor Roosevelt, heard her fellow-countryman, Hans Kindler, conduct works of Sibelius and Bach. "Stars", by Mary Howe, Washington composer, was given its premiere performance on the same program. Joseph Szigeti, Hungarian violinist, interpreted with characteristic finesse the Tartini Concerto in D minor and the Beethoven Concerto in D major.

Baltimore

HAYDN'S "Christmas" Symphony was played by the Baltimore Symphony Orchestra December 9th in the opening concert of its twenty-sixth season. Six more concerts have been scheduled. The orchestra's conductor is Howard Barlow; its director, Frederick R. Huber.

Buffalo

THE Buffalo Philharmonic Orchestra, under Franco Aurori, gave a first Buffalo reading of "An Outdoor Overture" by Aaron Copland, in its regular subscription concert, December 5th. Lily Dymont, German pianist, was soloist.

Rochester

OUR flying conductor, José Iturbi (he has a pilot's license and 800 hours of

He Got His Start from a MUSIC DEALER!



TOM'S in big-time today. Not so long ago he was a twelve-year-old kid buying a mouth organ in a music store. The man behind the counter interested him in a clarinet... even put him in touch with a good teacher. They say Tom makes \$15,000 a year now, but when he comes back home he makes a bee-line for that little store just off Main Street... to shake hands with his friend, the Music Dealer!

Your Dealer Will Be Glad to Arrange a Bundy Free Trial

For musical accessories, supplies, and instruments, patronize your local Bundy Dealer. He's reliable. This week ask him about the new Bundy Band Instruments... priced no higher than other first-line instruments. Bundys are tested and guaranteed by Selmer, assuring you of the utmost in professional performance and construction.



THE NEW BUNDY FLUTE

Made at Selmer American Headquarters in Elkhart under the supervision of Philippe Marcil, eminent flutemaker. Built on Selmer flute mandrels to give you the finely tempered Selmer scale. Beautiful tone quality... modern, simplified mechanism. \$110 with Morocco case. Bundy piccolo at \$75.



BUNDY

FREE Descriptive Folder and Complete Information On Bundy Instruments. Send postcard or letter mentioning which instruments you play to SELMER, Elkhart, Indiana, Dept. 1153

flying time to his credit in the past year and a half), is presenting concerts as far south as Charleston, S. C., in his winter tour with the Rochester orchestra. Soloists in the home city later will be Alexander Kipnis and Julius Huehn, baritones, and Amparo Iturbi, pianist, the latter, sister of José.

Schenectady

IT was hard to find a flaw in Mozart's Concerto in E flat major, for two pianos and orchestra, as it was played by Marion Van Vorst Reynolds and Joseph Derrick with the Schenectady Symphony Orchestra, November 12th. The soloists showed such complete mastery of their instruments that even Mozart, the impeccable, must have approved. The orchestra, ably directed by Anthony Stefani and composed of the "standbys of Local 85", well-known musicians of the city, focused interest upon itself far more than could any imported group. The audience heard it enthusiastically through the lively Concerto Grosso in D minor for Strings by Sammartini (which featured a concertino for first violin, second violin and cello, respectively, played by Thomas de Stefano,

V. J. Catricala and Arthur Catricala, through the "Rumanian Fantasy" by Velska, a composition of contrasting moods, and Laszlo's improvisations on Stephen Foster's "Oh, Susannah", the latter amusing variations on the theme as they might have been constructed by Bach, Mozart, Schubert, Brahms, Liszt, Debussy and Gershwin. Rossini's Overture to "William Tell" closed the program.

Detroit

THE Detroit Symphony Orchestra was fortunate in having as guest conductor December 12th and 13th the famous Finn, Tauno Hannikainen, who has been excused by his government from civilian guard while on his present visit to America. Hannikainen has appeared as guest conductor in Stockholm, Berlin, Leipzig, Warsaw and Riga. The war forced him to cancel appearances in London, Paris and Warsaw. Gregor Platigorsky, who was solo cellist in the same two-concerts, has made some 104 appearances as soloist with American orchestras. Born in Russia, he was on the way to a brilliant career when the revolution forced him to flee. He went to Berlin and, quite alone

and unrecognized, entered a competition for the position of cellist in the Berlin Philharmonic, and came out winner. Thus his start to international fame.

Tauno Hannikainen made his farewell appearance as guest conductor of the Detroit Symphony Orchestra, when, on December 19th, he led it through a program in which were played typical works of Handel, Sibelius, Richard Strauss and Cesar Franck.

The Fisk Singers, who make music as if they were the original discoverers of harmony and rhythm, sang at the concert of December 21st a group of spirituals and more conventional works. The timbre and quality of their voices individually and the perfection of their ensemble is cause for constant wonder. On the same evening's program, the orchestral selections were Haydn's Symphony in E flat major, Coleridge-Taylor's "Bamboula" and the "Nutcracker Suite" of Tchaikovsky.

Cleveland

UNHEARD in Cleveland for ten years, Mendelssohn's "Italian" Symphony was performed there December 5th and 7th by the Cleveland Orchestra under the direction of Artur Rodzinski. On the same evenings Bela Bartok, a distinguished composer and pianist, played his Concerto for Pianoforte, No. 2. At the concerts of December 12th and 14th Alban Berg's Violin Concerto was given its Cleveland premiere. While that composer was working on the score word came to him of the death, after much pain and suffering, of a dear friend, the 18-year-old daughter of Gustav Mahler's widow. This composition inscribed as it was "to the memory of an angel", served as Alban Berg's requiem, for he became ill while completing the instrumentation and died the same year, 1935.

At these concerts, too, the Second Symphony in D major of Sibelius was played, in honor of the Finnish composer's birthday.

The tenth pair of concerts, December 19th and 21st, held the unforgettable playing by Jascha Heifetz of Beethoven's Violin Concerto in D major. The program closed with that modern masterpiece which Dr. Rodzinski and the Cleveland Orchestra have made so wholly their own: the delightful First Symphony of Dmitri Shostakovich.

It is a brave conductor who schedules a premiere performance on the day after Christmas, but, judging by the response, Artur Rodzinski gauged his audience rightly when he programmed Roy Harris's Folk-Song Symphony for the concert of December 26th. This symphony is in seven movements, five of which bear the titles: "Welcome Party", "Western Cowboy", "Mountaineer Love Song", "Negro Fantasy" and "Final".

There are two interludes which are called "Dance Tunes for Strings and Percussion" and "Dance Tunes for Full Orchestra". As one might conclude from the title, all the movements of the work are based on American folk tunes, one of the first attempts to weld this genre into symphonic structure. It was little short of amazing to hear the simple themes become sublimated into vast harmonic concepts and yet retain the earthiness essential to their nature.

This composition was also programmed for December 28th and 29th.

The members of the Cleveland Orchestra have formed the Cleveland Orchestra Pension Institute to provide a suitable form of retirement for members who have spent a number of years in its service. Such pension plans are already in operation in the orchestras of New York, Philadelphia, Chicago and other cities. The funds in this case will be raised by weekly dues from the members themselves and

HOW FAMOUS DRUMMERS SET UP THEIR OUTFITS

EDDIE SHEA

Kay Kyser's "Kollege" Drummer

Does it like this

• Kay Kyser and Eddie Shea with his Ludwig & Ludwig Drums.



FREE



Eddie Shea is proud of his Ludwig & Ludwig Outfit. Write for the free folder which explains his unique arrangement and his reasons for placing each instrument as he does.

FROM Cleveland, Ohio, came Eddie Shea to Kay Kyser's "Kollege of Musical Knowledge," one of the most popular big-time shows on the air. On the magic carpet of American opportunity, he and his Ludwig & Ludwig drums swirl to the very peak of success in professional music.

On the Records • In the Movies

Eddie is a thorough musician. The effects he achieves at his Ludwig & Ludwig drums are modern, unique. His job with Kay Kyser calls for the widest versatility in dance, theater, radio, recording and movie techniques. He never misses.

One of the favorites in the Kyser album of recordings is "Sunrise in Siam" which features Eddie Shea at the drums. "That's Right, You're Wrong" and "You'll Find Out" are their two latest Hollywood releases.

Eddie Is a Big-Time Ludwig-er

In all of his work, Eddie Shea uses Ludwig & Ludwig equipment exclusively. He frankly admits that the persistent use of these instruments has had a great deal to do with his success and he enthusiastically acclaims Ludwig & Ludwig "the drum standard of the world."

Explains His Set-Up In a Folder We Want to Send You Free

What size drums does Eddie prefer? What advantages did he discover in his new selections? How did a smaller bass drum shorten his reach? What size tomtoms does he use and how does he arrange them? Does he muffle his snare drum, and when, and how? And about his cymbals, there is a world of valuable information in young Eddie's revelations. He himself tells his own vivid story in an informative folder we want to send you free. Every aspiring drummer, young or old, will want to study these secrets of Eddie's success.

And all of this invaluable information is free to you for the asking; there is no obligation, no charge, no strings attached. Step into your regular music store and ask for your free copy now of this informative release by Eddie Shea. Or if it is more convenient, write today, but do this at once, before the edition is exhausted.

Ludwig & Ludwig, Inc.

1611-23 N. Wolcott Ave.

Dept. 101

Chicago, Illinois

through concerts given for this purpose. The first of such Pension Fund concerts will be given January 17th when Artur Rodzinski will conduct a program with Severin Eisenberger, Josef Fuchs and Leonard Rose as soloists.

Cincinnati

FANTASY FOR MECHANICAL ORGAN, composed by Mozart in 1791 (the last year of his life) at the behest of Count Josef Deym, owner of the Mueller waxworks, and arranged for orchestra by Dr. Eric Werner of Cincinnati, was given its American premiere performance at the concerts of the Cincinnati Symphony Orchestra, November 29th and 30th. Though some musicologists have voiced their regret that Mozart should have "wasted his genius and his labor upon compositions for a toy clock", the biographer, Jahn, takes a broader view: "We may rather remark how like a true artist he set himself to perform the task before him, and produced a work which, within its given conditions, forms a great and harmonious whole".

In its concerts of December 6th, 7th and 8th, the orchestra gave first place to

the Ballet Russe de Monte Carlo, but in the concerts of December 13th and 14th, Wagner, Noelte, Liszt and D'Indy held sway respectively in "Tannhäuser" excerpts, Suite for Wind Instruments, Concerto in E flat for Piano and Orchestra and Symphony on a French Mountain Song for Piano and Orchestra. In the latter two compositions E. Robert Schmits was soloist. Eugene Goossens conducted.

Marion, Ohio

MARION receives our congratulations as the possessor of a symphonic orchestra with a full schedule of concerts and programs of high standard. Mr. Abram Ruvinsky is the conductor of the Marion Civic Orchestra, in its seventh season.

At the concert of November 25th, crowds turned out, in spite of rain and sleet, to hear a program which opened with Schubert's "Unfinished" and wandered through the colorful corridors of Debussy and Gottschalk to a perfect conclusion in the finale of Wagner's "Die Meistersinger". The guest artist, Paulina Ruvinska, played Tchaikovsky's "Piano Concerto in B flat minor" meeting its strenuous technical demands brilliantly.

Toledo

THE concert of December 13th opened the special children's series given by the Toledo Symphony Orchestra Friday mornings. George King Raudenbush is the conductor.

Evansville, Ind.

THE Evansville Philharmonic Orchestra included the "Oberon" Overture in its concert of November 26th. Carl Maria von Weber was a dying man when this was first given, at Covent Garden, London, in 1826. Afterward he wrote, "The emotion produced by such a triumph is more than I can describe. . . . When I entered the orchestra, the house, crammed to the roof, burst into a frenzy of applause. Hats and handkerchiefs were waved in the air. The overture had to be executed twice, as had also several pieces in the opera itself. At the end of the representation, I was called on the stage by the enthusiastic acclamations of the public; an honor which no composer had ever before obtained in England."

The second excellent choice of the evening was Beethoven's Concerto No. 1 in

C major, Op. 15. Louise Bernat, pianist, was soloist, the conductor, Gaylord H. Browne.

Chicago

A DEEPLY satisfying performance of Handel's Concerto Grosso for String Orchestra, in B flat major, was given when the New York Philharmonic-Symphony Orchestra played at Orchestra Hall, November 22nd. Still, as one Chicago critic put it, "there's no acoustics like home", and music audiences of that city awaited impatiently the return of their own orchestra, on November 28th. At this concert, Georg Schumann's "Liebesfruehling" made "Spring and joy plausible despite Winter and war." Then came Beethoven's Fourth, feather-deft in its passion, profound in its simplicity. Chopin's Funeral March caught the mood of grief, and "Schwanda the Bagpiper" that of gaiety.

Josef Hofmann gave a performance of Beethoven's Fifth Concerto, December 5th, that was as invigorating as a dip in a lake at sunrise. Magnificent in conception and brimming with poetry, it communicated the true spirit of Beethoven. The same program included Eric De Lamarter's "Fable of the Hapless Folk-Tune", a series of folk tune fragments, wistful and litesome, among them the Irish "Shule Agra" for muted trumpet, and the Russian "Shadow and Seagull" for bassoon with singing cello.

Fritz Kreisler appeared with the Chicago Symphony Orchestra under the direction of Hans Lange at the concerts of December 12th and 13th, when works by Gassmann, Bruch, Delli, Rimsky-Korsakoff and Tchaikovsky were performed.

Kansas City

THE second soloist with the Kansas City Philharmonic Orchestra season was Samuel Thaviv, young associate conductor and concertmaster of the Kansas City Philharmonic. Playing the Beethoven "Concerto for Violin and Orchestra", he scored a very decided and merited success. The program in entirety follows:

- Overture, "Magic Flute"Mozart
- Concerto for Violin and OrchestraBeethoven
- Incidental Music to "A Midsummer Night's Dream"Mendelssohn
- Overture on Jewish ThemesProkofiev
- "Classical" SymphonyProkofiev
- Excerpts from "Tristan and Isolde"Wagner

The audience was quick to grasp the mordant and perverse wit of the Prokofiev symphony. This year Mr. Krueger inserted portions of the second act of "Tristan" between the prelude to the first act and the finale to the third, an innovation which met with great favor on the part of the audience. Clad Thompson, critic of the *Kansas City Star*, called this "Undoubtedly the most impassioned playing of music that has been heard in Kansas City".

Minneapolis

THE concert given by the Minneapolis Symphony Orchestra November 29th will linger in the memories of those who heard it long after the program notes have been relegated to waste-baskets and members of the orchestra have become engrossed in other scores. The Bach Toccata No. 1 which opened it was conducted with that tremendous emotional drive which characterizes the director, Dimitri Mitropoulos. The audience immediately responded to its vast sweep. Mahler's "Songs of a Wayfarer", a series based on the life-long effect of two blue eyes, was sung by John Charles Thomas, with due regard for the heartick humors of a man in love. Next came the composition, "Adagio for Strings" by the American composer, Samuel Barber, consisting of a single lyric subject given out by the first violins and taken up by the violas in the manner of a canon. The theme appeared in the other voices and eventually rose in the high strings to a fortissimo culmination. Verdi's "Eri Tu" from "The Masked Ball" provided the sinister note, and the Symphony No. 1 by Sibelius, turbulent and stark, was a fitting close.

The seventy-fifth birthday of this great Finnish composer was honored also in the concert of December 8th in the playing of his "En Saga". In direct contrast to this work was the suave Concerto in F, for Piano and Orchestra, by Gershwin, the solo part played by Ramona Gerhard. Wagner's Prelude to "Die Meistersinger" closed the program.

America may well be proud of her Rose Bampton, Metropolitan Opera star, for her entire training has been acquired in the United States. Appearing as guest artist with the Minneapolis Symphony Orchestra, December 13th, she sang two arias from "Aida" and songs by Bachelet and Richard Strauss. The latter composer was

represented on the program also by his "Symphonia Domestica", a composition which has received scant praise from critics, who insist it is labored and uninspired. A well-formulated work it certainly is, in any case, and Mr. Mitropoulos' conducting made it a vivid pictorialization of the vicissitudes of family life.

During the four weeks Dimitri Mitropoulos was in New York conducting the Philharmonic-Symphony Orchestra, the guest conductors of the Minneapolis Symphony Orchestra were: Igor Stravinsky, December 20th; Bruno Walter, January 3rd; Edwin McArthur, with Kirsten Flagstad as soloist, January 10th and 11th. Mr. Mitropoulos will return to Minneapolis for the concert of January 17th.

Saint Paul

SAINT PAUL'S 1940 "Pop Concert" Show, now in its fourth year, has a record, for its last summer's season, of which it may be justly proud. The proceeds, which were considerable, were divided, one-third going to the City of St. Paul, one-third to Local 30 of the A. F. of M., and one-third, equally divided, to the Opera Association and the Skaters' Club. The Union minimum in this local is \$8.00 per man. The salaries given in the past three years were:

1938	\$8.82 per man, per concert
1939	9.56 per man, per concert
1940	10.77 per man, per concert

The symphony orchestra consists of from 60 to 70 men. Local 30 is to be congratulated in putting these men to work during the summer months.

Duluth

WE are indebted to Mr. Nathan Cohen, music critic of the *Duluth Herald and News Tribune*, for the following interesting summary of the history of the Duluth Symphony Orchestra:

"Now in its eighth season, the Duluth Symphony Orchestra has one of the most remarkable histories of any in the country. It was born out of the depression, after the men in the theatre pits had been swept out of their jobs by talking pictures. Out of work, some of them on relief, others in such stop-gap jobs as digging ditches, peddling bills and selling gadgets, the men met one cold wintry night to fiddle for the fun of it.

"It was in an old stable, owned by Alphin Flaaten, a cellist, that the first rehearsal was held. Each musician brought a piece of cordwood along, as well as his instrument, so that the old fireplace in the makeshift rehearsal hall could be kept blazing during practice hours. That first night, the wood supply gave out, but the men continued to play their Tchaikovsky, Schubert and Mendelssohn, wearing overcoats to keep warm. On that evening, Walter Lange, then president of the Duluth local of the American Federation of Musicians, was conductor, and it was his guidance which carried the musicians through the first days of Bach-Beethoven-and-Brahms-in-a-barn.

"Later in the season, the musicians moved their rehearsal hall to a paint shop, and finally persuaded a hotel manager to allow them the use of the ballroom, so that they could rehearse in comfort.

"When Director Lange had led them through sufficient months of rehearsals so that the men felt they were ready for a concert, a committee headed by several Duluth businessmen and Roy H. Flaaten, secretary of the Duluth local, went to Minneapolis where they met Paul Lemay, assistant conductor of the Minneapolis Symphony Orchestra, and asked him to come north to direct the first concert. He came and was amazed at the determination shown by the musicians, some of whom traveled 50 miles each way to attend a rehearsal. About 20 came from Superior, Wisconsin. There were housewives, store clerks, doctors and teachers interspersed with the professionals. But the music they played was performed amazingly well, and they sold Mr. Lemay on the idea of becoming their permanent conductor.

"Today, the Duluth Orchestra is financed 50 per cent by subscriptions from Duluthians and 50 per cent by the box office. Six evening concerts are given, plus a quota of Sunday afternoon pop concerts, school programs and several out-of-town dates. The soloists this season include Josef Hofmann, pianist; Lawrence Tibbett, baritone, and Dorothy Maynor, soprano. Such soloists of the past as Flagstad, Elman, Helfetz, Millstein, Anderson, Martini, Serkin, Spalding, Bampton, Swarthout and Jepon, have been amazed at the high quality of symphonic music played by the Duluthians.

"On December 15th, the orchestra, with its chorus of 300 voices and four distinguished soloists presented Handel's 'Messiah', before a capacity audience. The soloists, Meta Westlake, of New York, soprano; Ada Belle Files, of Chicago, con-

NEW BUESCHER SAXOPHONES

A SENSATIONAL HIT!



IN INDIANAPOLIS

"Just sold my last new Buescher Alto Saxophone. Ready for more if you can ship at once. Sold the first Sax the same day it arrived."

Lorenz Music Co., Indianapolis, Ind.



THIS fall a new Buescher Alto Saxophone, Model 140, and Tenor, Model 155, were introduced. The acceptance has been tremendous. Letters like those at the left are coming from everywhere. Frankly, we're snowed under with rush orders. Since only the most skilled of Buescher workmen are allowed to work on these instruments, we cannot rush them through too fast.



IN DETROIT

"We are badly in need of new Buescher Alto and Tenor Saxes. Wire us about how soon you can complete our order."

Grinnell Bros., Detroit, Michigan.

These superb new instruments bring the exclusive advantages of past Buescher models, plus many distinct advancements. These are Buescher's finest creations... the height of Saxophone perfection. Have you seen them... tried them? Do it today. Learn why these new Bueschers are making such a tremendous hit everywhere.



IN NEW YORK

"We certainly must receive some new Buescher Saxophones to fill orders we have. When can we expect another shipment?"

New York Band Instrument Company.

SEND CARD FOR FREE TRIAL INFORMATION!

Regardless of whether or not you're thinking of buying now we want every serious saxophonist to see and personally try these new Bueschers. Write us for details of our free trial plan.

Buescher Band Instrument Co., Dept. 120, Elkhart, Ind.


MADE BY MASTERS *BUESCHER* **PLAYED BY ARTISTS**

Chuc-Jone

NEW YORK BRANCH:
17 West 51st St.
Full Line
BOEHM FLUTES and PICCOLOS
Expert Repairing
Tel. WI 2-3962

WM. S. HAYNES CO.
Makers of HIGH GRADE
Boehm Flutes and Piccolos
108 Massachusetts Ave.
BOSTON, MASS.

These marks identify genuine Haynes products



EST. 1888

tralto; Edwin Kemp, tenor, also of Chicago, and Ben Henry Smith, basso, of Minneapolis, wove their parts with rare beauty into the texture of this noble oratorio.

"At the concert of January 17th, Mr. Lemay has programmed a series of concertos to be performed by principals of the orchestra. These include the Sibelius Violin Concerto, the Saint-Saens Cello Concerto, the Ravel Introduction and Allegro for Harp, with soloists respectively Mrs. Valborg Finkelson, Ernest Wassing and Miss Brandon Young. William Bergsma, young American composer of the Eastman School of Music, will direct a performance of his Paul Bunyan Suite. "There exists a warm and cooperative

feeling between the symphony association and the Duluth local, as evidence the fact that conductor Paul Lemay was elected a director of the musicians' association at its December meeting."

Lincoln, Nebraska

ON January 13th, the Lincoln Symphony Orchestra gave the third concert of its season. Anatol Kaminsky, violinist, was guest soloist; the conductor, Reginald Stewart.

Since its founding in 1927, the orchestra has grown from a little symphony of 25 pieces to a highly trained organization of 70 members, giving five concerts in its regular series and two children's concerts. Florence Gardner is the business manager; Luther G. Andrews, personnel director.

Sioux City

A CONCERT of "atmosphere" was given November 18th by the Sioux City Symphony Orchestra, Leo Kucinaki, conductor. First, Mendelssohn's "Scotch" Symphony was played. Mendelssohn really did go to Scotland to hear the Scottish pipers play their national dances and to gain material for this work, which accounts in some measure for the skill with which he introduced pertinent material. Next on the program, Anatol Kaminsky played the Concerto in A minor for Violin and Orchestra, by Glazounoff, and the "Havanese" for Violin and Orchestra, by Saint-Saëns, the former replete with opportunities for technical display, the latter, with "elegant lines, harmonious colors and beautiful chord effects."

The Satirical Dance from "The Bolt" by Dimitri Shostakovich, prohibited by a Russia that will not be satirized, was given with all its weird tonal effects. Following was Cailliet's variations on "Pop Goes the Weasel!", a la fugue, a la Jerusalem, and a la jazz.

Rossini's Overture to "Semiramide", brilliant and vivid, closed the program.

Denver

AT the concert of the Denver Symphony Orchestra, Denver, Colorado, on December 10th, Antonia Brico substituted for Georges Enesco, the regular conductor of the orchestra.

Houston

WALTER FAUST, in his early twenties, and Elizabeth Jones, 14 years old, were soloists with the Houston Symphony Orchestra at the concert on November 19th, playing the two-part piano passages in Saint-Saëns' "Carnival of the Animals".

On November 25th, when Drusilla Huffmaster played the Tchaikovsky Piano Concerto in B flat with the Houston Symphony Orchestra, music lovers in that city



ERNST HOFFMANN, Conductor
Houston Symphony Orchestra

revelled in home-grown (if Eastern-trained) talent. For, in a composition replete with possibilities for brilliant display, Miss Huffmaster did not neglect a single one, from the breath-taking octave sequences to the tenuous arabesques. The orchestra conducted by Ernst Hoffmann showed a sure instinct for balance.

Dallas

A PIANIST of student age, Marion Roberts played, with mature interpretative ability, the Rachmaninoff Concerto No. 2, at the concerts, December 1st and 2nd, given by the Dallas Symphony Orchestra, Jacques Singer conducting. Mr. Singer gratified his listeners in his directing of Stravinsky's "Firebird Suite" and the Tchaikovsky Symphony No. 6.

The program of December 15th presented works of Brahms (Symphony No. 1), Chopin, Vardell, Schumann and Bach.

San Francisco

THE opening concert of the 1940-1941 season of the San Francisco Symphony Orchestra included Sibelius' Symphony No. 5 in honor of the composer's seventy-fifth birthday. Von Weber's Jubilee Overture and Brahms' Symphony No. 2 completed the program. Twelve pairs of concerts will be given during the season, with nine American composers represented: Harris, Barber, Schuman, Copland, Tringham, Toch, MacDonald, Bloch and Jones.

Seattle

ALL in the space of the first nine days of December, the Seattle Symphony Orchestra, conducted by Dr. Nikolai Sokoloff, gave a school concert, a popular program, a radio broadcast and a subscription concert. Soloist in the latter event was Maurice Eisenberg, cellist, who in the Pablo Casals' tradition, played the Concerto in D major by Haydn and the Theme and Variations for Violoncello, by Roellmann. He gave added proof that the 'cello, when essayed by a sensitive and imaginative musician, is limited neither in tone color nor in dynamics.

The Ballet Russe de Monte Carlo invaded symphonic precincts at the concerts of January 17th and 18th, with new dances of piquant flavor: "The New Yorker" and "Vienna—1814" and revivals of Tchaikovsky's "The Nutcracker" and "Poker Game".

Messiah Performance

THE Oratorio Society of New York, with an orchestra of 60 members, gave its annual Christmastide performance (a most brilliant and happy one) of Handel's "Messiah" December 21st at Carnegie Hall. The soloists were Harriet Henders of the Metropolitan, Jean Watson, William Hain and Arthur Kent, also of the Metropolitan. Albert Stoessel was the conductor.

What, No Lights?

LEOPOLD STOKOWSKI made his only appearance in New York (saving a la silhouette in "Fantasia") at the concert of the Philadelphia Orchestra on December 3rd. Even in this performance, he was to be seen only as a dark shape hovering over a shadowy orchestra, for he had decreed that this audience should listen to his concert with lights dimmed. The initial effect was to lull the sense of sight and quicken that of hearing. If one missed in the long run the visual stimulus, one recognized that the device served temporarily to bring new magic to Brahms-Haydn Variations, and new nobility to the Funeral March from "Götterdämmerung". As for Dmitri Shostakovich's Sixth Symphony, given its first hearing in New York, Stokowski did all that could be done for it, even to concealing, at least partially, its puerility. The audience stayed to applaud lustily, if not the final composition itself, an exhibition of ingenious conducting.

Paul Robeson was the singing-actor par excellence at the Philadelphia Orchestra's concert of December 17th under Eugene Ormandy, when, preceded by savage orchestral commentary, he delivered in finest operatic style, an excerpt from Gruenberg's "Emperor Jones", driving every word of text and note of song home. Mr. Ormandy also conducted Richard Strauss's "Don Juan" and Beethoven's "Eroica".

It was the consensus of opinion, among New York critics, and concert-goers, that Mr. Ormandy's seating arrangement and lighting effects were on the whole conducive to fuller appreciation of the music than were those of Mr. Stokowski.

London

OUR London correspondent tells us that the "Society for Cultural Relations between the Peoples of Great Britain and the U. S. S. R." broke the silence of London's musical blackout with an all-Russian concert given under that group's auspices by the London Philharmonic Orchestra, Alan Bush conducting. In a world of paradoxes this does not strike us—as it might once have struck us—as "curiouser and curiouser". We are only glad that Londoners can still give credit where credit is due, can enjoy their Miaskovsky, their Tchaikovsky, their Glinka (even if the latter's "A Life for a Czar" is programmed in its Soviet version of "Ivan Susanin") with all the gusto of music lovers for music's sake.

JAN KUBELIK

Jan Kubelik, the great Czech violinist who set five continents afire with his playing, died in Prague, December 5th, at the age of 60. He leaves, among other children, a son, Rafael, who is well-known in Europe as a conductor of orchestras and as a composer.

WHEN YOU GO "BACH" YOU GO FORWARD



GLENN MILLER AND HIS BRASS SECTION 100%BACH

Trombones: GLENN MILLER, FRANK D'ANNOLFO, PAUL TANNER, JAMES PRIDDY
Trumpets: R. D. McMICKLE, JOHN BEST, RAY ANTHONY, BILL MAY

In that select coterie of great players holding the most coveted engagements, Bach brasses have been accepted as the finest aids for turning out a flawless performance. Bach brasses respond to the slightest breath and are a definite aid to endurance. They produce a strikingly beautiful tone of great carrying power, and because of their unfailing response in all registers and on all notes, they enable the performer to meet every technical challenge with utmost confidence.

See your dealer or drop us a penny postcard asking for the new 1941 Bach catalog. Please mention which instrument you play and we will send literature of special interest to you.

VINCENT BACH CORPORATION

623 EAST 216th STREET

NEW YORK, N. Y.

Mozart Debut

A LITTLE-KNOWN symphony by Mozart, written when that composer was 12 years old and probably never before performed, was played by the Westminster Choir College Orchestra, under Sandor Salgo, at its concert December 12th. Another "premiere" performance of a Mozart composition was given January 5th when "Cello Concerto in D major" was played by the New York City Symphony Orchestra conducted by Otto Klemperer, with Emanuel Feuermann, soloist. The explanation of this "first performance" is that the concerto was only recently arranged for 'cello and orchestra, from movements of two Mozart works, through the collaboration of Mr. Feuermann and the contemporary Hungarian composer, conductor and pianist, Georg Szell. The first and third movements are from Mozart's Flute Concerto in D major, while the second is from a slow movement for strings in the Divertimento in D major.

News Nuggets

FOUR PICTURES FOR ORCHESTRA", by Erno Balogh, was given its premiere performance by the New York University Orchestra on December 16th. . . . A new magazine, "Canadian Music", which has recently started publication, contains eight pages of music news from Montreal, Ottawa, Toronto, Winnipeg, Vancouver and Victoria. . . . The New York Philharmonic-Symphony and Chicago Symphony orchestras swapped second harpists when they played in each other's cities recently. The young ladies were not taken on tour, since few works in the standard repertoire call for second harp.

TRUMPET PLAYERS

How Great is Your ENDURANCE?

YOU may have a brilliant technique—know your fingering and music perfectly—but without strong ENDURANCE you'll never be a great player. There's no need to handicap your playing. You can easily learn to build up a powerful endurance by the same methods taught to scores of outstanding trumpeters by HAYDEN SHEPARD, famous instructor and player. His complete methods and exercises are all in his new book on ENDURANCE and TONGUING. You can't afford to be without this valuable book. Order one today. You'll be amazed at the ease with which you can develop an enviable ENDURANCE.

SEND ONLY \$1.50 FOR YOUR COPY TO
HAYDEN SHEPARD
112 WEST 40th ST. NEW YORK, N. Y.

READ HAYDEN SHEPARD'S ARTICLE ON PAGE 22

SWING PIANO! HOME STUDY DOES IT

Learn to play popular tunes with a real pulsating Swing Rhythm—with professional bass and breaks. Axel Christensen's New Instruction Book with clear, concise directions for Home Study together with his monthly Bulletin of original breaks for "building up" current song hits, makes everything easy for you. Price is very low. SPECIAL OFFER TO TEACHERS. POSTAL BRINGS FREE FOLDER.

AXEL CHRISTENSEN Studios
754 Kimball Hall, Chicago, Ill.

HERE, THERE AND EVERYWHERE

Stamford Local Celebrates

STAMFORD, Conn., Local 626, held its annual dinner dance at Leighton's Half-Way House, Noroton, Conn., on Monday evening, December 2nd, 1940. Practically every one of the 120 members was present. These, together with their wives and guests, made up a party of nearly 300.

Music during the dinner was furnished by a concert orchestra under the direction of Peter Viggiano. At the close of the banquet President Rodney Bartlett introduced the following guests who responded briefly with appropriate remarks: George T. Barrett, First Selectman of Stamford; C. V. Mellilo, President of Danbury Local 87; President Jack Rosenberg, Secretary William Feinberg and Treasurer Harry Suber of Local 802, New York, N. Y.; President Frank Field, Vice-President William Van Castleburg and Secretary William Fiedler of South Norwalk Local 52; Rocco Mender, President, and Rocco Ruggiero, Business Agent of Local 275, Port Chester, N. Y.; Ralph Foster, President of Local 235, White Plains, N. Y.; Samuel Davey, President, and John McClure, Business Agent of Local 63, Bridgeport, Conn.; Joe Mitchell, President of the Stamford Local of the IATSE, and Fred W. Birnbach, Secretary of the Federation. All arrangements for the banquet and entertainment were under the expert direction of Martin Gordon, Secretary of Local 626.

Following the speeches the floor was cleared and music for dancing was furnished by orchestras under the direction of Kermit Miller, Wharton Ford, Frank Daly, Will Harrison and George Blum. Old-time music was played by Martin Gordon and his Old-Timers. Dancing continued for this, the largest and most successful of these annual parties, until 4:00 A. M.

Omission

JAMES GREGG, Secretary of the Montana State Conference, desires to add to his recent report that Albert A. Greenbaum represented the Federation at the first meeting of the Conference, which was held in Helena, Mont., on September 28th and 29th, 1940.

Meredith Willson

TO "The School Musician" we are indebted for the information that Meredith Willson, well-known conductor and composer of the West Coast, was born and raised in Iowa. It seems that some twenty years ago Willson was known as flute player in the Mason City, Iowa, High School Band. He is best known to radio listeners today as conductor of the Orchestra on the Maxwell House Coffee Hour. Willson is also interested in symphonic music. He studied at the Damrosch Institute of Musical Art in New York, thereafter filling engagements with John Philip Sousa and as first flutist in New York Philharmonic Orchestra for three years.

He has composed two symphonies, "No. 1 in F Minor," known as the San Francisco Symphony, and "No. 2 in E Minor," based on the missions of old California. The first was introduced under the direction of the composer with the San Francisco Orchestra and the second under his direction with the Los Angeles Philharmonic Orchestra. Both premieres were broadcast over national hookups.

Another Iowa boy has made good. Page Mr. Weaver.

Announcement

ALL members of the American Federation of Musicians are welcome to the use of the facilities of the "Pittsburgh Musicians Club" located at 1213 Wylie

UKRAINIAN & RUSSIAN

DANCE FOLIOS I - II - III
For Orchestra. Pair. 50c—Piano, \$1.00

Arranged and Published by

Joseph Snihur 171 Hillside Ave. Newark, N. J.

MIFF MOLE TROMBONIST

FORMERLY
NATION'S TOP-FLIGHT BANDS
Now Accepting a Limited Number of Pupils
BR. 9-9233
117 WEST 46TH ST., NEW YORK CITY

Avenue, Pittsburgh, Pa., in the jurisdiction of Local 471 (colored).

Girl Makes Good

A HIGHLIGHT of the Reading Civic Opera Company's production of "Princess Ida," a rarely-heard Gilbert and Sullivan opera, on December 4th was the singing of the brilliant young prima donna, Anna May Diefenderfer. Anna May is the daughter of Frank Diefenderfer, for many years President of Local 135, Reading.

Music critic of the "Reading Eagle" comments upon her work as follows: "Anna May Diefenderfer as Princess Ida well conveyed that certain hauteur necessary for one who has foresworn the companionship of men, and managed her difficult vocal part ably."

Street Merchants, Early Vintage

THE New Yorker of today and of a century and a quarter ago were both served by the same institution—that of goods and services sold by street vendors. However, there were certain differences, as will be seen from a glance at the situation in 1814.

Hot corn, carried in a basket on the head of a girl, was a familiar offering, as was buttermilk sold direct from the churn transported by wheelbarrow. Wheelbarrows likewise conveyed pineapples and potatoes through the city streets. And a two-wheeled horse cart brought onions past the housewife's door.

Strawberries were carried in baskets suspended from the ends of poles grasped in the middle, one held in each hand. The cherry vendor frequently made his rounds with basket in one hand and a scale in the other. Another form of personal transport was that used for milk, carried in two cans suspended from a yoke worn on the shoulders.

Stationary, but none the less essentially a street enterprise, was the shelf attached to the outside of a house window on the street floor, presenting pottery for sale.

Then, as now, the scissors and knife grinder carried his own equipment for plying his trade. Perhaps most elaborate of all was the street presentation of wood-ware, hanging from hooks on a scaffold built on a two-wheeled horse cart.

What present-day consumer could ask more?

Albert Coates, Guest Speaker

AT the December meeting of the American Society of Music Arrangers, Albert Coates was guest speaker. In introducing the famous conductor, Vernon Lettwich, secretary, made reference to him as a composer as well as a conductor, and mentioned his three operas, "Pickwick", "Samuel Pepys" and "Gainsborough".

Mr. Coates, who was the leading conductor at St. Petersburg for eight years, spoke on the subject of Russian music and of the encouragement now being given to Russian composers. After his intensely interesting talk, he answered many questions regarding prominent Russian composers. He spoke also of the Ernest Palmer Fund in England which had been the means of bringing much fine English music to the public. Mr. Coates is enthusiastic about American music and has given performances of many contemporary American works.

Real Veteran

G. A. SEVERANCE, the financial secretary of Local 13, Troy, N. Y., was inducted into office on December 8th for the forty-first time. Serving his forty-second year, it is doubtful that any officer of any local union has had so long a consecutive term of service.

Brother Severance was born 73 years ago in Lowell, Mass., where he received his schooling and at the age of 13 began working as a clarinet player with traveling shows, among them the usual minstrel, circuses and Uncle Tom's Cabin. In 1895 he became tired of the road and settled in Troy, N. Y., played for a year in a dance orchestra and with the old 10th Battalion Band in Albany. He then joined Doring's Band and has been an active member of this band ever since, up to the present day.

Brother Severance's records are up to date and he has been elected without opposition as financial secretary for many years. He certainly is a true veteran.

Annual Banquet

SALINA, Kansas, Local 207 held its annual banquet at the Lamer Hotel in that city on December 18, 1940. Each member was entitled to bring one guest.



Now—get the Sound Equipment catalog designed to save you the most money... build your profits and name!

Sound equipment can make or break entertainers in show business today. Lafayette's new FREE Sound catalog shows you how to select the system best suited to your needs... tells why bands need one type, single acts another... offers you in Lafayette's quality line for 1941 the most dependable, biggest-value Sound equipment money can buy!

Name bands and entertainers in big-time spots work with Lafayette Sound. It's so easy to own, yet so far advanced, that show people who could pay more stay with Lafayette.

Lafayette Portable systems are light, compact, look like airplane luggage; permanent equipment is easy to rig and operate, is smartly streamlined to make you look and sound like a million! Terms are convenient.

So why delay? Others before you—big names today—clipped a Lafayette coupon like the one below. You have an advantage over them—For Lafayette's latest catalog is the greatest, and Lafayette Sound Equipment has never offered showmen so much for so little money. Act now. Mail this coupon at once.

Lafayette

SOUND SYSTEMS

100 SIXTH AVENUE
NEW YORK, N. Y.

CHICAGO • NEWARK
ATLANTA • BRONX, N. Y.
BOSTON • JAMAICA, L. I.

LAFAYETTE RADIO CORP.
99 A 1 - 901 W. Jackson Blvd., Chicago, Ill.
or 100 Sixth Ave., New York, N. Y.
Please Rush FREE Catalog.

NAME _____

ADDRESS _____

CITY _____ STATE _____

Every member in the city took advantage of the opportunity, with the resulting attendance of nearly 100.

Army Bandmaster

GALEN PEIPENBURG, member of Local 6, San Francisco, who for many years has been director of the Metropolitan Symphony Orchestra of Oakland, Calif., as well as bandmaster of the Oakland Letter Carriers' Band, has been commissioned as Warrant Officer and Bandmaster for the 250th Coast Artillery Band stationed at Camp McQuaide, Watsonville, Calif.

Brother Peipenburg, who is 27 years of age, is believed to be the youngest bandmaster and Warrant Officer in the U. S. Army. He also was conductor of the Oakland Elks Orchestra. Mr. Peipenburg studied with Alfred Hertz and Pierre Monteux, past and present conductors of the San Francisco Symphony Orchestra.

GEORGE BARTHOLOMAEUS

George Bartholomaeus, charter member and organizer of Jefferson City Local 217 and editor and publisher of the *Tri-County Truth*, passed away on December 3rd in St. Mary's Hospital, Jefferson City, Mo. He is survived by a daughter and son, Laura and George Bartholomaeus.

FRANK C. SCHERER

Frank C. Scherer, charter member and one of the organizers of Local 528, Jersey City, N. J., and for many years trustee and vice-president of the local, died in that city on October 29, 1940. At the time of his death he was engaged as tax collector for the local. He was also a member of Local 802, New York, N. Y.

Frank Scherer was a man well liked and highly respected by all who knew him. His cheery disposition was a source of encouragement to many members who had felt the reverses in our business.

His demise will leave a vacancy hard to fill and the A. F. of M. has lost a true friend and indefatigable worker in the interests of the professional musician.

SURE SYSTEM of Improvising

★ By Samuel T. Daley
Latest, Greatest, Most Modern, SIMPLIFIED, Illustrated and Most Complete Rapid Course of Improvising.

- SAX and CLARINET.....\$1.50
- TRUMPET 1.50
- TROMBONE 1.50
- VIOLIN 1.50
- Complete for All Lead Instruments..... 3.00

A foundation method for the development of technique and improvising. Contents consist of numerous examples of embellishment, fill-ins, obbligato, articulation, phrasing, various form combinations for practice, how to improvise the same chorus in various rhythms, whole tone scale, chord formations, diminished and augmented chords and many other tricks so necessary to the successful musician.

FREE 1941 complete catalog sent on request

ALFRED MUSIC CO., Inc.
115 West 43rd St., New York

HOT CHORUSES

STYLED IN THE MODERN MANNER
Original Tune—Swing or Sweet, Special Arrangements—4-16 men. ANY INSTRUMENT, 5 for \$1.00; 15 for \$2.00. Arranged to suit your style and ability; may be exchanged if too difficult. STRING BASS Hot, "Walking Bass," Chord Folio, \$2.00. GUITAR, "How to Play Hot Chord Blues," \$2.00. VARIATION Hot Solo. Display your technique, \$1.00 per Chorus; Piano Acc. \$2.00; Orchestra Acc. \$1.50. Any Instrument, C. O. D., 15c Extra. SPECIAL ARRANGEMENTS in most distinctive style, featuring Hot Choruses, Sax or Brass, 2 or 3 Ways, triple or double tongue background. State combination and style; 4-10 men.

WIN NEHER Laurin, Pa.

The Professional's Favorite
The World's Most Popular Pick
The World's Fastest Selling Pick
THE NICK LUCAS PICK
FOR GUITAR AND BANJO
Price, 10c each 5 for 25c Doz. \$2.00
Mfd. by
NICOMEDE MUSIC CO., Altoona, Pa.

CLARINET MOUTHPIECES
CUSTOM-MADE TO MEET YOUR SPECIALIZED need. Special Model 500, for better tone. Free and easy blowing. Facings. Hand-made Reeds. Refacing. PRICE LIST FREE. Sold only by
WM. LEWERENZ, 3016 Texas Ave., St. Louis, Mo.

BOOKS of the DAY

HOPE STODDARD

A TREASURY OF AMERICAN SONG, by Olin Downes and Elle Siegfmeister. 351 pages. \$5.00. Howell, Soskin and Company.

Now that our top-flight band maestros are using for their theme songs melodies our grandmothers and grandfathers used to sing, this book, a collection of American songs from the time the first Pilgrims lifted up voice in thanksgiving, to the present when dust-bowlers wail their doleful version of "Grapes of Wrath", is a veritable treasure-store. The material is presented, moreover, with due regard for variations in taste. Though conventionally arranged and harmonized for vocal singing with piano accompaniment, each song is accompanied by verses for every need and the express injunction for the reader to "roll his own" as regards tempo, rhythm, dynamics and even pitch and interval.

Of the more than 150 songs selected as representative of the American scene, there are those we have all sung around the parlor organ up at Aunt Jane's and there are those not quite so fitted for this staid setting. You'll find "Willie the Weeper", "Suckin' Cider through a Straw", "Skip to My Lou", "Oh, Susanna", "Little Brown Jug", "I Must and I Will Get Married", "Hallelujah, I'm a Bum" and others equally delightful, representing the Pilgrims, the early balladists, the minstrels, the '49ers, the Federalists (and Unionists), the Negro spiritual singers, the mountaineers, the share-croppers. Succinct explanations and lavish versifying make it possible even for amateurs to interpret these gems, if not with authoritativeness, at least with satisfying gusto.

APPROACH TO MUSIC, by Lawrence Abbott. 358 pages. \$2.50. Farrar and Rinehart, Inc.

To appreciate the difficulties the author faced in writing this book, try an experiment: using no unfamiliar terminology, taking no previous knowledge of the subject for granted, attempt to explain, in writing, one single musical phenomenon: the scale. If you can accomplish this (and, if you can, you are cleverer than we are), you will realize something of the difficulties confronting the author in his effort to make the Prelude to "Tristan and Isolde" as comprehensible to the amateur concert-goer as, say, "Pop Goes the Wessel" or "Yankee Doodle".

Mr. Abbott, who, by the way, is Mr. Damrosch's right-hand man in the radio world, achieves his purpose not through his erudition but through his insight into human nature. When readers are tempted to discouragement, it is the fillups of heady humor and the pick-ups of pat similes that send them smiling on their way. Connecting "canons" with "Three Blind Mice" and a cadence with a three-point landing of an airplane pilot is more than sprightliness; it is psychological acumen. The indissoluble relationship between harmony and melody is registered firmly in the imagination by his representing chords as telephone poles whose varying heights determine the course of their festooning wires (the interweaving melodies). Then that comparison between the music lover and the fish is—well, too good for condensation. You'll find it on page 19, and you must not miss a word of it.

After dissecting the scale and accounting for melody and harmony, Mr. Abbott goes on to tonality, modulation, instrumentation, musical forms (sonata, overture, symphony), arabesques and architecture. When the terminology and the "rules of the game" are fairly well mastered, he gives a brief history of music, biographical sketches of all the important composers, and a panorama of the present musical scene. Here fairness is the keynote. If the author does not condone the "eye-music" of Schönberg nor the atonal utterances of Stravinsky, he at least gives these composers a place in that nebulous region where they may one day either shine as stars in the musical firmament or blink out like spent coals—the "enigmatic position of being either a neglected genius or a misguided fanatic". His peep into the future is all the more welcome for being logical and sound.

Of all the hundred reasons we can give why a person should read this book, we must still face one why he may not. We recall the words of a little girl on returning a library book on penguins and being asked how she liked it: "It is a very good book", she explained politely. "But it told me more about penguins than I wanted to know." To one who feels this same distaste for learning about music

from the diagnostician's standpoint, I can only quote the author: "Persons who believe that they can skip or skim the technical aspects of music to concentrate solely on its spiritual qualities (this is a convenient belief, since it rationalizes our inward reluctance to spend time and energy in acquiring a working knowledge of music) do not realize that the latter is thoroughly impossible without the former. . . . Unless we first get to know a piece of music as music, becoming familiar with its patterns, ideas, architecture and style of expression, we can never hope to be in a position to evaluate it, in the broader sense, as art."

RUSSIAN COMPOSERS AND MUSICIANS, a Biographical Dictionary, compiled by Alexandria Vodarsky-Shirreff. 158 pages. \$1.75. H. W. Wilson Company.

To those of us who believe that the only way to learn about a country is to learn

about individuals in the country this biographical dictionary of Russian musicians (covering the last 200 years) opens up a vista of Russia such as no book of generalities, political or historical, could present. A certain Stepan Ankevich (1766-1813), for instance, is freed from serfdom by his dying master, Count Sheremetyev, yet on beginning his weary trek for work, finds he has no money to transport his music, and therefore burns it. Mikhail Fabianovich Gnesin, in 1913, sensing growing anti-Semitism, strikes out against the current and founds the Society of Jewish Music. Follows a span of years which he spends in Palestine, with a final return to Moscow after the revolution has made living there feasible. The same revolution causes Thomas Aleksandrovich Hartmann to flee to Constantinople and then to Paris where, after 1921, he engages in music teaching. The dates 1920 to 1924 appear in these pages with a frequency less surprising when we realize the great turmoil enveloping Russia during

that time. The whole country seemed on the move, half of the population fleeing to friendlier lands, half turning Moscowward to realize long pent-up ambitions. Peeping out from the mass of statistics, like red apples in dark foliage, is a Sevitski or a Piatigorski heading in fevered flight for the border, is a Zara Levina composing a Symphonic Poem to Lenin's memory.

It is no small relief to those of us who find difficulties in pronouncing Russian names to discover that herein each is presented with rigid adherence to phonetic spelling.

Besides being interesting reading, this book gathers, for the first time in a single volume and one language, reference material formerly scattered through many books and languages. Included are not only composers but also performers, teachers and writers who have contributed to Russia's rich musical store, past and present. No. 100, 102, 2nd Ave., N.Y.C.

Money-Saving Selmer Porta-Products

New!



Save \$2 to \$5 with

Selmer PORTA-STAND for Sax and Clarinet

\$1.95 (Alto or Tenor)
Including Peg.

Made of double-reinforced corrugated fibre board in a unique new triangular construction. Folds flat for carrying. Can't scratch saxophone—has no exposed metal parts. Attractive black "leatherette" effect covering. Felt padding gives added protection. Peg holds either clarinet or flute and requires no wing-nut. Equip yourself with this practical, professional stand now. Patent pending.

New!



Carries

500 Stocks or
250 "Specials"

Selmer PORTA-MUSIC CASE

Gives complete protection to your valuable library at low cost. The one-piece case is made of heavy 125-pound test corrugated fibre board covered with water-resistant Sterlito. Handsome black embossed "leatherette" finish. Corners are metal-reinforced. The handy Carrying Carton holds 3 Porta-Music Cases and makes it easy to carry music for the largest orchestra.

\$1 (Carrying Carton and instrumentation labels included with every three Porta-Music cases at no extra charge.)



PORTA-DESK* THE MODERN MUSIC STAND U.S. Patent 2,108,602



Porta-Light* saves the eyes. With the new, brighter bulb, \$1.95

The Dollar Model

An almost unbelievable value. Full size... holds large library... music ledge 3' deep. Folds flat—sets up in 10 seconds. Made only in Royal Blue (corrugated fibre board). Four Dollar Model Porta-Desks in handy Carrying Carton only \$4.90 (\$5.90 West of Rockies).

The Deluxe Model

Holds 20 pounds of music! Double-reinforced in 8 places. Has extra shelf for spare music and equipment. Folds flat. Made only in deluxe Black "leatherette" effect finish (special corrugated fibre board). Used by leading "name" bands. Carry Carton given at no extra charge with every 4 Deluxe Models. Each \$1.95 (West of Rockies, \$2.25).

Selmer
ELKHART • INDIANA
* Reg. U.S. Pat. Off.



For descriptive circular on Porta-Products, write Dept. 11 P 3

Ask Your MUSIC DEALER for Porta-Products

WHEN we heard it said of a certain Broadway musical that it "offers everything but a good time" we set our sober post-holiday thoughts to figuring out just what provides this so necessary element, "a good time". We let our minds run over song hits, comedians, spicy lines, clever dancing, pretty girls. But they alone, we decided, are not sufficient to capture that elusive Will-o-the-Wisp, "a good time". Then we sought it in clever staging, skillful scoring, "atmosphere", high-powered publicity. Still the essential something eluded us. At last we found it, in such an obscure and neglected corner that only an eye strained to catch the slightest flicker of animation could have sighted it. In the "story", the bare plot as it is first set down by the playwright in black ink on white paper, we decided, lies the fate of a play. This story, well conceived, in the element indispensable to "a good time."

Vaudeville Via Reindeer

A RETURN to vaudeville was Santa's present to many darkened theaters. The Strand in Brooklyn relighted Christmas Day with George White's Scandals. The Casino Theater in New York went into a full week stand beginning Christmas Day, using top-flight bands. After a lapse of a year vaudeville returned to the Irving Theater, Carbondale, Pa., attracting near-capacity crowds. Two-days-a-week shows are planned for the winter. Atlanta went back to a vaudeville schedule Christmas week when the Capitol returned to its full-week policy. Milwaukee has been staging an ambitious comeback with eight theaters (the Venetian, Paradise, Varsity, Shorewood, Zenith, Riviera, State and Plaza) putting on vaudeville. Each show plays two houses a night and busses are used to transport the troupes in haste from one house to another. To bolster picture grosses the Wisconsin, further downtown, had "Streets of Paris" for the week of January 10th and will have Ray Noble for the week of January 24th, thus giving a bit of opposition to the Riverside Theater, which holds to its vaudeville policy throughout the year.



JOAN CARROLL and ETHEL MERMAN
in "Panama Hattie"

TOP-FLIGHT GROSSES
New York

THE FOURTH week of Red Skelton at the Paramount ended December 5th with a check-up of \$32,000, and the next, his final lap, with \$33,000, very good for that far down on a run. Tommy Dorsey hit a socko \$62,000 the first week of his stay, ending December 26th. This is the highest gross the Paramount has registered in its five-year stage band policy. Van Alexander's orchestra did all right at the State the week ending December 5th, striking \$21,000 hot off the forge.

Jimmie Lunceford brought no complaints with his \$20,000 rating for the week ending December 12th; the following week the Richard Himber band hit a high \$21,000 in spite of pre-Christmas dol-drumms.

At the Strand Ozzie Nelson galloped to a strong \$41,000 the week ending December 5th, and rounded this off the following week with \$35,000. The next week closed his stay with a good \$24,500. Abe Lyman followed him, etching out a clean \$42,000 the week ending December 26th.

Boston

JIMMIE LUNCEFORD was on the stage of the Boston for four days the week ending December 19th, box office receipts for the full week being a sturdy \$8,500.

Bridgeport, Conn.

SAMMY KAYE'S band and vaudeville unit broke one-day records at the Loew-Poli-Lyric Theater December 8th, when a gross of \$2,900 was rolled up in five performances.

Buffalo

BLIZZARDS couldn't bungle box-office receipts at the Buffalo the week ending December 5th. Gene Krupa showed a good intake, \$15,000. Two weeks later Clyde McCoy's orchestra whirled the wicket to a worthy \$12,000.

Woody Herman's orchestra at the 20th Century clocked \$11,000 the week ending December 12th.

Philadelphia

GRAY GORDON'S orchestra at the Earle crossed the finish line the week ending December 5th with \$19,000 for six days. The next week Vincent Lopez's orchestra got a fairish \$17,000. The week after that Woody Herman's band was on the stage, rounding off \$18,000. The following week Clyde McCoy raised the figure to \$19,200.

Baltimore

THE week ending December 19th Jan Savitt clocked a nice \$13,000 at the Hippodrome.

Detroit

WOODY HERMAN was on the stage of the Fox the week ending December 5th, tinkling a bright \$15,000 into the coffers. At the Michigan, Bob Chester's orchestra counted out a good \$19,000 the week ending December 12th.

Indianapolis

LARRY CLINTON and his orchestra plummeted to \$7,500 the week ending December 26th, with pre-Christmas shopping putting the dent in the box-office.

Cleveland

GRAY GORDON at the Palace the week ending December 26th brought receipts up to \$13,000.

Chicago

THE STATE-LAKE had Jan Garber's orchestra for the week ending December 5th, bringing in a satisfactory \$15,000. Will Osborne was the batoneer the week ending December 19th, and \$14,500 streamed into the money-bags. The following week the All-American Girl Band netted a fair \$12,500.

Milwaukee

SHOP FIELDS and his orchestra turned in an estimated \$13,800 gross at the Riverside Theater for the week ending November 28th. There was competition aplenty at the Auditorium, too—Billy Baer's orchestra.

Omaha

JAN GARBER'S orchestra brought in a fine \$17,000 to the Orpheum the week ending December 5th.

PAGANI presents
THE MOST COMPLETE TEXT BOOKS ON THE SUBJECT OF
PERCUSSION TECHNIQUE



SAM. C. ROWLAND

"A veritable encyclopedia of drumming... should be in the hands of every drummer, teacher, and band director."

—DR. EDWIN FRANKO GOLDMAN

Send for Descriptive Circular.

O. PAGANI & BRO. 209 BLEECKER ST. NEW YORK, N. Y.

By **SAM. C. ROWLAND**
Book Two:
CONTAINS CHAPTERS ON:
CONCERT BASS DRUM
CYMBAL PLAYING FOR BAND
ORCHESTRA AND DRUM CORPS
SCOTCH AND RUDIMENTAL BASS
DRUMMING
TECHNIQUE OF TENOR DRUMMING
BEAUTIFULLY ILLUSTRATED WITH PHOTOGRAPHS
OF FAMOUS NOTABLES IN THE DRUM WORLD
PRICE—\$1.00

Minneapolis

A FAIR-TO-MIDDLIN' \$12,200 was the rating of Jan Garber's orchestra at the Orpheum the week ending December 12th.

San Francisco

WITH the matinee off because of Christmas shopping, Ted Weems' orchestra still made a fair \$11,500 the week ending December 19th.

LEGITIMATE LISTINGS

Buffalo

"HELLZAPOPPIN'" (second version) went into the Erlanger for the week ending November 30th, chalking up a snug \$18,000. "Ladies in Retirement" checked in December 7th and got \$5,500, fair, considering the pre-holiday slump.

Boston

"ALL IN FUN" at the Shubert got a cool greeting from the press but ended its first week, November 30th, with a nice \$17,000. The next week this slumped a bit to \$15,000, and the next, its final, to a dull \$8,500. However, it is reported the show is being improved by revision. "Life with Father" at the Repertory is definitely the hit of the town, with the add-ups from November 23rd to December 21st, \$14,500, \$13,000, \$13,000 and \$13,000.

At the Plymouth, the week ending November 30th, "Romantic Mr. Dickens" had divided press and tame word-of-mouth, and the proceeds echoed the sentiment, with business around \$4,000, very poor. "Hi-Ya Gentlemen" lasted two weeks.

at the Colonial with favorable press, each stanza \$9,000. It checked out December 14th. Will not open in New York until revamped. "Old Acquaintance" at the Plymouth from December 8th to 21st had a more encouraging trend to show, namely, \$7,000 the first week and \$10,000 the last. Headed for New York.

Philadelphia

PHILADELPHIA'S last-of-the-month celebration of Thanksgiving seemed receipts to a healthy total, week ending November 30th. The Mask and Wig Show at the Erlanger got a fine \$30,000, with virtual capacity throughout. "Night of Love" at the Forrest the same week had three capacity evenings and hit \$26,000. "Ladies in Retirement" at the Locust, drew \$12,000 and went on into the next week when it eased down to \$11,000. That week (ending December 7th) "DuBarry was a Lady" at the Forrest did some fine business and jumped to a high \$25,000. "Pal Joey" followed it the next week, and, what with fine word-of-mouth, built up to \$10,000 for five performances. The week after that (ending December 21st) it climbed to a sovie \$25,000. "Off the Record" at the Locust for one week checked out Friday the 13th with a paltry \$5,000 to show.

Pittsburgh

"NEW PINS AND NEEDLES" slipped out of Pittsburgh December 14th without having created much of a stir, realizing for its week there the poorest take of the current season, \$6,000. On December 23rd, "The Man Who Came to Dinner" went in for a fortnight's stay.

Washington

"DUBARRY WAS A LADY" set the pace for road tours when it pounded to a smash \$27,500, the week ending November 30th, the best gross of the season so far. "Off the Record" got approximately \$8,500 for its week ending December 7th. With the pre-Christmas slump hitting Washington full face, "Out West It's Different" petered out, the week ending December 14th, with a faint \$8,500.

Indianapolis

FOUR night performances and a Saturday day matinee garnered a whammo \$16,000 for "There Shall Be No Night", the week ending December 7th. Four performances the next week, of "Time of Your Life", brought in a less glamorous \$5,800. "DuBarry Was a Lady", filling in the latter half of this same week, drew \$12,000.

Cincinnati

"THERE SHALL BE NO NIGHT" with the Lunts pulled a whammo \$16,500 in four performances, the last half of the week ending November 30th. While the Lunts were riding high and handsome, "Rocket to the Moon" at the Cox went into reverse and sizzled out with only \$2,000 to show for seven night performances and two matinees. Four performances of "Time of Your Life", also at the Cox, the week ending December 14th, zoomed receipts to \$8,000.

New York

CHRISTMAS shopping caused a graceful downward curve in the receipts of most theatres in the weeks from November 23rd to December 21st. "Boys and Girls Together" at the Broadhurst registered week by week: \$25,000, \$23,000, \$18,000 and \$20,000. "Hellzapoppin'" at the Winter Garden graphed \$25,000, \$24,000, \$20,000 and \$20,000. "Hold on to Your Hats" at the Shubert ran almost parallel with \$26,000, \$23,000, \$19,000 and \$20,000 the ratings. "It Happens on Ice" held to its average a little better with \$30,000 to show. "Louisiana Purchase" at the Imperial held strong until the last week when it frankly slumped: \$33,000, \$32,000, \$30,000 and \$25,000. "Panama Hattie" at the Forty-sixth was, however,



ETHEL MERMAN and RAGS RAGLAND
in "Panama Hattie"

a model of constancy for, in each of the four weeks from November 23rd to December 21st, it took in \$32,000. It must have been the "50—Panamamas—50" that did it.

In spite of reviews blowing now hot, now cold, "Ballet Russe" kept to a firm \$30,000 the week ending November 30, December 7th and December 14. Then, finding discretion the better part of valor, they laid off until December 26th.

Cleveland

HELD down by pre-holiday lull, "The Male Animal" squeezed out a meager \$9,500 for six days, the week ending December 14th.

Columbus

TWO plays, "DuBarry Was a Lady" and "Ladies in Retirement", shared the pre-holiday week ending December 14th, the former bringing \$9,000 for the first half and the latter \$5,000 for the last three days.

Louisville

LEGITIMATE shows are faring better here this season than in previous ones. "Philadelphia Story" with Katharine Hepburn grossed an excellent \$7,500 for two days, November 25th and 26th, and for the single day, December 3rd, "There

Shall Be No Night" grossed \$5,000, a remarkable figure. On December 13th and 14th "The Man Who Came to Dinner" played three performances and netted a bright \$7,000.

Detroit

HAVING definitely classed itself as a one-house town, Detroit is concentrating on the one it has. "Pins and Needles" at the Cass plucked off a nice \$11,000, the week ending November 30th. "The Male Animal" wound up six days December 7th with a solid \$15,000. For six days ending December 14th "There Shall Be No Night" took in \$25,000, a complete sell-out. "Ladies in Retirement" for the six days ending December 21st brought the Cass \$12,000, this in spite of the pre-holiday slump.

Chicago

THE Chicago theatre season shows every sign of robust health, undergoing the pre-Christmas buffeting without flinching. "Lady in Waiting" checked out of the Harris November 30th with a mild \$8,500 to show. "Time of Your Life" at the Erlanger showed it had money-making potentialities, but nevertheless called it quits November 30th with a good \$13,000 brought in. "Night of Love" at the Harris rang up two poor weekly grosses, \$9,500 and \$5,000, and checked out December 14th. "Here Today" showed staying powers, with a consistent \$10,000 for each of the two weeks ending December 14th and 21st. The long-run plays brought the fol-

lowing grosses for the four weeks from November 23rd to December 21st:

"Life With Father"...	\$14,000	\$16,000	\$13,500	\$12,000
"Meet the People"....	12,000	14,000	16,500	9,000
"Pyramellon"	8,300	12,000	9,500	8,500

Kansas City

"TOBACCO ROAD" playing its fifth time here, made a three-day stand November 28th to 30th, and rang up \$6,900 in four performances.

Milwaukee

DESPITE near-zero weather and the imminent appearance of its film version in Milwaukee, "Philadelphia Story" came out with a good \$20,000, the week ending November 30th. "The Time of Your Life", the next week, grossed \$12,000, rather sad. "There Shall Be No Night", coming in the 16th, was sold out for two weeks in advance. For the first four performances the gross was \$11,500.

St. Louis

"THE MALE ANIMAL" closed a one-week stand November 30th with \$15,000 nicked out. "Lady in Waiting" finished its one week's stand December 7th with \$9,000 grossed. But it took Katharine Hepburn in "Philadelphia Story" to perk up receipts to a comely \$25,000, the week ending December 21st.

Minneapolis

THE first week of December "Philadelphia Story" had the town eating from its hand, with a mighty \$15,000 piled up for only four performances.

St. Paul

"PHILADELPHIA STORY" grossed \$4,500 for two nights in the same week, ending December 7th. Add this to the \$4,500 drawn from Madison, Wisconsin, audiences and the \$15,000 from Minneapolis, and you have a grand \$25,000 for the whole week ending December 7th. So, as one critic puts it, if Katharine Hepburn is poison for box offices, theatre-goers just don't read labels.

Hollywood

"FOLIES BERGERE" checked out of the El Capitan November 30th, with \$13,000 garnered for the final session.

San Francisco

"EVERY MAN FOR HIMSELF" wound up its third week at the Geary November 30th with \$6,000 in the coffers. Then it headed New Yorkward.

Last Curtain

DANIEL FROHMAN, dean of American theatrical producers, whose career in the theatre covered 60 years, died December 26th of bronchial pneumonia and heart disease, at the age of 89. His first job in the theatrical world was as advance agent for Callender's Original Georgia Minstrels. Followed a life deeply immersed in the theatre. On his fiftieth birthday he was re-elected president of the Actors Fund of America for the thirty-seventh consecutive year. On his death bed, knowing the end was near, he was heard to murmur, "The last curtain is falling".

Sonny Greer

OF DUKE ELLINGTON'S GREAT BAND

TOP-TIME GENIUS OF CREATIVE DRUMMING!



THIS famous artist tops the list of great swing drummers. He has likewise been a big contributor to the success of Duke Ellington's Band, regarded by many as the greatest swing band of them all. The fact that Ellington's records are best sellers, combined with his tremendous popularity in personal appearances and on the radio, proves that the band has plenty of what it takes to stay at the top.

The more able any artist is, the more particular he is about the instruments he uses. He knows that no matter how great his ability, it requires the finest instruments to get the best results. That's why Sonny Greer has been an exclusive Leedy artist for twenty years and that's why you see him playing the largest and most complete outfit in the country—the new "Full Dress" Leedy outfit shown above. Leedy has been the preference of leading drummers for the past 45 years.

GET THIS THRILL!

If you've been getting along with something less than Leedy, go to your nearest dealer and give yourself the thrill of hearing how your work sounds on a new Leedy outfit. This has started many a good drummer on the road to bigger money. Why not go today?

LEEDY MANUFACTURING CO.
105 LEEDY BUILDING
ELKHART . . . INDIANA



"WORLD'S FINEST DRUMMERS' INSTRUMENTS SINCE 1895"

Bernie Says:



BERNARD GREEN

ambitions to write a book about musicians? Now he's writing book for them.

AROUND TOWN doesn't know whether to spend the winter in Florida — or buy an overcoat . . . The original lyrics of "Frenesi" would melt the wax of the records if they were correctly translated . . . Too often, a night club is a place where the lights are low but the prices aren't . . . Have you heard about the lad who had ambitions to write a book about musicians? Now he's writing book for them.

COINCIDENCE: Frank Howard, handsome vocalist with the Charlie Spivak crew, used to be a page boy at NBC. At that time Charlie was a free-lance trumpeter, playing on many NBC shows. Howard would collect tickets for these stanzas and later, in the studios, hearing Spivak take a solo, would offer the suggestion to friends that the musician form his own crew. During those years they never spoke to each other. But the pair finally met when Spivak strolled into a studio where Frank was taking lessons. The contract was set right then and there.

Watching Yvette, the lovely lass who sings them in the French manner, stroll into Radio City, one was renamed it the Eyefull Tower . . . Bandleader Tony Pastor says he once played a date in a town that had a nine o'clock curfew. But they cut it out when the bells woke everyone up . . . Things are so slow in some night clubs, the clock watchers have become calendar watchers . . . Safety slogan for musicians who travel to dates in cars: When you see a red light, stop on it, don't step on it . . . Corny but true: If you are satisfied with what you have then you are a wealthy person.

In Lindy's, the other night, some of the boys were discussing a certain bigtime bandleader who was suddenly informed that he was bankrupt. "How", asked one of the group, "did his girl friend take it?" "Oh", cracked one of the table sitters, "a thousand here and a thousand there".

With the theme song changed on many shows because of the ASCAP-BMI tussle, a listener can't tell right away which programs he doesn't want to listen to . . . Our idea of a small one nighter is a place that's so old-fashioned, the only time it's lighted by electricity is when it's struck by lightning . . . When a musician flatters himself that he knows a woman—he flatters himself . . . A smart musician keeps a record of his good times in a diary. A sucker uses a check book . . . Always bear in mind that you're boss over the word in your mouth. The word out of your mouth is boss over you.

Barry, whose talent with the camera should shortly make him New York's top photographer, went golfing the other day with a musician, whose name need not be mentioned here. The music maker, on every hole, would credit himself with three swings or so when he actually took about ten. Finally on the fifteenth hole the cat took ten strokes and told his caddy to check only two. This was too much for anyone to stomach. "Listen," complained the cameraman, "what about those other eight?" The alibi came fast, "I wasn't trying to hit the ball. So help me, I was trying to kill a snake!"

HISTORY: Some legends have it that Paganini, famous violinist, murdered his mistress and spent eight years in prison for the crime. To set matters straight, may we point out that Pag lived at home

HARMONY
in 12 easy lessons
LEARN TO MEMORIZE
IMPROVE, ARRANGE, COMPOSE!
Write for actual proof and guarantee sizes.
NO OBLIGATION.
De Lamar Practical Harmony System
1456 Warren Ave. Dept. "L" Chicago, Ill.

for the first 16 years of his life and was constantly before the public in concert after that. If he did commit the murder before becoming a public performer, it would have had to be at the ripe old age of eight.

Many present day artists seek credit for their talent to *ad lib*. One gets the impression that the art is a new one. However, as far as we know the earliest and best *ad lib* was credited to Wilhelmine Schroeder-Devrient in the role of Leonora in Beethoven's "Fidelio". The incident took place early in the 18th Century. In this opera Leonora has to give the starving Florestan a crust of bread. One night the fellow portraying Florestan forgot to take the bread when it was offered to him and Wilhelmine remarked coolly: "What's the matter? Do you want it buttered?"

New gag among bandleaders and singers in radio is pulled on the control engineer. During rehearsals, they stand before the mike and face the glass enclosed control room. They move their lips and their hands, pretending to talk and play, but really don't utter a sound. The engineer, figuring they are singing or playing, can't locate the trouble in his room and practically goes whacky fiddling with his dials.

A few characters were discussing the present day crop of songs and the conversation soon centered on a certain composer. "I think", offered one of the group, "that his songs will live after him for many years". "I don't know if they'll live after him", quipped someone, "but they certainly lived before him".

As with many successful radio personalities, lovely soprano, Lucille Manners,

is often approached by aspiring tyros who seek to place their names across radio's asbestos. As may be suspected, many of these youngsters aren't too talented. But Miss Manners, whose struggle to the upper brackets was not an easy one, finds it difficult to refuse these fame-seekers a hearing. One such aspirant, a pianist, approached the singer the other day and proceeded to murder one classic after another. With saintly patience, Lucille continued to listen. Finally the boy smiled, "—and now, I will play Liszt. I have saved him for last". He slaughtered two compositions. Seeking approbation, he turned to the singer. She merely smiled and said, "My dear boy, that may have been last—but it wasn't Liszt".

Too many musicians, it seems, are wont to complain about daily rehearsals. They would rather knock off a pinocle or a round of golf. To that group we offer the advice once spoken by Rubinstein. "If I neglect practice one day, I know it: two days, my friends know it: and three days, the public knows it".

PERSONAL OPINIONS: Talking about long runs, the curtain should be rung down on the war in Europe . . . Tom Mitchell is the best actor in Hollywood . . . Richard English and Richard Sherman are the two best short story writers in the country . . . Duke Ellington will be rated as one of the immortals of music . . . "Pride and Prejudice" was about the best picture of the year . . . "Cabin In the Sky" should be seen by everybody . . . One of the truest things ever said is "Man is the only animal that can blush. Or that has to". A happy New Year to everyone.

—BERNARD GREEN.

MICRO
TESTED
"MICRO"
Quality REEDS
CONSISTENTLY IN DEMAND Because
Of Their CONSISTENT HIGH QUALITY

The production of "MICRO" Reeds begins with a vastly superior cane especially grown for that purpose. Then follows scientific machine and hand work, completing the job of cutting and finishing to produce the reeds that have been a consistent favorite among better musicians everywhere. "MICRO" Reeds come in two types, MICRO "BLACK-LINE" and MICRO "TRU-ART". They are conveniently packed twelve in a box, each reed accurately graded and marked in one of five different strengths.

Always demand MICRO "SHASTOCK" Mutes and other genuine "MICRO" Products when buying your musical accessories. It will prove a great saving in time, money and effort. For sale at all Leading Music Stores.

SEND FOR YOUR COPY OF THE NEW "MICRO" CATALOGUE. It's Free!

MICRO MUSICAL PRODUCTS CORP.

DEPT. No. 2

10 West 19th Street

NEW YORK, N. Y.

LEKTROFONE 'VIBRO'

RECOMMENDED BY CAB CALLOWAY



The contact microphone that electrifies, amplifies and enriches the tone quality of any string instrument.

Anyone can install it without previous experience.

May be connected to any amplifier or to the audio channel of many radios.

No. 100. Standard..... **\$9.00**

No. 101. With Volume Control **\$12.00**

No. 201. De Luxe Chromium Plated with Volume Control... **\$15.00**

Ask your jobber for "VIBRO." If he has none in stock he will order it for you.

Illustrated folder mailed on request.

LEKTROFONE PRODUCTS

151 West 46th St., Dept. 140, New York City

ORCHESTRATIONS

Dance, Vocal and Concert Orch.
By Best Arrangers. Best discount for 1 or more. Immediate shipment C. O. D. without deposit. We pay the postage and supply any music published. Pref. to Union Members. Write for free Catalog of Orchs., Solos, Folios and Special Free Offer.
GLADSTONE HALL MUSIC CO.
1400 Broadway, Times Sq., New York, N. Y.



BENNY GOODMAN, who has crashed the gates of both "jazz" and "classical" music likes his jazz audiences better. For one thing, he says, the latter concentrate more on the player and less on the conductor, a boon to the humble instrumentalist; for another they seem to sense, by some sort of telepathic message, the rhythmic intentions and sensations of the player; then, too, they expect not mere execution of the composer's intent, but improvisation, variation, creation; also they sense more clearly when and how to applaud; and, lastly, they have diverse ways of expressing their enthusiasm, from holding track meets and doing setting up exercises on the floor, to staging near riots and mob scenes.

Goodman prefers this to the discreet applause of staid concert audiences. At least, he points out, with swing audiences the player knows where he stands and whither he is headed.

Mad Manhattan

LEIGHTON NOBLE stormed New York's citadel when he began an engagement at the Empire Room of the Waldorf-Astoria, January 11th.

HARRY JAMES's band opened at the Paramount Theatre, New York, January 8th. He followed Tommy Dorsey there and was succeeded by Glenn Miller.

JACK TEAGARDEN had a two-week shindig at the Arcadia Ballroom ending December 28th.

WOODY HERMAN started his return date at the Hotel New Yorker's (N. Y.) Ice Terrace December 20th. Muriel Lane, a recent discovery from Toledo, Ohio, is warbling for the band.



MADLINE GREYE
Soloist with Mal Hallett Orchestra

Hub Hub-Bub

DOD CHESTER played at the Totem Pole Ballroom, Auburndale, Mass., December 20th to 27th, and the following day, December 28th, went into the Raymor Ballroom, Boston, for three weeks.

ELLA FITZGERALD clicked so decisively at the Brunswick Hotel, Boston, that she was recalled and will have another four weeks there, starting January 20th.

Southern Stampede

DON BESTOR'S band is taking a ten-week date at the Belvedere Hotel, Baltimore, winding up February 22nd.

RED NICHOLS struck up his newly-organized band December 17th for a weeker at the Tunetown Ballroom, St. Louis.

RAY HERBECK is playing a two-week date, January 3rd-17th, at the Beverly Hills Country Club, Newport, Kentucky, after which he will batonier at Chicago's Edgewater Beach Hotel.

BUNNY BERIGAN wound up an over-a-month run at Hotel Roosevelt, New Orleans, shortly after the first of the year.

EMERY DEUTSCH made it the swank Roney-Plaza Hotel, Miami Beach, Florida, the middle of December.

ERNIE HOLST opened at Monte Proser's Beachcomber in Miami December 20th.

BOBBY PARKS dispensed suave swing at the Dempsey-Vanderbilt, Florida nighterie, beginning December 12th.

Cincinnati Syncopation

DICK STABLE went into the Hotel Gibson, Cincinnati, December 20th, for an indefinite stay.

CARL (DEACON) MOORE got a hold-over and stayed until the first of the year at Paul Penny's Old Vienna, Cincinnati.

XAVIER CUGAT ended a two-week stay at the Netherland Plaza Hotel, Cincinnati, December 13th.

THE McFARLAND TWINS followed Xavier Cugat into the Netherland Plaza Hotel, Cincinnati, December 14th.

HENRY KING took in ten days at the Netherland Plaza Hotel, Cincinnati, beginning Christmas Day

Windy Whirligig

"FATS" WALLER and his orchestra dominated the scene at the Panther Room, Hotel Sherman, Chicago, in December.

EMIL COLEMAN and his orchestra were held over at the Chez Paree, Chicago.

GENE KRUPA started the New Year with a stand at the Hotel Sherman, Chicago.

ART KASSEL, when we last heard, was at the Bismarck, Chicago.

WINGY MANNONE takes his dates by months. On December 10th he opened for a solid six at the Brass Rail, Chicago.

EDDY DUCHIN goes into the Palmer House, Chicago, January 16th, for an indefinite stay.

RAY NOBLE is still piling up weeks at the Palmer House's Empire Room, Chicago. Lew Diamond and his orchestra take over each Monday night.

RAYMOND SCOTT continues at the Blackhawk, Chicago.

Wide West

BUDDY FISHER began a three-weeker at the Lowry Hotel, St. Paul, December 16th.

HENRY BUSSE moved his orchestra into the Baker Hotel, Dallas, December 20th.

BERNIE CUMMINS stayed at the St. Francis Hotel, San Francisco, from December 16th to January 12th, four weeks with never a dull moment.

Christmas Capers

FRED WARING's gang's annual Christmas party had a new twist. The Pennsylvanians were entertained by a show put on by the non-performing workers of the organization: music librarians, arrangers, secretaries, accountants, publicity agents, office boys and fan mail correspondents. They gave a burlesque of the Waring program and of the stars appearing on Pleasure Time.

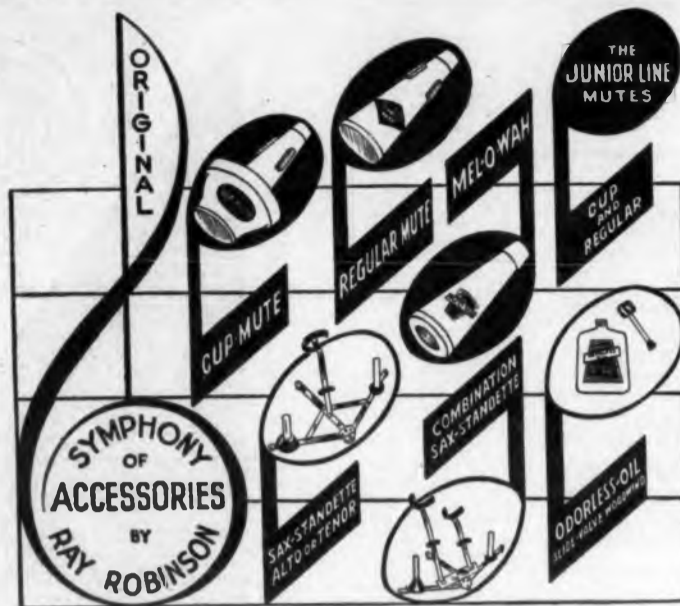
JIMMIE LUNCEFORD had to turn down many a tempting Christmas Eve offer but he did it willingly in order to play at the big Renaissance Casino Frolic December 24th. Jimmie has played this engagement each year since 1934, when it constituted his first major "break" and started him on his way to fame. Jimmie's calendar, by the by, is chock-full through January and most of February.

Mozart a la Benny

BENNY GOODMAN has recorded for Columbia the Debussy and Mozart compositions he played recently with the New York Philharmonic Symphony Orchestra.

Debutante Deluge

RUBY NEWMAN flew to Chicago on December 24th to play for the big coming-out party given by Mrs. Charles D. Wiman at the Blackstone Hotel. On December 27th he directed a forty-piece band for the second Debutante Assembly Ball at the



RAY ROBINSON MUSICAL ACC. 571 CARROLL ST. INC. BROOKLYN, N.Y.

Providence Biltmore, when sixteen socialites made a mass debut. On December 28th he hopped to Utica, New York, to play for the debutante dance given by Mrs. Hubert Kerman at the Yahnundasis Golf Club, and on January 1st he flew to Washington, D. C., to play for the fashionable Keith Merrill party.

Required Reading

DUKE ELLINGTON is booked as one of the events of the concert and lecture series at Colgate University.

Tunesters' Toss-Offs

GRAY GORDON is popularizing patriotic hits with sure-fire instinct. After "I Am an American" came a tune dedicated to fledgling soldiers, "Oh, They're Making Me All Over in the Army", and then "Yankee Doodle Polka", patterned after his now famous "Ferryboat Serenade".

RUSS MORGAN is featuring popular tunes written by himself: "Does Your Heart Beat for Me?", "So Long", and "What Are You Doing for Your Uncle Sam?" at the Palace Hotel, San Francisco. He is also featuring Jana, a pastel artist, who paints portraits to the rhythm of "Music in the Morgan Manner".

Air Flares

JIMMY DORSEY, who has only one birthday every four years, is signed for a new N. B. C. show called "Your Happy Birthday". Jimmy's birthdate was February 29th, 1904, and he's had just nine "birthdays".

CLYDE LUCAS and soprano star, Jane Pickens, were the featured guests of the N. B. C.-Red Network "Fitch Bandwagon", December 8th.

LEON REISMAN, another bandleader from Boston, found himself on the road to fame when he first led his band at the old Central Park Casino, New York, where he made an immediate hit with the notables who frequented that once-famous restaurant. Then Paramount



LEON REISMAN

took him under its wing, and gave him a show with soft lights and other accessories of glamour. This, a new approach for the public of that day, made him famous from coast to coast. Today he is one of America's favorites.

HAL KEMP

The loss of a sincere, genuine man was keenly felt when the announcement came of the passing of Hal Kemp, orchestra leader, who died of the after effects of injuries sustained in an auto accident, December 18th. Born in Marion, Alabama, March 27, 1905, this genial bandleader showed musical inclinations almost from babyhood. At six he played the piano in a local movie house. Four years later he got his first real job pumping the player piano in a local theatre. In high



HAL KEMP

school he organized his first dance group, a five-piece combination called "The Merry-makers". His second band venture was at the University of North Carolina. In 1925 he organized "The Carolina Club Orchestra", the forerunner of the famous Kemp orchestra.

As he rose in popularity, Hal Kemp kept unwavering the ideals of his youth—ideals which depended for their realization on hard work and musical integrity. Again and again he emphasized, "There is no reason why we can't have American symphony orchestras with earnest young American musicians filling all the desks. If we can only instill the idea of hard work and serious study into our children, similar to the European idea of training." His own ambition was to become conductor of a symphony orchestra, an ambition in some part realized when he was invited to play with and conduct the Chicago Symphony Orchestra for three concerts, the only dance bandleader ever to be so honored.

We like to think of him before that group, baton in hand, and we like to think of him in his relaxed moments, romping with his dogs, taking "candid camera" shots, fishing in the trout stream on his farm. However we think of him, the picture of ineffaceable charm and of warm friendliness is there. His was a personality the world, especially in these dark days, can ill afford to lose. May his memory be an inspiration to young Americans who have placed their musical goals high and who aren't afraid to work hard to attain them!

Reminiscent of MINSTREL DAYS

By C. F. WOODARD

"Then how was the Mat,
In Old Cincinnati
Was the business indifferent or fair?
We had to ring down
And leave the jay town
For the Haverly Show had been there."

THIS is the chorus of one of Tony Pastor's songs in the early Eighties, showing fairly well the exchanges between theatrical folks when meeting on the Rialto in New York after a season on the road. The Rialto at that time did not extend much above 14th Street.

The Barlow, Wilson, Primrose & West minstrels disbanded in 1881. Thatcher, Primrose and West launched the greatest of all minstrel shows in Elmira, N. Y., the second week of August, 1882, after rehearsing there one week. It ran continuously for two years. The summer of 1883 it played a four weeks' engagement at the Grand Opera House, Chicago.

A list of the company may interest some of the old timers:

George Thatcher, George Primrose, Wm. West, George T. Clapham (manager), Gus Moulton (treasurer), Billy Rice, Hughie Dougherty, Carl Rankin, Will Rankin, John Mosler, George H. Edwards, Frank E. McNish, Barney Fagan, Burt Shepard, Frank Howard, Will Raymond, W. F. Holmes, J. J. Kelly, Sam Howe, Fred Bell, Charles Queen, George W. Turner, John Daly, J. H. West, C. F. Lorraine, Chas. F. Warner, Clarence Linhard, O. C. Richards, Wm. Bronson, C. F. Woodard, Eddie Quinn, Mel Wilson, Bruce Forster, John Cross, James Otradovec, Chas. Dunlap, Fred Herting, John Gould, Geo. Henry. Those were the days of the Halsus Salsus and Hanky Pankey Boys. The writer cannot estimate the number of survivors in the above list, but understands Frank McNish and Barney Fagan are still in the business in another line.

Aside from Thatcher, Primrose and West the comedians were Hughie Dougherty, Billy Rice and George Edwards. Little fat Billy Rice, with his "Who she to" got into a generally muddled predicament in the first part when he gets the "adverb before the semi-colon" through the constant cross-fire of the interlocutor, Charles Lorraine. The three Rankins, or rather two, with John Mosler acting as the third (Rit Rankin died shortly before the opening) put on a wonderful musical act, besides "doubling in brass" for the parade. Hughie Dougherty, the most popular comedian of his time, won undying fame through his tragic recitation of "The Boy stood on the Backyard Fence whence all but He had Fled". To call it tragic is drawing it mild. Frank Howard, robust tenor, made a hit singing his own compositions, "When the Robins Nest Again", and "Only a Pansy Blossom". It was whispered among his companions that he received \$75.00 per week for this act which was a princely salary for a ballad singer. Comedians received as much as \$100.00 per; song and dance men, \$30 to \$40; singers the same, and the orchestra \$21, all fabulous sums for that period. Pedestal dancers risked limb and life daily. Fred Bell and Sam Howe, among others, performing this feat. Charles Queen, foremost in this stunt, came later. He used to make the somersaults with ice skates strapped to his feet. Pedestal dancing has since faded from the picture.

Caste was very rigid among minstrels those early days, evidenced at meal time something in this order: the proprietors were served first, then the comedians, specialties, song and dance, singers, musicians. In towns where the first-class hotel was inadequate to house the entire company they were divided among local hotels in about the foregoing order, the musicians generally drawing the "Farmer's Home."

Forty men in parade! In winter, New Market overcoats and high silk hats; in summer, linen dusters and high grey hats. In one-night stands (and they were few with this company) the property man had the hat box handy at the depot, as the parade usually started from there.

At Ford's Theatre, Baltimore, the "Glistening Social Circle" was dazzled by horse shoe (incandescent) foot lights, the first encountered on the trip. At a later date an exciting episode occurred at this playhouse, viz.: Some genius conceived the idea of closing the show with an Uncle Tom's Cabin Company on parade, headed, of course, by the band. Sam Hague, noted English minstrel, had sent Thatcher a blooded brindle bull pup as a present. Thatcher led this dog in the parade. There were other miscellaneous curs as well as a donkey. Immediately before the final curtain the usual dummy on a wire shot up to the rigging loft and dropped back

to the center of the stage at the report of a gun. The bull pup showed a desire to rough it with the dummy, a desire which was gratified. Thereby hangs a tale (or did) for at Baltimore the pup confused the dummy with the donkey. Considering the fact that the band wore red coats like the dummy, and that the dog and donkey were going strong all over the stage, a pleasant time was had by all. The donkey had to be killed and Thatcher paid the bill.

The first appearance of this company in New York was at Niblo's Garden, March, 1883. The train carrying the company went no farther than Harlem, from which place the trip downtown was made by horse cars. Some discussion arose between Primrose and West as to whether the street car company would permit the man with the big fiddle to take up the necessary room. Primrose, always with an eye to business, bet West \$10 that the company would not permit such bulky baggage on their cars. The issue was immediately joined and the money put up. Primrose then took the superintendent of the big fiddle aside, slipped him \$5, and suggested he stay in Harlem and not try the surface cars at all.

Then, as now, a strong personality, minor disfigurement or some peculiarity of form or dress was sought by managers to attract attention in the street parade. If such a person were pointed out, in the parade, as having played the town before, it was an advertisement for the man as well as the company. Thatcher, Prim-

rose and West had such a man, who hailed from Boston. Once seen he was never forgotten. This man had trouped all over the country with Sol Sam, as well as Dupree and Benedict. He was about five feet tall with head and feet a credit to a man seven feet tall. He was recognized in every town in which he had been. Although in his thirties, he still cherished the hope that he would grow to be a tall man. His inseparable companion was a black thorn cane that had no ferrule where the ferrule should be. At every opportunity Fred Bell would carve off a sixteenth of an inch or so from this cane. When the owner finally noticed the change he presumed it was because he was growing taller, and the look of pleasure on his face when he confided the fact to the writer will never be forgotten. Poor fellow, his wish was father to the thought.

Some of those old time performers were long on superstition. The writer having bought a new silk umbrella in New York was innocently showing it to a friend and quite naturally raised it. This was on the stage at rehearsal. The commotion that followed was second only to a man overboard at sea. He was blacklisted as a hoodoo. Every man in the company had a pail with a number on it in which to wash up after the show. The writer had to take No. 13 or nothing. At one time someone poured half a pound of powdered alum into it.

During the second year, Thatcher, Primrose and West opened the New Park in New York, located on Broadway about

35th Street. This was formerly the Old Aquarium. There had been a few changes in the personnel. Henry Morse succeeding Charles Lorraine as stage manager; Bill Barbour succeeding Chas. F. Warner as musical director; A. H. Knoll to the orchestra; Pete Mack, the comedian; Tom Healy, John Doyle, Harry Talbert to the dance department. Tom Healy had a most distressing accident prior to playing St. Louis, Mo., his home town. He and Doyle were engaged in a friendly scuffle, in the smoking car, on the way in, when they stumbled. Healy landed face down on top of the stove, with Doyle on top of him. Those were the days of car stoves and this one was red hot. One side of Healy's face was literally cooked. The pain of putting on and taking off the cork can be imagined by anyone who ever blackened up.

Frank E. McNish with his "Silence and Fun" act paved the way for numerous successors.

In those good old days there was no "artistic temperament" with which to contend. A strong fraternal feeling developed among performers. Personally, I believe that "temperament" as we now use the word, is all bluff, something to resort to when the one developing it thinks he can get by with it. Either that or press agent stuff.

The show closed its first two-year season in the summer of 1884 at Chicago. These experiences necessarily closed at the same time and these memories close now.

TAKE A TIP FROM THOUSANDS OF MUSICIANS

Put 'em WITH THE SENSATIONAL TONE

PRODUCED WITH THE

AMPERITE "KONTAK MIKE"



LESS EFFORT yields
GREATER TONE
BETTER TONE
WITH THE
AMPERITE
KONTAK MIKE

It's the sure-fire way to put your music across with sensational effect!

GIVES LARGE BEAUTIFUL TONE with minimum of effort

Improves the Tone and Volume of any Violin... Cello... Bass... Piano... Guitar... Mandolin... Banjo... Uke... or Accordion.

Use it with ANY AMPLIFIER, including all electric guitar amplifiers. NO CHANGES IN AMPLIFIER, INSTRUMENT, OR STRINGS.

FOR CRESCENDOS and novel effects, use the Amperite foot-pedal Volume Control with the KONTAK MIKE.

Foot Volume Control, Model KF
List \$12.00

FOR RADIO SETS, TOO
The new special Kontak Mike, Model KR, amplifies your instrument through the radio or record player. List \$12.00

ATTACHED WITHOUT TOOLS



RUSS MORGAN'S string section puts over "Music in the Morgan Manner" with Amperite Kontak Mike.



Model KR, List \$12.00
Plug extra, List \$1.50



MODEL KF, with HAND VOLUME CONTROL. Any number up to 4 KF units can be connected in parallel and fed into one input. The volume of any instrument can be varied without affecting the others. List \$18.00 Plug extra, List \$1.50

THE MICROPHONE IS AN INSTRUMENT. CHOOSE IT WITH CARE!

Amperite gives you the finest microphones for use in studio, concert, recording, or general public performance.

The AMPERITE VELOCITY MICROPHONE features the Acoustic Compensator. Eliminates feedback trouble. Ideal for speech or music.

The AMPERITE P. G. DYNAMIC MICROPHONE features UNITED RECTIONAL ribbed pickup pattern. avoids feedback trouble.

Write for complete literature

AMPERITE Co. 561 BROADWAY, N. Y. Cable Address: Alkim, New York



Radio Rhythms

By GENE HODGES

NBC's "Year End Reviews" relates many interesting details concerning the achievements of the organization during the past year. With the addition of 40 new stations the company now has 220 on the Blue and Red Networks. News programs rose 251 per cent during the year, with, of course, the war in Europe dominating the news schedules. A total of 1,742 programs were broadcast over NBC from European war zones. Twice as much drama was presented in 1940 as compared with 1932, according to the report.

Concerning the engineering developments, the company lists the completion of the new transmitter for Station WEAJ as one of the outstanding achievements of the year. Other prominent engineering accomplishments include the improvement of NBC's short-wave stations, WRCA and WNBI, the construction of new broadcasting quarters at the Metropolitan Opera House and the laying of the foundation for frequency modulation broadcasting.

On December 1st, the International Division of NBC completed its first full year of commercial operations, and today these programs are heard all over the world in six languages on a regular schedule of 16 hours a day. Eleven American corporations have used this international service during this period, and NBC believes that many more American concerns will take advantage of this service during the coming year.

In a recent questionnaire sent out by the FCC, it was learned that 199 domestic stations now schedule broadcasts in one or more foreign languages, and that 57 additional stations, although not broadcasting in any foreign tongue at the moment, have done so in the past six months. Thirty-one foreign languages are represented on 1,721 current weekly programs, with three-fourths of this time being in Italian, Polish, Spanish, Jewish and German.

The United States Navy is seeking operators of amateur radio stations to make up the shortage of approximately 5,000 radio operators in the Naval Communications Reserve. At present there are about 1,000 officers and 5,000 enlisted men, all amateurs, who have signed up for service in the reserve. NAA is the key station in the Navy program and is located at Arlington, Va.

The "Bundles for Britain" benefit program which was presented by Hollywood stars on January 1st was heard over the network of the Canadian Broadcasting Corporation and relayed to England. The music was in charge of Franz W. Axman, with Gordon Jenkins directing the orchestra. . . . Many big radio names appeared for Uncle Don's Charity Show which was held last month at the Hotel Astor, New York. The proceeds were divided between British Refugee Children and American Children's Aid Societies. . . . Jack Benny and Fred Allen presented \$1,000 to Stuart Canin, the 14-year-old boy who unwittingly started their feud half a decade ago when he played Schubert's "Bee" on the Allen program. . . . The FCC has approved the sale of the New York Station WMCA by Donald Flamm to Edward J. Noble, the Life Savers King. The figure announced was \$850,000.

New York has ten stations in the offing for frequency modulation, some of which are all ready for immediate operation as soon as the go ahead signal on commercial announcements is given January 1st. WOR's frequency modulation subsidiary has sold its first program. Of the ten stations, four are now operating, commercial permits have been granted for two more and four other applications are pending before the FCC.

The FCC, in the meantime, is having inner chamber complications as its membership is split on the preparation of the monopoly report on network practices. Network broadcasting has been under investigation since June on the premise that they constitute a monopoly.

A three-month circuit of 13 of the country's principal military establishments was begun by WJZ on December 20th at Fort Dix, to "promote the widest possible understanding of the purposes behind the nation's new defense program". . . . Radio communications and cartography units are being organized by the National Youth Administration for New York City and Long Island as part of its national defense activities. . . . Three hundred illegally operated shortwave stations have been discovered and "disconnected" by Mr. Hoover and his G-men. . . . The Radio Club of Pratt Institute (New York City), an organization of amateur radio operators, has set up a station on the top floor of the institute's engineering building. . . . Radio finally has a room of its own at the Metropolitan Opera House, and NBC's opera staff is now installed in a modern radio booth squarely in the middle of the great auditorium.

Approximately 30,000 musical selections which are available for radio performances are listed by titles in a new catalogue just issued by NBC. It was compiled under the personal supervision of Thomas Belviso, who has been in charge of NBC music for many years. This is only a small part of the mass of available music on file in the NBC Music Library, as it includes none of the complete symphonies, nor are operas or much chamber music included.

Ford Bond has turned his 60-foot cruiser over to the Coast Guard, and the boat is now being prepared for submarine chasing. . . . Dinah Shore sang one of her own songs on Eddie Cantor's show the other night, entitled "Let's Make It Real". . . . Fibber McGee never misses a Christmas at his home in Chicago, program or no program. . . . Erno Rapee has passed the 1,200 mark of consecutive weekly broadcasts since 1921, including his 426th consecutive broadcast of the present series. . . . Amos and Andy have appeared more than 3,500 times on the air. . . . Strange, but BMI, when buying up the Marks catalogue, became the owner of some of Gene Buck's songs. However, they cannot be played under BMI licenses as radio rights are owned jointly by the publisher and composer, and it is very much doubted that Mr. Black will be giving his consent.

The CBS Latin-American schedule includes the Sunday afternoon concerts by the Philharmonic-Symphony at Carnegie Hall and the nine o'clock Sunday evening concerts by the Detroit Symphony Orchestra. During the past season all the home football games of the University of Pennsylvania were relayed to South America with Spanish comments added.

Before the "Screen Guild Theatre" completes its season, over \$800,000 will have been handed over to the Motion Picture Relief Fund, according to WABC, which broadcasts the plays Sundays at 7:30 P. M. All participants in the programs contribute their services, and the weekly installments of \$10,000 is paid by the sponsor directly to the Relief Fund, the purpose of which is to aid members of the film industry who can no longer care for themselves.

The Defense Communications Board has announced its first general meeting for this month in Washington. The chief purpose of this group is to coordinate the relationship of all branches of communications to national defense. Besides broadcasting, its jurisdiction covers telephone, telegraph and cable facilities and radio telephone and telegraph.

"One of the first matters to occupy the attention of Americans in the year ahead is a heritage from the catastrophic year 1940: national defense. Here indeed we must act soberly and without illusion. . . . We in radio have a special responsibility, for national security involves more than building physical armament. . . . Behind that first line of defense, and of almost equal importance, is the intangible but definite bulwark of national morale. That is where radio must concentrate its force in order to make its vital contribution to the preservation of our democracy."

—WILLIS TRAMMELL, President of NBC.



VIBRATOR is a distinctive reed of quality demanded by all discriminating artists for tonal perfection and consistency.

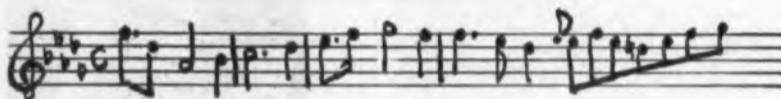
ASK YOUR DEALER!

H. CHIRON CO., INC., 1650 Broadway, New York City

MUSICAL QUIZ

- What piece of music depicts:
 - A dance of ghosts in a churchyard at midnight?
 - A cat prowling across a keyboard?
 - A bee's flight?
 - The trudging of a heavy-footed ox?

- From what composition was the following melody taken?



- What compositions in the classical field inspired the following airs?
 - "My Reverie";
 - "The Lamp Is Low";
 - "Our Love";
 - "The Isle of May".

- What dance rhythm does the following represent?



- To which composers do the following descriptions refer?

- "... a bovine face enswathed in a huge wig. . . . His velvet greatcoat embroidered with brave color, his fine shirt with beruffled collar and cuffs, his walking stick with gold knob, all proclaimed him a man about town, very much concerned with practical affairs."
- "At 30 he had adopted a permanent style of dressing, a long, tight blue coat with shining buttons, tight trousers, 'Surarov' boots and tassels, frilled shirt and high immaculate white stock pierced with a diamond pin. . . . His cloak was yellow with many capes which grew smaller as they ascended, and his hat was round with a broad brim."
- "He used to wander through the streets with his coat a mass of wrinkles, his trousers baggy and hitched up so that they showed too much ankle, and as likely as not a safety pin somewhere in evidence."

(Answers on Page 30)



Surprise visitors to MAYOR FIORELLO H. LaGUARDIA on his 58th birthday on December 11 were JOHN BARBIROLLI, Conductor of the New York Philharmonic Symphony Orchestra, and BENNY GOODMAN, ace Clarinetist and Band Leader, who appears December 12 and 13 as soloist with the Philharmonic in one of his frequent excursions into the "long-haired" side of music. Both Goodman and Barbirolli presented the Mayor with albums of their recordings in honor of his birthday. Barbirolli's offering was his recent (Columbia) recording of the Brahma Second Symphony, and Goodman gave an album he recently recorded (Columbia) with Bela Bartok, Pianist, and Joseph Szigeti, Violinist, of Bartok's "Contrasts". The brass section of the Philharmonic Symphony also turned out to serenade the Mayor with "Happy Birthday". Left to right: Benny Goodman, John Barbirolli, Mayor LaGuardia, and members of the brass section of the New York Philharmonic Symphony Orchestra.

Symphonic Recordings Review

By DICK WOLFE

"Also Sprach Zarathustra", Columbia Masterworks Album M-421. Four 12-inch records, eight sides, played by the Chicago Symphony Orchestra under the direction of Dr. Frederick Stock. Richard Strauss stated that his tone poem is but a free paraphrase of Nietzsche. It is a story of the journeyings of Zarathustra, who left home at the age of 30 to taste the experiences of life from dwelling in solitude to all the gregarious pleasures of contact with his fellowmen. In this recording Dr. Stock and the Chicago Orchestra give a magnificent performance equal to that which caused the orchestra to receive such favorable notices from the New York critics when it played in Carnegie Hall in November.

Saint-Saëns' Concerto No. 1 in A Minor for Violoncello and Orchestra. Columbia Masterworks Album X-182, two 12-inch records, four sides. The cello solo is played by Gregor Platigorsky, one of the greatest cello virtuosos with a superb accompaniment provided by the Chicago Symphony Orchestra under the direction of Dr. Stock. A splendid recording, thoroughly satisfactory in every respect.

Tchaikovsky's Symphony No. 6 in B Minor ("Pathétique"). Columbia Masterworks Album M-432, six 12-inch records, 12 sides, played by the All-American Youth Orchestra under the direction of Leopold Stokowski. The "Pathétique" Symphony is too well known to require any comment. This recording demonstrates the rapid progress made by the All-American Youth Orchestra under Mr. Stokowski's direction. It is a fine performance with all the enthusiasm of youth guided carefully through the Symphony under the expert hand of "Stok".

Rhapsody No. 1, Bela Bartok. Columbia Masterwork Record No. 11410-D. A fine recording of this ultra-modern music with the composer at the piano and the violin part played by Joseph Szigeti.

"Hänsel and Gretel" Suite by Humperdinck. Columbia Album M-424, three 10-inch records, six sides, played by the Columbia Broadcasting Symphony Orchestra under the direction of Howard Barlow. A delightful recording of Humperdinck's popular music in suite form.

Smetana's "Bartered Bride" Overture. Columbia Masterworks Record 19003-D, played by the Philharmonic-Symphony Orchestra of New York under the direction of John Barbirolli. All the gaiety of spirit is brought out in this sparkling performance by the Philharmonic under Mr. Barbirolli's direction.

Rossini's "Barber of Seville" Overture. Columbia Masterworks Record 70704-D, played by the Columbia Broadcasting Symphony Orchestra under the direction of Howard Barlow. The piquancy of Rossini's music is fully exemplified by Mr. Barlow in this performance. Outstanding is the oboe solo played by Mitchell Miller.

"Two Peasant Songs" and "Love of Homeland". Columbia Masterworks Record 4261-M, sung by the Don Cossack Chorus under the direction of Serge Jaroff. This wonderful singing organization has never been heard to better advantage than in these three works of their homeland. A delightful recording.

Noel Coward's "I'll See You Again", "Tokay", "The Call of Life" and "If You Could Only Come With Me" all from "Bittersweet". Columbia Masterworks Records 4263-M and 4264-M. A fine performance of the popular Coward songs sung by Nelson Eddy with the orchestra under the direction of Robert Armbruster.

Rachmaninoff's Concerto No. 3 in D Minor, Victor Red Seal Album M-710. Five 12-inch records, ten sides. The piano soloist is Sergei Rachmaninoff, the composer, and the accompaniment is played by the Philadelphia Symphony Orchestra under the direction of Eugene Ormandy. This combination goes to make up one of the finest Victor releases in recent years.

"The Sorcerer's Apprentice", Dukas. Victor Red Seal Album M-717, played by the Philadelphia Orchestra under the direction of Leopold Stokowski. All the humor of the exciting and amusing tone poem by Paul Dukas is brought out in this performance by the Philadelphia Symphony Orchestra and the nuances achieved by Mr. Stokowski are fully revealed in this excellent recording.

"Madame Butterfly", Puccini. Victor Red Seal Albums M-700, six 12-inch records, 12 sides; and M-701, ten 12-inch records, 20 sides. A complete performance

A Million Dollars Could Not Duplicate This Robbins Series of Modern Methods!

The greatest boon to modern musicianship are these study books written by America's foremost authorities. Most methods written many years ago, have become old fashioned. That's why musicians and teachers prefer Robbins Modern Methods, written to provide every up-to-date advance in technic and style. Take a short cut to stardom now, with . . . Robbins Modern Methods!



JIMMY DORSEY SAXOPHONE METHOD

The secret of his artistry revealed! Studies for tonguing, lipping, chord formations, improvisation, etc. Includes Jimmy Dorsey's sax solos of Beebe, Hollywood Pastime, Oodles Of Noodles, Tailspin and others. Price \$1.50



BOB HAGGART BASS METHOD

The most complete modern bass method published! Studies in "walking bass," chords, rhythms, bowing, fingering, cadences, etc. Includes Haggart's bass solos of At The Jazz Band Ball, Just Strollin', South Rampart St. Parade, etc. Price \$2.00



HARRY JAMES Studies & Improvisations for Trumpet

Modern studies in phrasing, tonguing, passing tones, syncopation, treatment of standard choruses—clearly illustrated. Includes 6 hot trumpet choruses in the Harry James swing style! Price \$1.00



GENE KRUPA DRUM METHOD

Rim shots, cymbal breaks, bass drum beats, hi-hat cymbals, wire brush rhythms — all explained for the first time in this modern drum method. Includes Krupa's tom-tom solo, "Sing, Sing, Sing," exactly as recorded. Price \$1.50



JACK TEAGARDEN MODERN TROMBONE STUDIES

Divulges the secret of a modern style with studies in tonguing, lipping, chord formations, improvisations. Includes 14 hot choruses in the Teagarden style . . . the emblem of trombone virtuosity! Price \$1.00



JOE VENUTI VIOLIN RHYTHM

First modern violin method published in a generation! Studies in fingering, phrasing, harmonics, jazz tricks, improvisation. Includes Venuti's violin solos of Wild Dog, Cheese And Crackers, The Darktown Strutters' Ball, etc. Price \$2.00

Special Added Attraction! Each method contains solos of standard favorites. If bought individually, they would cost many times more than the book itself. That's why Robbins Modern Methods Are Today's Greatest Music Values!

ROBBINS MUSIC CORPORATION • 799 Seventh Avenue, New York 18

Enclosed find \$.....for books checked:

.... Jimmy Dorsey Saxophone Method Bob Haggart Bass Method
.... Harry James Studies & Improvisations for Trumpet Gene Krupa Drum Method
.... Jack Teagarden Modern Trombone Studies Joe Venuti Violin Rhythm

Name.....Address.....

City.....State.....

IT'S ON THE WAY!

SOON PUBLISHED!

ARTIE SHAW CLARINET METHOD

Edited by Arnold Brihant

Reserve Your Copy Today At Your Dealer Or Direct

Ready In February

of the opera with Beniamino Gigli, tenor; Toti Dal Monte, soprano, and Mario Basola, baritone, all former Metropolitan Opera artists, in the principal roles. The smaller parts are sung by G. Conti and E. Gomincl, bass; V. Palombini, mezzo-soprano, and A. Zagonara, tenor, together with chorus and orchestra under the direction of Maestro Oliviero De Fabritiis. An authentic performance of the opera, with few cuts. Gigli is still in fine voice, and while some of the other principals no longer sing as well as they did in their Metropolitan days, their excellent musicianship together with the fine work of the orchestra carries this performance through to a most satisfactory conclusion.

"Romance in C Major", Sibelius. Victor Red Seal Record 490, played by the suspended B. E. C. Symphony Orchestra under the direction of Sir Adrian Boult. A fine performance of one of Sibelius' less interesting numbers.

"Estrellita" and "Cupid's Captive", Victor Red Seal Record 4519, sung by Lily Pons with orchestral accompaniment. A recording of Pons in her best vocal form. Admirers of the famous coloratura should put this record on their "must" list.

"Svarta Rosor" and "Saf, Saf, Susa", Sibelius. Victor Red Seal Record 4531, sung by Jussi Bjoerling, tenor. Bjoerling is never more at home than in his native Swedish tongue. His singing on these sides shows him at his best.



This picture was taken at the Northern Indiana School Band and Orchestra Clinic, held in Elkhart, Indiana, on Friday and Saturday, November 22nd and 23rd. The picture is that of the Elkhart High School Concert Band under the direction of William D. Revelli, Clinic band conductor. Mr. Revelli is the director of the University of Michigan Band at Ann Arbor, Mich. Standing at Mr. Revelli's left is Robert Welty, Associate Director of Instrumental Music in the Elkhart City Schools. To Mr. Revelli's right is Glen Ford of the Chicago Schools who had charge of the Grade School Clinic on Saturday. Back of Mr. Ford is David Hughes, Director of Instrumental Music in the Elkhart City Schools, and 1939-1940 President of the Northern Indiana School Band and Orchestra Association. Standing around the band are the various directors attending the Clinic. At this Clinic, the contest numbers for the 1941 District and State Contests of the N. I. S. B. O. A. were selected. The following officers were also elected: President, Harold Rogers, Valparaiso High School, Valparaiso, Indiana; Vice-President, Gene Chenoweth, Elkhart County Schools, Goshen, Indiana; Secretary-Treasurer, George Myers, Portage and Union Township Schools, Valparaiso, Indiana. All sessions of the Clinic were held in the Elkhart High School.

AT LAST! MODERN HOME-STUDY ARRANGING COURSE!!!!

- Duet, trio and four-way writing thoroughly explained.
- How to orchestrate passing tones.
- How to write for the ensemble.
- How to organize, lay out and "route" an arrangement.
- How to write Shuffle, Rumba, Tango and many other rhythms.
- How to voice unusual effects.
- How to determine chords in sheet music.
- How to put your musical ideas on paper.

All this and many other tricks of modern arranging which combine the experience of the biggest "name" arrangers in the country are now yours at small cost. And you can study at home in your spare time.

Here, for the first time, is a course that answers all your questions about modern orchestration. And it's in lesson form enabling you to take actual examinations which are corrected and commented upon by the author himself, one of the country's most brilliant arrangers.

It's quick, easy and inexpensive. So if you want to start on the road to becoming a high paid arranger fill out the coupon and mail it in—TODAY!

UNIVERSITY EXTENSION CONSERVATORY
Dept. A-234, 1323 E. 53rd St., Chicago, Ill.
Gentlemen: Please send me complete details on your new "Course in Dance Band Arranging."

Name.....
Address.....
City and State.....
Experience.....

SIMEON BELLISON

Clarinet Solo Series Played by SIMEON BELLISON—Clarinet JULIUS CHAJES—At the Piano

1. MOZART-BELLISON Concerto Rondo in B-flat Major, with a Cadenza "Mozartiana" by S. Bellison (12-inch—2 records) (4 sides).....\$4.00
 2. BEETHOVEN-BELLISON Variations—a Theme of Mozart in B-flat Major from "Don Juan" (12-inch) (2 sides) \$2.00
 3. (a) RICHARD WAGNER—Aeolian (original) (b) TSONAIKOWSKY-BELLISON Autumn Song (12-inch) (2 sides).....\$2.00
- Write for Illustrated Literature C.O.D. Orders Solicited
Or Send Remittance Payable to Simeon Bellison
BELLISON CLARINET STUDIO
781 Walton Avenue Melrose 5-0815 Bronx, N. Y.

SILVER PLATING LIQUID

Now you can Silver Plate at home. Simply apply with a cloth. A child can do it. Deposits Genuine, Pure 1000 Fine Liquid Silver Plate. Guaranteed no acid or mercury. Gives a LASTING finish. Holds luster longer because also contains anti-tarnish ingredient. Positively non-injurious. NEW WAY TO CLEAN, BEAUTIFY AND PRESERVE SILVER FINISH. Used by Jewelry and Musical Instrument Manufacturers. Maybe you have seen things Silver Plated with it but did not know it UNEXCELLED FOR SILVERING AND RE-SILVERING INSTRUMENTS. Marvellous Demonstration. Sells to everyone who sees. Agents make fine profits. Sample Order with Instructions and Easy Money-Making Plan sent postpaid for \$1.00 to introduce in your locality. Hurry and be first. SEND TODAY. NuProcess Products, Dept. 82, Aurora, Ill.

Learn "HOT" PLAYING

Quick course to players of all instruments—make your own arrangements of "Hot" breaks, choruses, double-sixes, embellishments, variations, blue notes, whole tones, neighboring notes, etc. Professionals and students find this course invaluable for putting variety into their solos. Write today. NO OBLIGATION.
ELMER S. FUCHS
370 Lewis Avenue Brooklyn, N. Y.
"Hot" Arrangements Specially Made

OBOE REEDS

"WALES RELIABLE" Reeds, made from the best French cane, are correct in pitch (440), always play in tune in all registers of the instrument, play easily. Every reed a good one. Send for Prices.
ALFRED A. WALES
Successor to E. Galt
118 Indiana Ave., Providence, R. I.



JAN HART

RAMBLINGS—Happy New Year, you-all, and may it be a most prosperous one with plenty of music going 'round and 'round! Oh my, we think that we shall never hear so much noise and racket as New York's celebration for the New Year. And now about those resolutions. We have resolved to: (1) Quit procrastinating; (2) to maintain a calm and unruffled disposition, or if it should become ruffled (always a loop-hole), we resolve not to throw things; (3) to lose ten pounds, and (4) to er—maintain a calm and unruffled disposition. Every year we also resolve to live on a budget. That resolution lasts about a week usually, depending upon the quantity and durability of the Christmas hoisery supply. (We wish Fred Waring would concentrate on runnerless hose, now that the Waring mixer has proved its success.)

MODULATIONS—Because of the law, the Metropolitan Opera Company had to get special permission from the police to use a pistol for the murder of Riccardo in "Un Ballo in Maschera". . . . None of the 37 operas submitted in the Philadelphia Opera Company's Composers' Contest proved of sufficient merit to warrant production by the company, according to a statement issued by the judges. The judges were: Leopold Stokowski, Eugene Ormandy and Sylvan Levin. In a joint statement the judges said: "While many of the operas bespeak fine musical talent in their respective composers and many have dramatic structure of interest and significance, we are unable to find a single opera in which there is the proper balance of musical and dramatic elements."
GRACE NOTES—Tommy Dorsey received his musical training from his father who is a professional band organizer and director. . . . Horace Heidt recently entertained over 350 music dealers of Los Angeles and vicinity at his ranch there. . . . George Wettling, the drummer, has joined Johnny Long's band. . . . So great was the acclaim given Benny Goodman at his Carnegie concert last month that Columbia Recording Company officials have arranged to record the concert with the New York Philharmonic. . . . A new radio-phonograph-recorder combination has been invented whereby a musician, while working at home, can not only record his voice, or play a solo, but he may re-run the disk any number of times and add more instruments to the original until he literally has a one-man symphony.

TRILLS AND TURNS—The Cleveland Orchestra has instituted a pension fund similar to those maintained by other leading orchestras. However, this is the only one with such a fund administered solely by orchestra members, part of which is raised by weekly dues and the rest earned by Pension Fund concerts. The first of these concerts is scheduled for January 17th, when Artur Rodzinski will conduct. . . . Most of the members of the swingin' Basin Street group have played in the NBC Symphony Orchestra at one time or another. . . . Seventeen of Tin Pan Alley's top names in the song-writing group have organized their own band, and call it "Hits, Inc." This, the world's first song-writers' band, opened in Reading, Pa., on December 14th, and will spend several weeks on the road before coming to Broadway. . . . Sammy Kaye has his own publishing house called Republic Music.

TRANSITIONS—Wonder who tossed that "scented" bomb in the music publishers' haven on Broadway recently. . . . Music publishers are giving bonuses this year in spite of the BMI-ASCAP mix-up. . . . "The Nightingale Sang in Berkeley Square" and "Ferryboat Serenade" hold top honors in the sheet-music sales throughout the country, with "We Three", "Down Argentine Way", and "There I Go", following closely behind. . . . Bing Crosby has flatly refused to sing a BMI tune as long as he is on the air, although he will do the old public domain favorites if necessary.

WANDERING NOTES—Did you know? That "The show must go on" is a circus tradition dating back to the time of the Romans? That the old circus hurdy-gurdy was not like the barrel-shaped street organ we have today, but was shaped like a guitar and hung over the shoulder of the performer? That during Shakespeare's time England was one of the most musical nations of Europe? That the real folk-music of America is that of the Negro? That Sarah Bernhardt was the first great star of the legitimate stage to appear in films? That we have been reading encyclopaedias? . . . Paul Whiteman is organizing a new band in which strings will predominate, for a Florida hotel date. . . . "Love Thy Neighbor" is the last music-movie to come out before the January 1st deadline for ASCAP, and Paramount is quite busy figuring out new avenues other than radio for their tunes.

RECORD NOTES—Victor has issued Puccini's "Madame Butterfly". It is in two albums, with six twelve-inch records in the first and ten disks in the second. . . . If you like two-piano programs, don't miss the Columbia recording of Brahms' "Variations on a Theme of Haydn", by Ethel Bartlett and Rae Robertson.

FAVORITE POPULAR RECORDS OF THE MONTH

- BLUES:**
"Somewhere" and "Fresh as a Daisy", Glenn Miller and his orchestra.
"Walkin' by the River" and "I Look at You", Mitchell Ayres and his Fashions-in-Music.
"I Want to Rock" and "Jump Joe", Larry Clinton and his Bluebird orchestra.
"I'm in a Lovable Mood Tonight" and "Flinging a Whing-Ding", Bob Chester and his orchestra.
"What'll I Do If I Marry a Soldier" and "A Faded Photograph", Shep Fields and his New Rippling Rhythm.
- VICTOR:**
"Star Dust" and "Temptation", Artie Shaw and his orchestra.
"Isola Bella" and "High on a Windy Hill", Sammy Kaye and his orchestra.
"Star Dust" and "Swanee River", Tommy Dorsey and his orchestra.
"Bo You're the One" and "Walkin' by the River", Hal Kemp and his orchestra.
"The Last Time I Saw Paris" and "What Makes a Song", Leo Reisman and his orchestra.
"The Waltz You Saved for Me" and "Song of the Islands", Wayne King and his orchestra.
"Redekin Rumba" and "Southern Fried", Charlie Barnet and his orchestra.
"Three At a Table for Two" and "Johnny Peddler", Abe Lyman and his Californians.
- COLUMBIA:**
"It All Comes Back to Me Now" and "The Old Jap", Eddy Duchin and his orchestra.
"America, I Love You" and "The Bill of Rights", Horace Heidt and his orchestra.
"Frenesi" and "Hard to Get", Benny Goodman and his orchestra.
"All Around the Christmas Tree" and "Happy Birthday to You", Raymond Scott and his orchestra.
"I Can't Remember to Forget" and "To Be Continued", Kay Kyser and his orchestra.
"Bloux Sue" and "Far Away", Ray Noble and his orchestra.
"Caprice Viennois" and "Blue Danube Waltz", Wayne King and his orchestra.
- OKBY:**
"Yes, My Darling Daughter" and "Blue Krieg", Gene Krupa and his orchestra.
"Taking a Chance on Love" and "Cabin in the Sky", Frankie Masters and his orchestra.
"North of the Mohawk Trail" and "Goin' Conga", Cab Calloway and his orchestra.
"The Yankee Doodle Polka" and "Wait Till She Sees You in Your Uniform", the McFarland Twins orchestra.
"Did Anyone Call" and "Hi Ya Bud", Ben Bernie and his orchestra.
"Isola Bella" and "I Do, Do You", Dick Jurgens and his orchestra.
"Because of You" and "Stars Over the Campus", Tommy Tucker and his orchestra.
- DECCA:**
"A Nightingale Sang in Berkeley Square" and "Wish Me Luck", Carol Bruce and his orchestra.
"The Stars Remain" and "I Should Have Known You Long Ago", Woody Herman and his orchestra.
"Moonlight and Tears" and "Who Am I?", Guy Lombardo and his orchestra.
"Yes, My Darling Daughter" and "Johnny Peddler", Johnny Long and his orchestra.

ALBUMS

- VICTOR:**
Viennese Gayettes, three 10-inch records, six sides, Victor Salon orchestra under Nathaniel Shilkret, with Margaret Daum and Felix Knight as soloists.
Hits from the Ziegfeld Follies, three 10-inch records, six sides, Victor Salon orchestra under Nathaniel Shilkret with Anita Boyer, George Griffin, the Tune Twisters and Broadway Jones.
- COLUMBIA:**
Serenades, four 10-inch records, eight sides, including Schubert's "Serenade", Toselli's "Serenade", Drda's "Serenade" and the Serenade from "The Student Prince", all played by Wladimir Selinsky and his String Ensemble.
Naughty Nineties, four 10-inch records, eight sides, played in the inimitable style of the hits of 1890 with Beatrice Kay, soprano, containing a heart-rending travesty of "Care", "Tessing", "Honey Boy" and "Heaven Will Protect the Working Girl."
Musical Comedy Favorites, four 10-inch records, eight sides, played in the inimitable style of Andre Kostelanetz and his orchestra. Included are "Begin the Beguine", "Smoke Gets in Your Eyes", "Tea for Two" and "A Pretty Girl is Like a Melody."

CODA

"Memorizing music just happens to be easy for me. If it were a task I would not bother."—Eugene Ormandy.

Better Your Performance



with a fine PEDLER Clarinet

● Talk about swank! Glamour! Class! Say, these new clarinets by Pedler have more sparkling, dazzling beauty than the Diamond Horse Shoe of the Metropolitan Opera—and everything to back it up! Tone! Volume! Resonance from top to bottom! Just the "last word" in fine woodwind construction.

How about it? Is your talent being stymied by an out-of-date, inferior clarinet? Then, it's time you owned a new Custombuilt Pedler . . . built with matchless precision by the fourth generation of craftsmen who specialize in building woodwinds only . . . to help you better your performance and realize your fondest musical ambitions.

See your Pedler dealer and try one. Write for FREE FOLDER.

The Pedler Company, Elkhart, Ind., Dept.

New! Transparent Mouthpiece!

Another Pedler advancement! Light weight, durable, crystal clear Clarinet mouthpiece with scientifically designed tone chamber for greater volume, brilliance and full, even tone. \$7.50. Order now.

Buy American!

THE PEDLER COMPANY

Custombuilt Woodwinds
Dept. 101, ELKHART, INDIANA



Reveals BAND ELECTRIFICATION Secrets!

Successful orchestras are getting startling new effects with modern electrical equipment. Find out how they do it by getting this special Selmer report. Explains hook-ups, discusses problems, tells how to balance sections. Recommends proper type of microphone and equipment to use for each instrument. Tells how to determine correct size sound system for your band. Send postcard or letter for your free copy right now.

Dept. 1103
Selmer ELKHART, INDIANA

TRUMPET INSTRUCTION CHAS. COLIN

TEACHER OF TRUMPETERS WHO AIM FOR THE TOP WITH AMERICA'S NAME BANDS
111 West 48th St., New York City. BRyant 9-0884

» » **TRADE TALK** « «

Our readers cannot possibly fail to notice the lengthening parade of advertisers returning to our columns, together with the many new accounts. The last two months mark the return of the Woodwind Company, mouthpiece specialists and manufacturers of Steel-Ebonite products; Frank Wolf, manufacturer of drums and accessories; Ray R. Robinson, manufacturer of the famous Ray Robinson mutes and other accessories. Charles Colin, teacher, is the new account. These concerns are all located in New York City and are in a position to supply their fine up-to-date products upon order without delay.

Ray R. Robinson

Ray R. Robinson, well-known trombone player who in the past was starred with George Olsen in the Ziegfeld Follies and many other top-flight bands, has for several years been engaged in the manufac-



RAY ROBINSON

ture of Ray Robinson mutes and accessories. These mutes are said to be one of the finest products on the market.

Ray is a member of Local 802 and will greatly appreciate hearing from his many friends in the Federation.

Welcome To Another Old Friend

INTERNATIONAL MUSICIAN is happy to welcome back to these pages an old friend and first-class drummer man, Frank Wolf.

Frank began professional drumming at the age of 12 and has had a story-book career embracing every field of music—



FRANK WOLF

motion pictures, musical comedies, revues, vaudeville, Russian and grand opera, and the New York Philharmonic-Symphony Orchestra.

Today, he is widely known as the manufacturer of Frank Wolf Drums and Accessories at 232 West 48th St., New York, N. Y.

As the inventor of the now famous "2 to 1" Tension Drums, his establishment has become the mecca for drummers from all parts of the world. Drummer men appreciate the personal service and sound advice of Frank Wolf.

A new catalogue of Frank Wolf drums and accessories is now on the press. If you want a copy, write Frank Wolf, 232 West 48th St., New York, N. Y.

Presenting
3 new Companions TO THE FAMOUS BRILHART MOUTHPIECE

Tonalin is already well known by its exclusive use in the famous Enduro Permanent Reed. The super-vibrant musical characteristics of TONALIN introduces a new technique in fine mouthpiece construction and makes possible THE WORLD'S FINEST MOUTHPIECE.

EboLin is similar to hard rubber in appearance, but is more responsive to the extreme high and low frequencies so necessary for "Full range tone reproduction." The secret process of "Dynamic Compression" used exclusively in EBOUN insures its accuracy and long life.

Tonalite was developed especially for the Brillhart transparent mouthpiece. It is now possible to enjoy the crystalline, bell-like qualities of glass without any of its disadvantages. TONALITE is sensitively responsive to vibrations which produce a flowing liquid tone throughout the entire register.

Just off the press new descriptive booklet containing complete information on all BRILHART MOUTHPIECES... See your dealer or write direct
ARNOLD BRILHART • Box 321 Great Neck, N.Y.

Each Mouthpiece Personally Toned

Try the NEW 'GRAINED' Enduro Permanent Reed and JOIN THE ARMY of Enduro Enthusiasts who admit this to be the WORLD'S FINEST REED
The Enduro is the ONLY REED made of TONALIN
See your favorite dealer today

The Woodwind Company

The Woodwind Company of New York, mouthpiece specialists and makers of the famous Steel-Ebonite line of mouthpieces has recently enlarged its repair department and has now completed arrangements for a speedy refacing service.

Walter F. Gemeinhardt, mouthpiece expert for the past 23 years will continue to take an active part in conducting the affairs of the shop. Mr. Gemeinhardt has performed countless experiments with all types of material, shapes and sizes of tone



WALTER E. GEMEINHARDT
President, Woodwind Company

chambers. Of all the material tried none has proven as successful as the high quality, Steel-Ebonite type of rubber for the manufacture of saxophone and clarinet mouthpieces.

With this experience as background he has realized the need of the musicians for a service that will preserve to the utmost all their favorite mouthpieces. This service is designed to put into playing shape the mouthpieces that have given good results but have been spoiled by poor facings or a slight chip which can be repaired if handled properly. Mr. Gemeinhardt urges every musician to think twice before giving his "pet" mouthpiece haphazardly to anyone for refacing and repairs. With precision machines and skilled workmen, workmen that have made mouthpieces for many years, Woodwind maintains one of the best mouthpiece repair and refacing services ever offered to the trade.

The Woodwind Company has recently published a beautiful new color booklet containing the entire line of "Woodwind-built" mouthpieces. It includes the old reliable, The Woodwind Model, the brilliant and powerful Melliphone Special, the special Dick Stable and Chester Hazlett models and the new and sensational Sparkle-Aire Model. There is also a full page of facings and their measurements which will help the selection of either new mouthpieces or the facing to be put on

the reconditioned ones sent to Woodwind's repair department. This booklet is free and will be sent upon request.

Otto Link's New Catalogue

One of the finest little catalogues of its type has just come off the press. The new book is chock-full of helpful hints and valuable information for the professional as well as student clarinetist and saxophonist. Profusely illustrated and listing the complete line of Otto Link's new "Eburnated" Reso-Chamber rubber mouthpieces and Bell-Metal Tone-Master mouthpieces, this book is receiving wide distribution throughout the trade. It is a particularly valuable piece of sales literature since its contents are based on Otto Link's experience in the production of mouthpieces covering a period exceeding 25 years. Link mouthpieces are known throughout the trade as the standard for high quality.

The Otto Link Company will gladly send a copy of this valuable new book to any one requesting it. Otto Link is located at 117 West 48th St., New York, N. Y., where he has maintained his factory for many years and where he always holds open house.

Vincent Bach, Composer

Vincent Bach, former symphony artist and now manufacturer of the well-known Bach Instruments and mouthpieces, has been winning fame in still another direction, that of composer. His brilliant cornet solo, "Hungarian Melodies", recently made great strides in popularity and is performed not only by the United States Marine Band and contestants on the Major Bowes programs but also in the "Pop" concerts of leading symphony orchestras. "Hungarian Melodies" is also used as a test piece on the national school competition lists, being an effective medium for displaying both style and technic.

When he was an army bandmaster at Camp Upton, Vincent Bach wrote the



VINCENT BACH

popular march "Veribus Untis" which is currently enjoying a revival.

Since writing "Hungarian Melodies" Mr. Bach has received many requests for additional cornet solos; however, composing is to him merely a form of relaxation. His chief interest remains in his laboratory-workshop where he personally designs each new model instrument and mouthpiece and carries on constant experimental work to advance his products in the field.

Charles Colin

From symphony to swing Charles Colin's spectacularly brilliant trumpeting has echoed at Boston's Jordan Hall as Symphony soloist to trumpet soloist with torrid swing bands, such as Charlie Barnett, Benny Meroff and other top-flighters. He was recent staff man at WMCA and currently is doing radio work, teaching, writing and composing.

He is the author of "100 Original Warm-Ups" for professional trumpeters who use it to keep in shape.

Many of his pupils have gained repute as soloists and sidemen in today's top-flight bands. Some of his pupils are Harvey Streiner of Isham Jones, now at McAlpin Hotel, New York City; Archie Abrams with Eddie Le Baron at Radio City Rainbow Room; Seymour Goldfinger with Jack Teagarden; Paul Fredericks with Alvin Rey and Sam Scholnick with Charlie Barnett.

Selmer Padless Saxophone

An entirely new principle of saxophone construction based on a tone boosting device has been perfected by H. & A. Selmer, Inc., of Elkhart, Ind. Tests indicate that this padless saxophone is 120 per cent more air-tight than conventional types. Chief advantages claimed are a



How much wind does a wind instrument waste? The Brand Gauge, used in the testing laboratories of H. & A. Selmer, Inc., at Elkhart, Indiana, supplies an answer. It indicates that the new Selmer-U. S. Padless Sax with Tone Booster invention is 120 per cent more air-tight than the conventional Sax with Standard Pad.

definitely better feel in the hands, increased ease of playing, greater resonance, and more brilliant tone.

The new tone booster device is featured in the padless Selmer-U. S. alto and tenor saxophones soon to be placed on the market.

Professional musicians who have participated in a number of "blindfold" comparison tests of the new padless Selmer and conventional instruments have expressed overwhelming preference for the saxophone with tone boosters. It is said to be easier blowing, especially in the lower register and to give more freedom of tone with a more definite articulation between notes.

En passant, the Selmer Bowling Team of Elkhart, Ind., has not been so successful this year. The Selmer Nos. 1, 2 and 3 teams all met defeat at the hands of the Auburn Printing Company teams at the tournament held in Auburn, Ind., in November.



WITH the Metropolitan season in full swing, we now have the opportunity for a bit of retrospection. The first week saw the house packed for practically every performance, and because the prices for downstairs seats are still beyond the reach of many music lovers, despite the preservation of this famous institution for the "people", the demand for the cheaper seats far exceeds the capacity and standing room is always overtaxed.

The opening opera was the revival of Verdi's "Masked Ball", handsomely mounted and beautifully costumed. The debut of Alexander Sved, formerly of the Royal Opera in Stockholm, disclosed a great artist. Sved is a fine actor but sings with an open throat and has a tendency to spread his tones when not giving particular attention to his vocal production. Nevertheless in "Eri tu" he had full control of his voice and the singing of this aria brought down the house.

Ferruccio Calusio, first of the guest conductors, conducted the revival of "Il Trovatore" on December 12th when Norina Greco made her Metropolitan debut, substituting for Stella Roman as Leonora. Bruna Castagna, Jussi Bjoerling, Alexander Sved and Arthur Kent helped to make this virile performance one which far outshone the Metropolitan productions of this opera in former years.

Other debuts during the first three weeks included that of Salvatore Baccaloni as Bartolo in "The Barber of Seville" and Don Pasquale in Donizetti's opera of the same name. Baccaloni, in addition to being a fine singer, is a master of opera bouffe. Despite his weight, which exceeds 300 pounds, he is extremely agile and a very fine actor. He knows just how far to carry his buffoonery, never indulging in excesses. The result: so far the brightest star in the opera firmament of 1940-1941. Another debut was that of Francesco Valentino (born Frances Valentine Dinhaupt in New York City) in "Don Pasquale" and "Lucia di Lammermoor". Mr. Valentino has a light baritone voice, well trained, and is routinized in the tradition of many operas.

The first three weeks augurs well for the "people's" opera.

On Friday, December 6, while in Chicago, we had an opportunity to hear the Chicago debut of Jan Peerce as the Duke in Verdi's "Rigoletto". Singing for the first time in the beautiful Chicago Civic Theatre, Peerce enhanced the impression gained when he was heard in the Cincinnati Zoo opera last summer. His robust lyric tenor fully satisfied the demands of this exacting role. This, together with his fine acting and stage presence, leads us to observe that he is one of the finest "Dukes" we have heard in American opera of the present day.

New York

THE second week of the "Met" season continued admirably in the pace set by its predecessor. On Monday night, December 9th, "Lucia di Lammermoor" was given with Lily Pons in the title role. This delightful opera by Gaetano Donizetti was beautifully sung and carefully presented. Miss Pons was in especially good voice and brought to her role outstanding freshness and poise. She displayed in her interpretation a pleasing combination of skill and intelligence. This performance was also noteworthy for the debut of Francesco Valentino, a young American baritone, who at the age of twenty went to Italy to study voice and made his operatic debut two years later. Gennaro Papi succeeded in keeping the orchestra on its toes and did full justice to the magnificent score.

On Wednesday evening Grace Moore appeared in the title role of "Louise". This performance, which delighted the audience, displayed the vitality which is inherent in Charpentier's opera and was of particular interest when one compared it with the cold reception it received at the time of its initial presentation. Miss Moore brought to her part a greater understanding and depth of feeling than she has ever before displayed.

Esio Pinza, in the role of the father, gave a performance which reflected acting skill and vocal excellence. Julien, the young lover, was portrayed by Charles Kullman, who sang well and was convincing in his part. The score was effectively conducted by Ettore Panizza.

"Tristan" for Vassar

THURSDAY afternoon saw Kirsten Flagstad and Laurits Melchior in a performance of Wagner's "Tristan und Isolde" given for the benefit of the Vassar Club Scholarship Fund. Madame Flagstad

was in fine voice and soared to magnificent heights of glory in the many dramatic passages so characteristic of Wagnerian opera. Not in the least overshadowed was Laurits Melchior, who contributed as fine an exhibition of good singing as one could desire. The rich, dramatic beauty of the score was given full scope under the able baton of Erich Leinsdorf.

The performance of "Il Trovatore" on Thursday evening can be ably described in one word—exciting! The cast contributed a lusty and enthusiastic performance with never a dull moment from start to finish. Due to sickness many substitutions were necessary, but the performance did not suffer thereby. It might even be supposed that the last minute fill-ins gave a note of spontaneity that might not have been achieved had the original performance been adhered to. For one thing, there was a new conductor, Ferruccio Calusio, recommended by Toscanini, who made the orchestra sing in a way worthy of "Il Trovatore". The long-awaited Stella Roman was not present, but her role was ably filled by a young Italian-American, Norina Greco, who has



NORINA GRECO

received all her training in this country. The role of Count di Luna was taken by another young Italian-American, Francesco Valentino. It was to have been sung by Alexander Sved, but was changed because of illness. Bruna Castagna sang the part of Azucena, originally intended for Kerstin Thorborg, who was also ill. The fiery Manrico was portrayed with much gusto and verve by Jussi Bjoerling. All in all the revived "Il Trovatore" was a rousing success and showed Verdi at his best.

Friday, the 13th

"LE NOZZE DI FIGARO" of Mozart was presented Friday evening with a capable cast which included John Brownlee as Count Almaviva, Elisabeth Rethberg as Countess Almaviva, Licia Albanese as Susanna, Jarmila Novotna as Cherubino, Salvatore Baccaloni as Bartolo, and Ezio Pinza as Figaro himself. This was by far the best stage presentation of the week, and it may well be understood why this comedy enjoyed such popularity in its own day and continues to be good box office. Particularly outstanding was the debut of Salvatore Baccaloni who sings in the traditional buffo of the old school. Jarmila Novotna distinguished herself as Cherubino and gave the role all the grace and charm that are usually hers. Her performance is one that will live in the minds of her audience for a long time to come. Ettore Panizza conducted.

The Saturday matinee opera was Verdi's "Un Ballo in Maschera" which also opened the present season. The cast on Satur-

day consisted of Zinka Milanov, Kerstin Thorborg, Jussi Bjoerling, Alexander Sved and John Carter. "Lakme" was given Saturday evening to a capacity audience, the receipts of which went to the Chapter of Hadassah. This performance boasted a distinguished cast, among whom were



SALVATORE BACCALONI
in "Don Pasquale"

Mmes. Pons, Petina, Dickey, Beamer and Olheim and Messrs. Jobin, Cehanovsky, Pinza, Engelman, Carter, Dudley and Oliviero. Mr. Pelletier conducted and the Corp de Ballet performed incidental dances.

"Die Walkure"

THE deeply moving drama of Richard Wagner, "Die Walkure", heard on December 16th, was, as usual, of high calibre. With the glorious singing of Madame Flagstad and the excellent casting of minor players, the general effect was impressive. Mr. Melchior as Siegmund produced some fine tones but was not quite up to his usual standard. Miss Traubel, it seemed, would have made a better Brunnhilde than Sieglinde, for although she maintained an even tone in the lower register, she was inclined toward shrillness in the higher tones. Mr. Huehn was an intelligent Wotan and the score was ably done.

"Carmen" for the Kids

THREE thousand appreciative youngsters sat enraptured on Wednesday, December 18th, as they witnessed a performance of Bizet's "Carmen". The title role was filled by glamorous Gladys Swarthout, who sang with zest and poise. She was supported by an able cast consisting of Marita Farrell as Micaëla, Charles Kullman as Don José, and Leonard Warren as Escamillo. The guild's junior performances are made possible through the underwriting by individuals and service groups who purchase boxes for these performances. The boxes are filled with children. Tickets of admission are sold at prices ranging from 35 cents to \$2.00. Two more such performances will be given, one for the youngsters of New Jersey and one for those of Westchester.

Hussa Hits a Homer

WEDNESDAY night also produced an excellent performance of Richard Strauss' "Der Rosenkavalier". To many the absence of Lotte Lehmann from the role of the Marschallin was a disappointment, but the replacement of Mme. Maria Husa was a pleasant surprise. Her elegant and dignified portrayal instantly won the hearts of her audience. She was called upon because she has recently attained a similar success in this role in Chicago.

Another bright spot in this performance was the debut of West Virginian Eleanor Steber, who possesses a light soprano with which she accomplishes many difficult feats. She has in her favor a remarkable voice, a pretty face, a bright personality, and a dramatic sense which, although it calls for development, is nevertheless present. Emanuel List as the hilarious Baron Ochs, and Riae Stevens as Octavian did splendidly both from a vocal and histrionic standpoint.

The second "Tristan" of the season was given Thursday, December 19th. The cast was the same as the first with the exception of Emanuel List in the role of King Mark. Others of the cast were: Kirsten Flagstad as Isolde, Laurits Melchior as Tristan, Karin Bransell as Brangäne, and Julius Huehn as Kurwenal. The Shepherd was Karl Laufkoetter, the

PRESTO!

- And Old Mouthpieces

Become
LIKE NEW AGAIN!
in the
WOODWIND
REPAIR
DEPARTMENT



REWARD YOUR OLD MOUTHPIECE
for its faithful service and we'll
rejuvenate it in a jiffy for you.

Refacing and Refinishing by Experts.
Send it or bring it in Today!



Write for Booklet on our Complete Line of
QUALITY STEEL EBONITE MOUTHPIECES

THE WOODWIND COMPANY
131 West 45th St. • New York, N. Y.

Steersman, John Gurney and Emery Darcy. Melot, Mr. Darcy also doubled for the Sailor. Erich Leinsdorf conducted.

Pallid "Pelleas"

A SYMPHONY in miscasting was Debussy's "Pelleas and Mélisande" presented at the Metropolitan Opera House on Friday, December 20th. Helen Jepson, capable of an exquisite Juliet and a magnificent Violetta, was completely at sea in the role of Mélisande. Conductor Erich Leinsdorf fared no better, for he conducted the tender passages of the Debussy score with all the tremendous gusto and sweeping scope of "Parsifal". The Golaud was John Brownlee who gave the impression of constant confusion, and Raoul Jobin was a new Pelleas who was convincing neither in voice nor action. Probably the only one that approached success in his role was Alexander Kipnis as Arkel, who almost saved the show with his noble "Si j'étais Dieu" at the end of the third act. We believe that this beautiful work of Debussy and Maeterlinck deserves more careful consideration, and, though it is no opera for the throngs, with intelligent casting it can become a favorite of many.

Opera Boom

FOR those who doubt the success of the current opera season, this little morsel of news should clear things up. The box-office at the Metropolitan Opera House reported on December 23rd that it had the largest single day's business in cash transactions since the boom days of 1929. More than \$10,000 was taken in in seat sales for the performances that week and the following.

Both windows at the box-office were busy all day. Two long lines ran through the main foyer and some even spilled out into the street. It was reported by Mr. Earle R. Lewis, assistant manager, that the customers played no favorites, buying tickets for German, Italian and French works.

Hop Hop Hurray!

IF your horse would like to test his prowess with a kangaroo, named "Police Chief", just call up Mr. John Brownlee at the Metropolitan Opera House. Of course the animal isn't in the country as yet, but Mr. Brownlee assures us that if he can find an opponent, the native Australian will be over in two hops and a jump. "Kangaroos", he tells us, "are raced quite a bit in Australia, especially in the country sections." Anyone who accepts this challenge must do so with the knowledge that there is no room on a kangaroo's back for a jockey, and it would be silly to think of a jockey sitting in the pouch and pointing the way. Anyway, this particular animal is a male and doesn't have a pouch. As a departing word Mr. Brownlee said, "Well, here's 'hopping' you take me up on it."

"Narrow" Escape

IN the recent refurbishment of the "Met" there was a tremendous rush to get all the seats installed in time for the

opening. A workman was instructed to place a row of 19 seats in a given section. In so doing he found that he had room for only 18 and a little space left over; so he put in 18 normal size seats and one narrow one. But in this he tempted fate! Everything would have been fine if on the opening night the patron appointed to the narrow seat had been slim, but as it was she turned out to be someone more along the lines of Tetraxini than Lily Pons. There was so much confusion that the whole row of seats had to be taken up and replaced with a row uniform in size.

For many years it has been a problem at the Metropolitan to fill the stage with sufficient amounts of sound and light, for there has always been some neglected nook or wing. In some cases it has prevented the light falling properly upon the singer's face and at times the orchestra cannot be heard far back from the curtain line. However, this year both these difficulties have been eradicated. Through the installation of two thirty-foot light towers, the stage director is able to place his light at will, and through acoustical research, singers upstage can now hear the orchestra as easily as if they were standing at the footlights. The latter is due to the vast experimental work carried on in this behalf at the Stevens Institute of Technology.

Recently a young American coloratura soprano, Josephine Tuminia, was engaged by the Metropolitan Opera Association. This young singer, born in St. Louis, was trained under Nino Comel, and made her operatic debut in 1936 with the San Francisco Opera Company. She has sung in Puerto Rico, Italy, Yugoslavia and Switzerland and has also appeared on radio programs and with the Chicago and Cincinnati Opera Companies.

Juilliard News

THE Opera Department of the Juilliard School of Music on December 11th and 12th, performed Mozart's "Magic Flute". It was an English version and although the plot is laid in the Temple of Isis at Memphis, it was done in eighteenth century costumes and settings. Rita Doubet sang the Queen of the Night on Wednesday and Marilyn Foster sang it on Thursday. Estelle Hoffman sang Pamina on the earlier date; she was succeeded the following evening by Louise Giachino. Other principals of the first and second casts were: Papagena, Vivienne Simon and Hruta Ramoska; Tamino, Davis Cunningham and Monas Harlan; Sarastro, Phillip MacGregor and Stokely Gray, and Papageno, William Gephart and Clifford Harvuot.

La Scala

THERE was a special series of Christmas week productions given by the New York La Scala Opera Company at the Brooklyn Academy of Music to inaugurate their Winter season. Both afternoon and evening performances were given on December 27th, 28th and 29th. A New Year's Eve Opera-Dance was planned for December 31st.

Chicago

TRADITION at the Chicago Opera Company has suffered a severe blow under the management of Messrs. Weber and Thompson, but democracy has gained in another field. Throwing caution to the winds, these two gentlemen have striven to make Chicago opera a hobby of the people. As a classic example of this, one night recently, after a performance of "Aida", Mr. Weber stepped before the audience and told them that the management had a surprise to offer and that there was "nothing stuffy about this revitalized opera of ours". He then turned and beckoned to Mr. John Charles Thomas, who stood in the wings still in the guise of the King of Egypt. Mr. Thomas strode out and proceeded to render "Home on the Range". It might be added that the audience liked it.

In the carnival scene of the fourth act of Carmen which calls for real horses, Messrs. Thompson and Weber supplied equestrians from the Chicago Police Department, colorfully bedecked, and bearing such names as Flynn, Doyle, Slattry, Carmody and Sullivan. Because he believes that the business man deserves a break, Mr. Thompson has decreed that on Wednesday nights men shall be allowed to come to the opera dressed in their business suits.

The company has not been slow in presenting operas in English. "Falstaff", "Martha", "Hänsel and Gretel" are but a few. As Mr. Thompson believes, "Let's have fun at the opera. Let's have entertainment we can understand. Every country but ours insists on hearing music in its native tongue, and it's high time we did, too."

To stimulate interest in operas among children, the association has established Friday night as "Board of Education" or "Popular Night" at which time prices are cut to from 25 to 50 per cent. "Give the public what they want", says Mr. Thomp-

son. "This is a democracy and in a democracy the majority rules. If a majority write that they want certain operas and certain singers, we'll give 'em to them. It's their operas."

It might be added that Chicago has enjoyed its best season this year and in the words of Mr. Thompson, "Chicago opera this year has been American."

"Jewels" Given

WOLF-FERRARI'S tragic tale of intrigue, "The Jewels of the Madonna", was given December 3rd to an eager and responsive audience. In the scene wherein Mallella stands there in the dusk wearing the stolen jewels of the Madonna, Dusolina Giannini, as the fateful Mallella, reached the peak of her deeply moving performance. She proved her understanding of the role, and played it in a sprightly manner. Mr. Czapllicki made a dashing Cammorist and his mellow baritone was pleasing to hear. Frederick Jagel, as the faithful Gennaro, painted a convincing picture of the foolish young man who gave all for love. There were also many outstanding performances among the minor players. The trio of Dorothy Kirsten, Annette Burford and Helen Bartush was memorable and some good singing was contributed by Joseph Sullivan and Robert Long. Maurice Abravanel conducted.

"Rigoletto" was presented on December 6th with a splendid cast headed by American Virginia Haskins, who was singing her first Gilda, radio's Jan Peerce as the Duke and Carlo Morelli as Rigoletto. Miss Haskins, who is lovely to look at, sang with a glorious serenity. Hers is a small voice, but one that is adroitly handled, and contains a mature quality that is surprising. We should have more Dukes like Mr. Peerce, who is one of the finest tenors in America today. Mr. Morelli's Rigoletto was not up to par, but he understands the role and gives a convincing picture of the hump-backed jester of the court. The orchestra was thrilling under the spirited baton of Carl Alwin. Outstanding highlight of the evening was the chorus, which was excellent.

Too Much "Tosca"

SATURDAY, December 7th, was a big day for the Chicago Opera Company, what with "Martha" in the afternoon and a performance of "Tosca" in the evening. It was strange to hear the Flotow opera, whose origin is pure German, sung in English, but as a whole it was interesting and enjoyable. Both Miss Jepson and Mr. Melton were in good voice and made a handsome couple. Mr. Beattie as the farmer and Miss Sten as the maid were creditable. Mr. Alvary had a difficult time with the English, but, aside from that, he gave a capable account of himself. The orchestra was conducted by Kurt Adler.

"Tosca" was a disappointment. It was over-sung and overacted. Even with the great amount of good singing, the performance was not convincing. Mme. Pauly despite her excellent voice is not the one to play Tosca. Mr. Klepura's beautiful tenor and Mr. Thomas' magnificent baritone failed to make the roles live. All that can be said of Saturday evening's "Tosca" is that it called for restraint in large doses. Fortunately, Mr. Kopp understands Puccini, and the score was saved from the tragic fate that befell the rest of the opera.

"Aida" was given December 9th with a cast consisting of Rose Hampton, Elsa Zebranska, Giovanni Martinelli, George Czapllicki and Virgilio Lazzari. Incidental dances were contributed by the Ballet Theatre, and Paul Breisach conducted.

On Tuesday, December 10th, "Salome" was presented by the Chicago Opera Company. This morbid tale was interpreted by a brilliant cast which included in the title role the Wagnerian soprano, Marjorie Lawrence, whose fascinating performance reflected the extensive study that she has given it. Fred Destal, who replaced George Czapllicki, Jose Mojica, and Mme. Sharnova. In Salome's first demand for the head of Jochannan, one experienced a cold chill as she gave voice to that eerie cadence. The dance of the seven veils was convincing. Miss Lawrence having spent much time under the expert instruction of Yelchi Nimura, Japanese dancing coach. Mme. Sharnova as Herodias displayed her voice to good advantage and contributed some fine acting. Both Mr. Destal and Mr. Mojica were good and the score was awarded its just deserts under the direction of the conductor, Carl Alwin.

What a pleasant experience to hear someone like Rise Stevens, who made her debut on Wednesday, December 11th, as the knight of the rose in Strauss' "Der Rosenkavaller", and realize that she is a product of no less than the Bronx! This American mezzo-soprano has a sizable range of splendid quality and polished technique. Her own beauty matches that of her voice, and she has a smile that would make movie history.

I'VE BEEN USED
PLENTY LONG BUT
STILL GOING
STRONG!

MARTIN FRERES
REEDS
Last
Longer!!

MAIL COUPON
FOR FREE
MARTIN FRERES
REED ...

For a free Martin Freres Reed, send coupon with 10c in coin or stamps to cover mailing and handling costs to:
BUEGELEISEN & JACOBSON
5-7-9 Union Sq.
New York, N. Y.

ASK FOR MARTIN FRERES REEDS AT YOUR LOCAL DEALER!

CASH PAID
for used, high-grade
FRENCH WOODWIND INSTRUMENTS
★
HENRI SELMER & CO., Inc.
Dept. 202, 117 West 48th St. New York

Miss Stevens acted the role admirably, and proved that she has a definite flair for comedy. Maria Hussa, as the rueful Marschallin, proved herself to be a consummate actress and fine singer. Margit Bokor's Sophie could not compare in quality with her Octavian of the preceding week, but her singing was adequate. Emanuel List made an amusing Baron Oches, and Fritz Reiner was on hand—conducting the score to everyone's satisfaction.

"Martha" was again presented on Friday the 13th which was by no means unlucky, for despite the fact that Helen Jepson was ill, the management succeeded in procuring the services of Josephine Antoine, who sang creditably the title role. James Melton, Suzanne Sten, and Douglas Beattie did well in the same roles they played in the earlier production of the season.

"Torrid"

IN a scene between John Charles Thomas and Rose Pauly in which they were cast as Scarpia and Tosca, Miss Pauly was backing toward a chaise-lounge when her skirt ripped, she fell backward, and the skirt came off. In an attempt to catch her as she fell, Mr. Thomas also tripped and they landed on the floor together. "Tosca Turns Torrid" was the way one newspaper captioned the incident.

Philadelphia

THE Metropolitan Opera Association opened its Philadelphia series of ten productions on December 3rd with a performance of Mozart's "The Marriage of Figaro". It was this city's first glimpse of the company's new staging of the opera, which was played before an audience of 3,000 in Philadelphia's Academy of Music.

Two new singers were introduced at this performance. They were Licia Albanese, Italian soprano, in the role of Susanna and Salvatore Baccaloni as Bartolo. Miss Albanese sprained her ankle in the first act, and required first aid during the intermission. She went through the performance, however, without any sign of pain or other hint of the accident.

Ezio Pinza was outstanding as Figaro and Elisabeth Rethberg did well as the

Countess Almaviva. Others of the brilliant cast were Jarmila Novotna as Cherubino and John Brownlee as the Count. The orchestra was conducted by Ettore Panizza.

Jan Peerce, tenor of the Radio City Music Hall of New York City, has been branching out into opera for the past two seasons, and has also been booked for appearances in Philadelphia. Among the roles he will play in this city will be parts in "Rigoletto" and "Traviata". It has also been learned that he is negotiating with Victor to do a series of opera recordings. Mr. Peerce appeared on the "Your Happy Birthday" program as Enrico Caruso, singing "Vesti la Giubba" from "Pagliacci".

Fire Scare

PHILADELPHIA had a fire scare on December 17th, when at a performance of Verdi's "Un Ballo in Maschera" smoke began pouring into the auditorium during a scene in which Ulrica, the witch, was stoking a fire under a caldron in her den.

The audience became startled and hastily headed for the exit, when it was discovered by an usher that the fire had been started in a waste-paper basket on the second floor during intermission. It took but a few cups of water to extinguish it. Mr. Johnson appeared on the stage, reassured the audience, and Ulrica went on stirring.

Philadelphia To View "Thief"

THE first stage performance of Gian-Carlo Menotti's radio opera, "The Old Maid and the Thief" sub-titled "How a Virtuous Woman Can Make a Thief of an Honest Man" and the American premiere of Emil Von Reznicek's "Spiel Oder Ernst" presented as "Fact or Fiction" with a libretto in English by Henry Pleasants will be the Philadelphia Opera Company's bill for Tuesday evening, February 11th. This night had previously been set aside for the winning work of the American Composers' Contest, but the judges of the contest were unable to find an opera of sufficient combined musical and dramatic merit among the 37 works submitted.

**REMINISCENCES
OF THE WORLD'S
GREATEST KEY-BUGLER**

EDW. (Ned) KENDALL

Compiled by
WALTER BROWN LEONARD

It has been no easy task getting together this data, which I consider authentic, of the greatest key bugle player of all time—Edward (Ned) Kendall. I have searched such libraries as Cornell University Library, New York City Public Library, Boston Public Library and other libraries throughout the United States. I am indebted to the following well-known writers and musicians for research for much of the matter contained in this little work: Professor G. A. Severance of 711 Pawling Avenue, Troy, N. Y.; Professor Henry Woelber, 11 Parley Vale, Jamaica Plain, Mass.; Daniel A. Grant, Town Clerk, Lyme, N. H., and others. In collecting this data I marveled at the scarcity of authentic history, even in the locality of his birthplace and subsequent place of abode, in and around Boston. However, I trust that others may take up the pleasurable task of bringing to light other worthwhile data on the life of this great artist.

I FIND in Moore's Encyclopaedia of Music, published in 1852, the following description of the Key-Bugle (Royal Kent Bugle): "This is by no means a limited instrument, as the bugle was justly considered previous to the invention of the keys, for the keys have given it such extent and perfection that its capabilities may now be ranked with those of most wind instruments; its effects both as a solo instrument and as an



This is a very rare ORIGINAL photograph of EDWARD (Ned) KENDALL, the world's greatest key-bugler, taken 100 years ago, from which the celebrated painting was made by Sanford Thayer of Syracuse, N. Y.

accompaniment to others, have been so often displayed in military and orchestral bands, that its powers are now well known. . . . The Kent Bugle has six keys, four of which are commanded by the right hand, and two by the left, and are named as follows: Right hand—B second space below the staff; D first space below; A flat second space of staff or (G sharp second line); A natural second space of staff; Left hand—E first line of staff; F first space of staff; in treble clef. . . . Great precaution should be taken to keep the keys of bugle in order, as any imperfection in their stopping effects all of the sounds. . . .

Again I quote from this old time authority a description of the OPHICLEIDE, a deep bass instrument similar to the construction of the KEY BUGLE: "The OPHICLEIDE is a brass instrument introduced about 1840. . . . It has a loud tone of deep pitch. . . . It is the largest brass instrument (at that date). . . . Its compass is from double B flat to A flat above the line in the bass clef, being three octaves."

I recall as a very young boy seeing and hearing one of these nondescript instruments in my home country played by a man in the local brass band, the instrumentation of which were E flat and B flat key bugles French horns, trombones, the ophicleide in question, clarinets and drums. Instead of the rotary or piston valve, which afterward came into use, there were keys or pads as on the key bugle, which must have made it considerably difficult of manipulation.

In the old Forest Hill Cemetery, of Boston, may be seen a monument erected

to the memory of this greatest of all key buglers, bearing the following inscription:

"EDWARD KENDALL

Born at Newport, R. I., March 20, 1808
Died at Boston, Mass., Oct. 26, 1861.

Emily Fessenden,
Wife of Edward Kendall
December, 1807—February, 1895

As a musician he had few superiors; as a performer upon his favorite instrument, the Bugle, he had no equal.

He was a kind husband, an indulgent father, a faithful friend, ever ready to respond promptly to the call of charity, and to freely exercise his great talent in the cause of suffering humanity.

To perpetuate the memory of one who did so much to elevate the profession which he himself adorned,

THIS MONUMENT

procured by the voluntary contribution of those who admired his genius as an artist, was erected by a few of his personal friends, who knew and appreciated him, not only as an artist, but as a man.

DECEMBER, 1866."

Note: The bugle rests in bas-relief in the monument four feet square at the bottom; the stone work tapers to a point 15 feet high.

In the following I quote from the Rev. George H. Emerson whose article appeared in the Marlborough, Mass., "TIMES," many years ago:

"A generation back and earlier, no name was, by mere suggestion, so quickening to the pulse of American lovers of music as that of Ned Kendall. I remember Macaulay's contempt for the hero and friend of the multitude. Possibly, Ned Kendall did not rank so high in the estimation of the masters as he did in that of the multitude. It has been said that any one member of any one of the bands brought from Europe on the occasion of the Coliseum Jubilee, could execute music at sight. This Ned Kendall could never have learned. However this may be, the fact remains that, with his bugle, Ned Kendall was the idol of the multitude; and, as the monarch of that instrument of clarion trills, he reigned without a rival or heir apparent. Boston was his home, but all New England claimed him; every American who had a soul for that particular phase of music was proud of him.

"In early youth it was my good fortune to see and hear Ned Kendall often; and I was in full accord with the 'multitude.' On the streets of Boston, on the Common, on Bunker Hill, in what was then called Chelsea Garden, I was, if opportunity permitted, sure to be where Ned Kendall was; and, of all the enthusiastic throngs, no one did more sincere service on the inevitable 'encore' than myself. If I live to the age of Methuselah, I shall retain vivid and electrifying memories of the 'Wrecker's Daughter' and 'Wood Up,' Quickstep, with its ecstatic 'Solo' as part and parcel of Ned Kendall.

"Years passed. I had left New England. Kendall was a memory, a tradition, a theme. In Ohio, Indiana, Kentucky, Tennessee, I, of course, talked more of Boston than was palatable; for in the West and



**GLEN GRAY
CASA LOMA
ORCHESTRA**

POSTCARD PICTURE OF GLEN GRAY'S TROMBONE ARTISTS SENT FREE. WRITE C. G. CONN, LTD., 56 CONN BLDG., ELKHART, IND.

**MIRACLE
RESPONSE**

... with new Selmer-U. S. padless Sax. Tone Booster invention steps up tone and volume. Send name and address for advance information, ready soon.

SELMER, Dept. 1123, Elkhart, Indiana

South and Middle, even the saints could not keep down the 'green-eyed monster,' if a Boston youth talked much of Boston. But if music was the theme, I never failed to do justice to Ned Kendall. Not to have heard him was to have lived and missed a pearl of precious price. In Cleveland, Dayton, Cincinnati, Louisville, I heard the bugler of the particular place, and heard with complacent charity, even with sympathy; but was seldom prudent enough to restrain the irritating—"But he is not Ned Kendall!"

"In the Summer of 1847, I was the young preacher of Dayton, Ohio—the most beautiful of Ohio's central cities, bounded on the one side by the Miami River, and on the other by the Mad. Its quiet, contrasting strongly with the more stirring and enterprising cities in which I had lived North and East, was naturally at times wearisome; and the humblest sensation, musical or political, was a welcome disturbance to the usual quiet surface of the public mind and feeling.

"One morning as I walked along the principal street, I was startled by the sight of an enormous poster; but at once relapsed into indifference, as I noted that so soon to astonish Dayton was a circus. In those days a circus was nothing else; it was nearly all horse and rider. In these days the circus is but one part of twenty. Barnum had not got along. For the circus part I cared nothing! I would have passed the poster with no further interest or thought, but for the accidental discovery in the head-line of the magical name—"NED KENDALL!"

"I read every word of the flaming poster. The rhetoric was appalling! Every device of word-painting was emphasized to make a good deal out of a very little. One clause I remember: 'The wardrobe, baggage and "box-seats" will enter the city in forty wagons of "inconceivable sumptuousness" drawn by eighty horses, for whose capture, Sahara was scoured, harnessed by the horses of India, not Sahara, in silver and gold, making a spectacle which,

in towering grandeur, has not been equaled since Julius Caesar passed along "Sacred Way to Capitolinus!" Getting through this without swooning, I came upon another dash of the quill which fairly out-Richelieu'd, Richelieu; 'The band, forty musicians (the poster refused any lower figure than forty), culled from the theatres of Europe, every one a favorite of the crowned heads, every one with his medal presented by Royal hands, and led—Oh, men and women of Dayton listen!—by the famous Ned Kendall, the imperial master of the bugle, whose fame has penetrated to the remotest corner of the civilized world!"

"On the instant I went to see the doctor, not, however, for a potion—the circus-bill had of this given me all I could possibly need. Dr. Jewett (of the many physicians of Dayton, he was 'the' doctor) was Yankee-born and with him I could pour my tumultuous emotions into sympathetic ears. He listened, but—older and better informed as respects this wicked world than the almost boy preacher—was skeptical. 'Ned Kendall! You don't say! Guess not.' Those blessed 'don't say' and 'guess not' recalled what I had read in Edward Everett: 'The sound of my native language in a foreign land is sweeter music to my ears than strains of Tuscan softness, or of Castilian majesty.' On reflection, the thought of Ned Kendall leading a circus band did seem preposterous. Yet I recalled what I had been told, that, in recent years, poor Ned had not been kind to himself. If ever Orpheus takes to the cup, there is no knowing to what humiliation he may sink. Dr. Jewett was an abolitionist and a temperance agitator, at a time when it cost something to be either. His person had felt the eggs, and his house the stones, of the rum-crazed mob. Instantly he took in the logic of the case: 'The foolish Ned! Very likely it is he.'

"The route was advertised. The circus was to enter Dayton from the Cincinnati road, then, turning to the right, it

was to pass the very door of the doctor's house. At the appointed time I was one of the not small company of New Englanders—the doctor, of course, of the number—who, from the yard, awaited the advent. As the Cincinnati road enters Dayton, it somewhat sharply descends a high hill, a mile or two from the courthouse. On the instant, like the thunderbolts from a clear sky, the morning stillness was broken; and such a volume of sonorous sounds rent the air as never before filled my expectant ears and soul; and it was 'The Wrecker's Daughter!' Towering above all, distinct from all, in harmony with, leading, and holding all, were the clarion notes of that silver bugle. There could be but one instrument to send forth such ecstatic notes. It could be no other than Ned Kendall. There was a pause, and the indiscreet lips in that little coterie of Yankees could not keep back. 'Yes, I have heard just that on Boston streets, on the Common, and Bunker Hill in the Chelsea Gardens!'

"Again the 'forty' broke forth, rather, (thirty-nine, for the bugle was quiet. 'Ned was taking a rest; kept in reserve to startle the Daytonites as the throng in the streets should gaze upon a magician. In good time the procession was in the city, in the crowd, and, like a bolt made furious by being kept back so long, the bugle sent a whirl of harmony that made every sympathetic nerve quiver. In good time the 'inconceivable sumptuousness' was in sight, the band preceding. For the first time in eight years I saw my idol. I knew him. It was clear that rumor had done no injustice. The mark was upon him, and the mystery of Ned Kendall in the circus band was solved. . . .

"The circus-tent was erected upon a plain enclosed by the Mad River and the Canal. Adjoining was a large lumber yard, and of the several piles of lumber one rose to an Alpine height. Public sentiment would not have permitted a young preacher to visit the circus, which was 'all circus'; but, as explained, he had no wish to do so. His one ambition was to make the most of his opportunity to hear that silver bugle.

"It proved to be a calm, comfortable, moonlight evening. The streets were deserted; the multitude were within the tent. I scented a nobler joy. I climbed to the topmost height of the 'Alpine' pile of boards where I was out of sight, but not of sound. The moon shone with unwaning brilliancy. The air was elastic. I saw the tent far, far below. Occasionally, I could hear the trot of the 'Saharas.' I could distinctly hear the voice of the 'ring-master,' the fresh witticisms of the solitary clown, and the easily moved laughter of the people. But for none of these things had I clambered to my novel eyrie. Most of the music came from the thirty-nine; it was not good business to make Ned common. But at pretty frequent intervals came 'The Wrecker's Daughter' 'Wood Up,' and the 'solo,' the last named crazing the throng, but lifting to delicious memories, the hermit of the lumber-loft.

"From eight to eleven P. M. I reclined upon that bed of whitewood boards—softer than a mattress of hair, more coaxing to slumber than a downy pillow. I was awake, asleep, dreaming, remembering all at once. Like the Apostle, I was caught up, and, like him, I for the time knew not whether I was in the body or out. I only knew that it was elysium. Awake I was, for I counted 'Wood Up' to the fifth time, and the 'solo' to the tenth.

"At last, the crowd having dispersed, the tent struck, and the 'Wood Up' and 'The Solo' gone to rest, I carefully descended from my perch, and, at a late hour, threw myself upon my bed. It seemed that it must be morning, and that I had awakened from ecstatic dreams.

"Years have since come and gone. I afterwards knew poor Kendall in his age and weakness. He was loved for what he had been; pitied for what he might have become. It was my lot to hear him try that 'Solo' the week before he died. The wind was unsteady and weak. The instrument shook in tremulous hands. Ned Kendall was BUT A MEMORY. . . ."

I am submitting a story which came out in "Jean White's Journal," Boston, about 1880, which will prove very interesting to all old-time band men:

"It is true that Ned Kendall died more than twenty years ago, but his soul, like John Brown's, is still 'marching on,' and his name will never die. Probably more has been written and told about this famous man than any musician of his class. Every musician who knew him well nigh worshipped him; or, perhaps, it can be more properly said, worshipped him and his bugle, for the two were inseparable; and it is impossible to speak of one without thinking of the other. No friend of his could be persuaded that any other man could ever approach him as a bugle player, and the mere casual sug-

gestion that his equal could be found would be received as indisputable evidence of a mild form of insanity.

"So thoroughly did Ned Kendall dominate the thoughts of those who were interested in military music to fifty years ago, and so thoroughly have their ideas been absorbed by later generations, that he has become a sort of demi-god among musicians, and, his away seems to grow stronger as years roll by. One of his admirers says, 'All singers of those days are forgotten, and the statesmen's names have achieved oblivion already, but that of this pet of New England seems to be perennial. Say "Ned Kendall" to any old resident, and his eyes will kindle like a kerosene stove.'

"How the boys used to walk into Boston from a dozen miles out, after working to hear him play! The bugle was having a boom in those days. The bugle was like a cornet in size, but had six keys originally, some with heads as big as a silver dollar, covering holes in its sides. These holes impaired the quality of tone very decidedly, but it was the best horn there was then; and, in the hands of a master, it was 'honey in the honey comb' to delight the auditors. Its full baptismal name was: 'The Royal Kent Bugle.'

"There were lots of good buglers beside Ned, but he was the best. There was Dave Hall of Boston, who still lives; Joe Green of Providence, Pete Clark of New Ipswich, N. H.; Aaron Litch of Fitchburg, 'Honey' Brown of Sudbury, Chandler of Portland, John Bartlett of Boston, Eben Flagg of Needham, and many others of greater or less renown.

"Ned and his brother Jim, who was a famous clarinet player, emigrated to Lebanon, N. H., when mere lads, and went to Newport, R. I., and began life at the old fort there. Both could play the fife, and both could drum; so they rested by alternating. Subsequently Jim left Newport for Boston, where he led the Boston Brigade Band for several years, attracting special attention at the great double funeral procession of President John Adams and Thomas Jefferson, who both died July 4, 1826. Jim was a superb clarinet player, and is said to have been really the better musician of the two; but Ned's greater and phenomenal popularity was in a measure due to his happy choice of the instrument best adapted to his talents.

"Ned took to the bugle as he grew up, and practiced incessantly on different passages, on the sidewalk, in the fort, or where ever he was. The story goes that a policeman rebuked him at that time for making such uncanny noises at night in the street. Ned said that the music was in the instrument and he was going to get it out, if it took all night. He soon became a wonderful performer. It was such a clumsy, awkward, and intractable instrument that his playing was presently an astonishment, not only to amateurs, but to the most expert in the profession in this country. Now and then one declared Ned could do no more than he could, but made his unapproachable record on the strength of his mighty wind and tireless lip and his tall and majestic physique. But the most of the contemporaries rank him quite at the head of his profession on this side of the water.

"One of our players speaks of noticing, while they were performing together one evening at a hall in Stoughton, that Ned took 'Money Musk' without putting in a 'set-piece', as was always done to avoid remote and difficult keys, and said: 'Ned, did you play that in six sharps?'

"'Yes.'

"'How did you do it? You don't have any time to practice.'

"'I practiced with my fingers in my pocket while I walk or ride. But the real difficulty is, that the things are so out of tune in sharps that I have to half-open some other valve often, to get the pitch correct.'

"It was in the year 1835 when his friend John Holloway, then orchestra leader at the old National Theatre, while on a band trip 'Down East,' wrote him the ever-memorable 'Wood Up' Quickstep, to commemorate having his night's rest disturbed by constant orders of 'Wood up.' So the story is generally told. The only difficulty is, that John denied the circumstance in toto; said it came to him while walking on the Common, and that he played it over on the piano when he arrived home, Charlotte Cushman being in the room at the time. It was first performed at the anniversary parade of the Washington Light Infantry, October 17, 1835, by the Boston Brass Band. Another version is: That it was named from seeing a boat wooding up at a Boston wharf; another, that it was for a stage-scene of one stopping for fuel. So the stories vary.

"Ned played it and it took like wild-fire! It was sometimes the case that a rival

player would be brought into contest with Ned for first honors, but the goose always went home plucked. At a ball in Waltham, his band furnished the music, and a rival bugler entered the hall during the evening. His friends, anxious to see and hear a trial of skill, kept at him until they succeeded in persuading him to challenge the 'Wizard of the Bugle' to a friendly contest. The challenge was at once accepted, for Ned was always willing to accommodate all comers. Of course, being the challenged party, he had the 'choice of weapons;' and he chose 'Wood Up.' He played it himself, exactly as Holloway wrote it. Then his rival played it, and played it well, too; and his friends began to think that Kendall had met his match.

"The 'Wizard' listened to all the comment of the friends of both parties, and by the time his rival began to think he was as great a man as Kendall, the latter repeated the favorite quickstep. He played it with infinitely more vim and snap than before, in quicker time, and put in more variations, frills and flourishes than the composer ever dreamed of. He went through it again adding still more embellishments, taking the time faster than before, and making his audience perfectly wild with excitement! Their applause began before he had finished the 'Solo,' and was so loud as to drown the sound of all the instruments except the bugle, which could not be drowned; and when he finished, the tumult fairly shook the building! When it had subsided, Ned looked around for his 'rival,' but he was nowhere to be seen; discretion was the better part of valor, and he had departed under cover of the storm he had aided in raising.

"Another story is to the effect that at a military parade at Charlestown, the Brigade Band neglected to salute Kendall's Brass Band, when it passed, as they should do, and he was enraged! 'Boys,' said he, 'the other band shan't play a note all the way home; we'll keep it a-humming.' And they did. With his unequalled lip, and a band to match him, they played steadily all the way, and the other band swore vengeance; but it is not recorded what they ever did.

"Being of a roving disposition, and thinking, perhaps, that an opening might present itself in England, he took a trip to London, taking his instrument with him. He did not remain across the water a great while, and there is little record of what he accomplished. Soon after his return, a story was circulated that he had by some means attracted the attention of Queen Victoria, who invited him to Windsor Castle, and presented him with a silver, or gold bugle. As the story was pure fiction, it little matters what the metal was. A story with a little more semblance of truth is, that, wandering through the streets of London, he sauntered into the quarters of the Grenadier Guard's Band during rehearsal. Assuming an unsophisticated man, Kendall was soon subjected to a flood of questionings, bantering and joking which he took in good part. At length rehearsing was resumed, and the bugle-player tried conclusions with a solo, with an accompaniment by the band. As the piece was new he blundered through it very lamely, and was reprimanded by the leader. 'Let me try it,' said the Yankee bugler. A loud laugh greeted his remark; but our hero again asked to be allowed to try the solo; and the leader, that the band should have more fun at the stranger's expense, consented; and Ned took the bugle. The band played a few bars of introduction, and then Ned let himself out! He played the solo in thrilling style, and thoroughly captivated the band. And when he ceased playing, the leader managed to gasp: 'Good Heavens, Sir! Who are you?' 'My name is Edward Kendall, from America,' was the reply. After that nothing was too good for the Yankee bugler during his stay in London. He died in Boston in 1861."

The Boston Transcript of October 28, 1861, had the following notice:

"Edward Kendall, celebrated bugle-player, died at his residence, No. 9 Piedmont Street, Saturday morning, of consumption. He had been quite ill for the past two years. He was in his fifty-fourth year. For many years Mr. Kendall was connected with the military bands of the city and led several of them. He also traveled abroad and wherever he went his bugle playing excited the greatest wonder. He was doubtless the greatest performer on that instrument in the world. Those who heard him play the quickstep 'Wood Up,' and 'Winslow Blues,' can never forget him. He leaves several sons and daughters. The funeral will take place tomorrow at 1:00 P. M., from the HoHis Street Church. . . ."

"Ned Kendall was the inspiration of D. W. Reavey, 1838-1912, and Henry C. Brown, 1839-1912, and both noted cornet soloists and teachers. They had the advantage of instruments which were the

DRUMS and OUTFITS



Ray Bauduc with Bob Crosby, voted best drummer of 1940 in Down Beat poll, plays W. F. L. So do other champions like Buddy Schutz, Frankie

Carlson and George Wetling.

Send for Free Color Catalog with Outfits Today!

THE NEW W. F. L. PEDAL TOM-TOM



Booming bass — slurs — melody on a tom-tom—It's the screaming sensation of the drum world! Full octave range—pedal locks at various notes. For shows, rumbas, congas, sweet or swing music. Send to Dept. I-1 for big, FREE, colored tom tom folder. Write today!

WFL DRUM COMPANY

1726 No. Damen Ave. CHICAGO, ILLINOIS

WILLIAM F. LUDWIG, Founder

natural outgrowth of the more imperfect copper bugle, with the keys. . . .

"Ned Kendall's services were greatly in demand, meaning many late hours and exposure to all kinds of weather. In those days transportation facilities were poor. Weary and worn, Kendall soon fell an easy prey to a dread disease. He marched on and on, with the sun on his head, and the wind in his face, seeing the open road at the end of his journey."

Mr. Henry Woelber, musician, writer and historian of Boston, aided me in securing authentic data for this compilation of memoirs and I copy in part a letter he wrote to the Town Clerk of Lyme, N. H.: "I have an inquiry from an historian in Glens Falls (Walter Brown Leonard), asking for information on Ned Kendall—his birth place, date of birth, death, and anything else which might be interesting. One of our (Boston) musicians said that Ned Kendall came from Lyme, N. H., and suggested my writing to you. Any information you may be able to give will be highly appreciated by

Yours truly,
HENRY WOELBER."

To this Mr. Woelber received the following reply:

"My dear Sir: David and Randolph Hall (brothers) were natives of Lyme, and were buried in our cemetery here. Both were prominent in Hall's Band of Boston. I do not find anything in our records to indicate that Edward Kendall was a resident of Lyme.

Yours very truly,
DANIEL A. GRANT,
Town Clerk of Lyme, N. H."

After persistent research, I feel confident that I have in this small collection of reminiscences of the world's greatest key-bugler, Ned Kendall, authentic data, which I respectfully inscribe to all lovers of musical antiquity, who love to delve into the past, and dream of those beloved apostles of melody who have been gathered into the Celestial Ensemble.

It seems apropos that I should append a list of some of the first and greatest cornetists:

- JEAN BATISTE ARBAN
Born: Lyons, France February 28, 1836
Died: Paris, France April, 1889
- MATHEW ARBUCKLE
Born: Lochside, Scotland 1828
Died: New York City May 23, 1893
- EZRA M. BAGLEY
Born: Albany, Vt. June 3, 1852
Died: Liverpool, England July 8, 1886
- WALTER EMERSON
Born: New Bedford, Mass. March 9, 1856
Died: Boston, Mass. June 2, 1893
- JULES LEVY
Born: London, England April 24, 1828
Died: Chicago, Ill. November 28, 1903
- BENJAMINE C. BENT
Born: Barnsly, Yorkshire, England August 31, 1848
Died: December, 1897
- ALESSANDRO LIBERATI
Born: Friccati, Italy August 24,
Died: New York City November 18, 1927

International Musician

Entered at the Post Office at Newark, N. J., as Second Class Matter.
"Accepted for mailing at special rate of postage provided for in Section 1103, Act of October 3, 1917, authorized July 10, 1918."

ADVERTISING RATES:
Apply to FRED W. BIRNBACH, Secretary,
39 Division Street, Newark, N. J.

Subscription Price 30 Cents a Year

Published by FRED W. BIRNBACH, 39 Division Street, Newark, N. J.

INTERNATIONAL OFFICERS

— OF THE —

American Federation of Musicians



PRESIDENT

JAMES C. PETRILLO, 1450 Broadway, New York, N. Y.

VICE-PRESIDENT

C. L. BAGLEY, 900 Continental Building, 408 South Spring St.,
Los Angeles, Calif.

SECRETARY

FRED W. BIRNBACH, 39 Division Street, Newark, N. J.

FINANCIAL SECRETARY-TREASURER

H. E. BRENTON, Box B, Astor Station, Boston, Mass.

HONORARY PRESIDENT AND GENERAL ADVISOR

JOSEPH N. WEBER, 646 Woodruff Ave. (Westwood), Los Angeles, Calif.

EXECUTIVE COMMITTEE

A. C. HAYDEN.....1011 B Street, S. E., Washington, D. C.
CHAUNCEY A. WEAVER.....618 Insurance Exchange, Des Moines, Iowa
J. W. PARKS.....Hamilton Hotel, Washington, D. C.
OSCAR F. HILD.....206 Atlas Bank Building, Cincinnati, Ohio
WALTER M. MURDOCH.....22 Royal York Rd., No., Toronto, Ont., Can.

The last thing in the world to which we attribute our misfortunes is our pet delusions; they stand firm through all.—WILLIAM GRAHAM SUMNER in Liberty and Responsibility.

Why Not Now?

WHEN in need of letterheads, envelopes, contract or application blanks, membership cards, business cards, warrant or receipt books, display cards, constitutions, by-laws, directories or diaries, why not patronize the International Press, a 100% union shop using union-made paper and owned and operated exclusively by the American Federation of Musicians.

The International Press Printing Plant represents a substantial investment of Federation funds. Its union employees are never laid off when business is slack, as the Federation-owned plant must operate under the Golden Rule as an example to employers who are connected daily by the various Federation officers. This constitutes an unusual situation and it is therefore necessary to have your unqualified cooperation. Hundreds of Locals are exceedingly pleased with our service and delighted with our high-class products.

Using sound business principles you will eventually patronize your own plant; why not do so immediately?

Best Asset

WE live in fast-moving times. Our points of view, our actions, and our thoughts must be continually changed to deal with the epochal developments of the age.

But there is one thing that doesn't change in this country—and it is the average citizen's ambition to obtain as much self-earned financial security for the future as possible.

During the first eight months of this year, the American people bought some \$4,000,000,000 worth of such security, in the form of new life insurance policies. Very little of that represents the investments of the rich. The majority, instead, represents the savings of the ordinary person—the man and woman with a little business or a modest job. For life insurance, as has often been pointed out, is the most democratic of businesses.

The best asset this country has is its people's qualities of self-reliance and independence—qualities which lead to the purchase of life insurance.

Mailing Lists

THE response to our recent letter requesting revised mailing lists from local unions has been most gratifying. There are still, however, 78 Locals who are delinquent in this respect.

In order to avoid being fined, it is suggested that those Locals who have not responded do so at once, as all Locals who have not met this requirement at the close of the fiscal year will be fined under the laws of the Federation as ordered by the 1940 Indianapolis Convention.

The order of the Convention does not permit any exemption whatsoever. In the interests of your Local, kindly be governed accordingly.

Getting Maximum Production

MAXIMUM production in the industries of the nation is of the greatest importance of the day and hour in defense preparedness and in domestic production plants. The way to get the maximum production is to keep factories and plants running full time. More shifts of workers is the first step in the solution of the problem. Three shifts in every shop and factory where there is imperative need for more production should be emphasized.

This most obvious solution is endorsed and vigorously advocated by Colonel Flemming, administrator of the Wage and Hour Division of the Department of Labor, who told manufacturers meeting in New York that labor relations rest with them. The overtime problem will fade out when enough workers are employed and factories run at full capacities under sufficient shifts to keep the wheels turning. It is up to labor and management to agree on plans.

Responsibility for the most important element in national morale rests with the employers as well as with the workers. The government has never attempted to conduct labor relations. It has laid down the rules in the National Labor Relations Act and insisted that those rules be followed. There have been restraints on labor as well as on management. The law was written for guidance and control of all parties affected by it. As Colonel Flemming pointed out to the manufacturers: it is good business and good citizenship to observe the rules as plainly set forth in the law.

"You are risking business when you ignore them. Industry's largest customer (the Government) wants them followed in letter and spirit," he said.

Your Congressional District

RECENTLY a letter was sent to all local secretaries requesting and demanding their immediate cooperation in filing with the Secretary's office the number of the Congressional District in which the Local is situated.

By the time this issue goes to press, Congress will be in session. Executive Officer Parks has been assigned by President Petrillo to Washington, D. C., for the purpose of trying to protect the employment of our members on W. P. A. Music Projects. The information requested is a vital factor in this activity. Do not delay; send the information by return air mail.

The International Executive Board will not permit Locals to ignore this matter, for it affects the interests of thousands of members of the American Federation of Musicians, who are entitled to protection.

Planning For Future

THE necessity of training skilled workers now for work in the future is emphasized by the American Federation of Labor in its latest survey of unemployment.

"Today," the Federation says, "the United States is producing more goods on a 40-hour week than we produced in 1929 on a 48 or 50-hour week, and we have fewer persons employed. Our labor supply is adequate to meet all defense needs provided that employers plan ahead. We need only adequate time to train men for the type of work required.

"Those who fail to plan ahead for their labor needs have no right to cry 'labor shortage' if trained workers are not ready for them."

Far-sighted employers will be doing a service to themselves and the nation by heeding the Federation's words and "planning accordingly."

"No Man Liveth Unto Himself"

(A New Year's Meditation)

By DR. CHARLES STELZLE

ANY plan or movement which leaves out of consideration the spirit of brotherhood cannot survive in a true democracy. The worker has no right to build up a class movement which ignores the interest of every other group in society, any more than the capitalist has the right to build up an organization which permits him to dominate the interest of all others. The dignity and self-respect of every man is greatly increased when he definitely, consciously becomes a part of society as a whole.

If he is to be a part of society, he must obey the fundamental principle that he may exercise his personal liberty only insofar as it does not interfere with the liberty of others. He will recognize the fact that in a democracy there is no such thing as the absolute right to do as one pleases. He will discover that in the society of human beings, every man is compelled to give up certain things which he puts into a common fund. These constitute the sum of our mutual obligations to each other. But each of us draws from this common fund more than any of us puts in. Kept for himself, what a man has may be

added to, but what he contributes to the common fund will be multiplied many fold, thus increasing the fund from which he may draw.

Probably the greatest moment in a man's life is when he discovers himself; when he sees his own soul and recognizes how small it is. It often happens that this vision comes to a man on New Year's Day, when he takes stock of himself and makes resolves for the new year. That man is blessed who, when he is given such a vision, can lay aside all prejudice and passion, and look upon his fellow men with a clear mind and a pure heart. It is then that he discovers the riches which his fellows contribute to the common fund.

When such a vision comes to him it may lead him to become a greater man in his spirit and his life; such insight may point the way to some great mission, to dignify and ennoble his appointed task.

While its beginnings may seem commonplace and ordinary, living up to the "vision splendid" which was seen in his inspired moment, he will grow in stature, until the vision has become a reality.

Defaulters and Unfair List

THROUGH exigencies beyond our control, it has become necessary to divide the unfair list. Commencing with this issue you will find a defaulters list and a national unfair list. Some defaulters are in this category through no fault of their own and have no desire to be unfair to the Federation; nevertheless, under our laws members cannot play for them. Kindly call the attention of your members to the two classifications so that they may not make the mistake of failing to look for names on both lists.

Secretaries of Locals are requested to scan these lists and advise the International Secretary of any necessary change in order that all who are listed may be found under the proper classification.

Founded on a Rock

A FIFTY-POUND fragment of Plymouth Rock has just been transferred from the former Church of the Pilgrims in Brooklyn to a niche in the wall of the Plymouth Congregational Church of the Pilgrims. The transfer, which formally marks the union of the churches six years ago, falls on the 320th anniversary of the landing of the Pilgrims on their "stern and rock-bound coast."

To our eyes that coast no longer seems so stern because it is a soil from which freedom has richly flowered. The little band of Pilgrims venturing into a strange land was pitifully weak in all but the moral force which sustained them. It is the same force, grown into a way of life, which three centuries later confronts the desperate challenge of brute strength in our own beleaguered world.

The Pilgrims were determined to submit to no authority except what they themselves drew from God. They were the first in America to establish a community on that basis; and, dying in the wilderness, they handed on to their descendants those principles of liberty now incorporated in our own and all free governments.

Fruits of Arbitration

(From the Washington, D. C., Post)

PAY INCREASES for 3,200 employees of the Capital Transit Co. will be particularly welcome at this time of the year. From the public viewpoint, however, the method by which these increases were attained is of greater significance than the small additions to many workmen's salaries.

Differences between the company and the local branch of the Amalgamated Association of Street, Electric Railway and Motor Coach Workers were settled by an arbitration board which conducted hearings for more than a month. The result is typical of what can be accomplished when management and labor lay their cards on the table and, with the aid of experts, seek a reasonable adjustment of differences.

Communists Fight Labor Peace

WE deplore the fact that Communists have attained positions of influence and power in labor organizations not affiliated with the American Federation of Labor; and we are encouraged by increasing evidence that the loyal workers in the rebel movement are getting disgusted with Communist leadership and are fighting to get rid of it. That is good news not only for patriotic reasons but because the sooner Communist influence is eradicated from the dual movement, the sooner labor peace can be restored. From the beginning, the Communist Party has aided and abetted discord and strife and done its utmost to prevent unity in the labor movement. —William Green.

Over FEDERATION Field

By CHAUNCEY A. WEAVER



Chauncey Weaver

been moved to classify under the caption of—

Picayune Pick-Ups

Calm and serene as any summer's day—
That was the New Orleans November way.
Comfort and ease with each convention
round—
Without exception every guest there found.
And when the hour arrived they had to go
away—
Not one would felt averse another week to
stay.

Local No. 174 of the A. F. of M., as an animated entity in the A. F. of L. scheme of things, was on the job from first to last. They extended a cordial welcome to the musician representatives on the opening day, and remained on guard to see that every possible courtesy and attention was extended until the day of departure.

Local 174 maintains commodious and well-appointed headquarters at No. 1416 Bourbon Street. Local membership is well on toward 400, and in spite of many adverse situations with which to contend—is constantly securing a firmer mastery over the situation. The current season has witnessed a determined purpose to organize and maintain a Symphony Orchestra. The groundwork has been firmly laid. An ensemble of 64 capable instrumentalists now functions under the able direction of Ole Windingstad of Norwegian nativity and recently of New York. On Tuesday evening of the opening convention week a fine entertainment was presented at the Civic Auditorium—which opened with a brilliant concert by 30 of the symphony members under the direction of Albert Kirat, Jr., the symphony concert-melster. Following this program a dancing revel continued until nearly time for "Morn. in russet-mantle clad", to kiss the eastern horizon—the terpsichorean music being a volunteer offering from every dance band in the city. We are informed that an appreciable sum was derived for promotion of the symphony enterprise and pleasing prospects lie ahead.

Local No. 174 is officered as follows: President, G. Pipitone; Vice-President, David Winstein; Recording Secretary, Robert Aguilera; Financial Secretary, R. L. Chabao.

Announcement of committees was the first order of the opening day. The American Federation of Musicians was represented by Joseph N. Weber, James C. Petrillo, Charles L. Bagley, Rex Riccardi, Edward Canavan and Harry J. Steeper. Committee representation was announced by President William Green as follows:

Rules and Order of Business: Harry J. Steeper.

Laws: Joseph N. Weber.
Legislation: James C. Petrillo.
Education: Rex Riccardi.
Adjustments: Charles L. Bagley.
Organization: Edward Canavan.
International Relations: Edward Canavan.

These committee assignments were important and involved honorary recognition of the personnel of the A. F. of M. delegation.

On the Sunday preceding convention opening, Federation visitors were afforded opportunity to "see the city" through courtesy of President G. Pipitone and his brother Erasma Pipitone. New Orleans, with population at the half million mark, rich in historic tradition, polyglot in population, and picturesque in scenic setting—is a visitation Mecca for multitudes every year—especially when the rigors of a northern winter suggest escape from coal bills, frosted digits, and kindred seasonable annoyances. Among New Orleans attractions the wonderful airport is not to be over-

looked. Incidentally, Lake Ponchartrain, with a shore line of more than 100 miles, is a thing of beauty.

Among Federation visitors we are glad to mention Miss Paula Day, long time secretary of Local No. 368, Reno, Nev., who appeared as delegate from the State Federation of Labor of which body she also holds position of secretary. She is also president of the Reno Trade and Labor Council, and in order not to lose any time in promotion of labor's cause—Miss Day serves as recording secretary for the Hotel and Restaurant Culinary Workers. She may yet decide to purchase a big Nevada ranch in order that no time may hang heavily on her hands. She was given a welcome seat with the A. F. of M. delegation.

Another Federation member to appear was Maynard Balrd, president of Local No. 546, of Knoxville, Tenn. He was serving as delegate from the Central Labor Union. He hails from the heart of the TVA controversial enterprise launched by the Federal Government—and is himself a member of the electrical workers organization in that vicinity. He is able to give an interesting account of how TVA functions in that territory.

Another Federation member who improved opportunity to take a look-in upon the New Orleans convention was Secretary Herman Steinichen of Local No. 148, of Atlanta, Ga. He is also secretary of the Southern A. F. of M. Conference. He transacted some official business and enjoyed mingling with Federation friends.

Another Federation member who brought credentials as labor delegate, was Secretary W. B. Hocott, secretary of Local No. 266, and who represented the Arkansas State Federation of Labor. Delegate Hocott's home is in Little Rock.

President R. L. Lensem of Local 71, Memphis, Tenn., took a few days off to do a little vacationing in the way of watching New Orleans Labor Convention proceedings. He admitted that the trip was a pleasant experience.

Occasionally New Orleans would provide a wintry weather suggestion—simply as a teaser and of course to make the pleasant days immediately following more enjoyable.

The Dove of Peace is a wonderful bird,
And many are those that love her;
But the AFL and the CIO
Have a heck of a time
As they try hard to show
How sadly both feel without her.

New Orleans has a Chinese laundry under the management of One Lung.

At the close of the convention we were taken to the Summer Home of Local No. 174, a distance of fifty-eight miles, where on the picturesque shore of Lake Ponchartrain an eight-room structure stands—attractive, neat and clean—massive oak trees in the yard—all surrounded by an atmosphere of restfulness. In the heat of summer to this quaint retreat Local members come for an allotment of three days for each family—at a mere nominal charge. It is an alluring beauty spot. A faithful colored man is in attendance the year around. The creation of this recreation Mecca was a happy thought and the Local takes just pride in its maintenance. Incidentally, the journey carries visitors across the six-mile bridge which spans the lake, heretofore mentioned.

The venerable figure moving about convention headquarters—hotel and auditorium—hair white as the driven snow—was the beloved Frank Morrison, Secretary Emeritus, whose official activities covered many years. On Saturday evening, November 23, Mr. Morrison reached his eighty-first birthday and old friends made him guest of honor at a fine banquet.

We have already referred to the earnest manner in which New Orleans music lovers have for some time been promoting the symphony orchestra idea. But we have a supplemental story. Tuesday evening of the second convention week chanced to be the date of the third concert of the season series. A. F. of M. visitors were the guests of Local 174 and thus given first-hand opportunity to see and to hear. As a result all had an eye-full and an ear-full. The concert was given in the section of the Municipal Auditorium devoted to artistic presentations. It is a beautiful concert hall and nearly every seat was

HERE IS NO SUBSTITUTE FOR EXPERIENCE

HOLTON
Musical Instruments

The name of Holton has stood as a beacon through 42 years of uninterrupted manufacture of quality band instruments.

In 1941 one bold fact stands out as unchangeable as time itself. **THERE IS NO SUBSTITUTE FOR EXPERIENCE** in building fine musical instruments.

That's why musicians say of Holton brasses: "There are no finer instruments at any price."

Resolve today to try a Holton at your music dealer, or write for our catalog.

FRANK HOLTON & CO.
1122 North Church Street
ELKHORN WISCONSIN

taken. The acoustic properties are all that could be desired. The conductor was Ole Windingstad, who seemed to be another Toscanini in the matter of being able to direct a highly technical program entirely independent of manuscript or score. The following program was presented:

Tragic Overture.....Brahms
Played in memory of Mrs. Maurice Stern,
Honorary Life President of the New
Orleans Symphony Orchestra Assn.

From a Midsummer Night's Dream—
Mendelssohn
(a) Nocturne
(b) Scherzo

On the Steppes of Central Asia.....Borodin
The Sorcerer's Apprentice.....Dukas
INTERMISSION
Symphony No. 5 in E Minor.....Dvorak
(From the New World)

In view of the acclaim with which this concert was greeted, there is no cause to doubt the success of this artistic venture. New Orleans music critics were warm in their praise.

Some jurisdictional disputes have a greater power of continuity than Bancho's ghost ever experienced.

The labor racketeer learned what the real Labor Movement thinks about him. It was anything but complimentary.

The labor convention sent greetings to Trust-Buster Thurman Arnold by calling his attention to a long-respected decision of the United States Supreme Court to the effect that "labor is not a commodity within the meaning of the laws relating to interstate commerce."

We also saw a business house which bears the name—"The Red Goose." There is no such bird—outside of fiction.

All the debates were dignified. Not an ink-well thrown. Not a name called. Not an epithet hurled. Even the American Congress may learn where to find examples in debating decorum.

The tumult and the shouting dies;
The delegates for home depart;
The song-bird to the Southland flies;
For us—snow shov'ling now must start!

With a sense of keen personal loss we record the passing of Ralph Grimes, the loyal and hard-working Secretary of Local No. 525, of Dixon, Illinois, which occurred on the morning of November 5, 1940. Ralph had played an election eve parade with the Dixon Municipal Band and retired apparently in good health. In the early hours of the following morning he went away—at the noontide age of only 46 years—leaving a wife, one son, Paul E., who will finish out his father's term as Secretary; four daughters and three grand-children. Ralph was born in Urbana, Illinois, but came to Dixon in 1929. He had been a member of the A. F. of M. for twenty-seven years and was a delegate to five national conventions. He was an ardent promoter of the Federation cause and highly respected by all who knew him. To the bereaved family and friends our deep sympathy is herein extended.

L. O'neill 5-8696 Dickens 2-9797

"TOPS IN HATS"

Jay Lord

HATTERS
CUSTOM MADE

108 West 38th St. 1523 Pitkin Ave.
New York City Brooklyn, N. Y.

Said the Washington Local,
To Hayden, A. C.,
You are fully as young
As you used to be.

As long as you're willing,
You'll not be rejected;
All of which means that
Once more you're elected.

It was thirty-three years;
It will be thirty-four;
With a full steam ahead,
We'll sail on as of yore!

While passing through Birmingham, Alabama, recently we purchased a copy of the Age-Herald, and about the first paragraph of news we discovered was one bearing the headline: "C. P. Thiemonge Resigns." Knowing of his long and faithful service as Secretary of Local No. 256, we wondered what had happened. Perusal of the item disclosed that Brother Thiemonge had resigned his position as bailiff-clerk in the Circuit Court to accept a position as director of tenant selection and occupancy for the Central City project of the Birmingham Housing Authority. The same article referred to our friend as "President of the Birmingham Trades Council, a leader in labor circles and Secretary of the Musicians' Association." Evidently Birmingham is keeping "Buck" (as he is locally known) busy.

The world has certainly fallen upon evil times. The press dispatches inform us that the chaplain of a bartenders' organization has fallen from grace. Great must have been the fall thereof!

The times or the season do not concern themselves with the measure of man's mortality. The inevitable visitant sometimes called the Pale Horseman, sometimes the Grim Messenger and sometimes by the all-familiar term of Death—"hath all seasons for its own." When last we saw Elmer Wahl, Secretary of Local No. 4, of Cleveland, he looked to be the personification of health, the embodiment of strength, and to fairly radiate the promise of many years to come. Like the sudden extinguishing of a candle by a gust of late autumnal wind, Elmer's life went out on the 16th day of November last. He was called into the service of his Local by reason of his known capabilities. The efficient service which he rendered vindicated the wisdom of his selection. His loss will be keenly felt by a wide circle of friends.

Requiescat in pace!

PROFESSIONAL PIANO POINTERS

By J. LAWRENCE COOK

Criticism and suggestions are welcome, and all communications addressed to the writer in care of the INTERNATIONAL MUSICIAN will be directed to and will receive the writer's personal attention.

REPUTABLE sources of information and guidance for the classical pianist are vast and reasonably accessible; and while popular piano playing is slowly but surely coming into its own as a recognized form of the art of keyboard expression, those aiming to achieve mastery of its finer points suffer from a paucity of just such sources of exact information and really efficient guidance.

When I speak in this manner, I do not have in mind the band pianist in his capacity as an integral part of the percussion division. I refer to those who regard their instrument as one with a "soul"—a "soul" that speaks its best only in response to the touch of an artist, thus making it clear that deft control of dynamics and the ability to produce fine tone quality are of the utmost importance. A precious few have developed their solo performance to the extent of meeting these qualifications to the fullest extent, and the playing of only a measure or two of music by any of these few is needed to make possible the identification of the artist himself.

No student of classical piano playing ever attained his goal without first having made an extensive and all-inclusive study of the works and performance of his contemporaries and of the truly great artists of days gone by. This, in fact, is the case in every type of artistic development, and it consequently must obtain in the matter of artistic popular piano playing.

There is an abundance of all types of books and folios for the popular pianist on the music counter of today, and it is my belief that these volumes contain a good deal of information that is much to be desired. However, I am constrained to lean toward a conviction that all too many of these have had to be subjected to the evil of pure commercialism. In fact, I suspect commercialism to have been a controlling factor in the very conception of many of them. Well, the publishers are in business for profit by whatever they consider the most logically fair means, so it is not for me to advise them that the intrinsic value of their tomes must supersede other values. I can only express my sincere opinion that the alternative creates a situation wherein the future artist in popular piano playing must rely far too much upon his own judgment in the matter of selection of material best adaptable to his individual needs for study and practice.

Fortunately, many good recordings by our greater artists are available to everyone. These recordings are excellent sources of information in that they enable you to hear the artists at their best.

I know of many who during the past few years have restricted their plan of research almost exclusively to the study of recordings by their favorite artists. The chief difficulty confronting them is that of determining exactly what is done melodically, harmonically and rhythmically. The task of figuring it all out is indeed a tedious one, but I know of many who spend hours figuring out a note for note transcription of this or that chorus of which they wish to make a careful analytical study.

I have developed the faculty of being able to transcribe both accurately and quickly with the turntable revolving at full speed, and have for years studied the works of outstanding popular pianists. While I often observe their use of tricks they must have learned from my player roll recordings both of today and of days gone by, I still have acquired a veritable storehouse of information from many of the commendably original creations which include remarkable innovations in harmony, rhythm and melodic line.

While I am jealous of all the information I have been fortunate to gain through more than 20 years of patient effort, it is with pleasure that I accept the privilege of passing some of it along to others through the facilities of this publication. I begin by presenting six measures which I have extracted from Art Tatum's most recent Decca recording of "Tea for Two" (Decca 2456-B). I believe I have already said too much for a detailed analysis of these measures, except to say that in them Mr. Tatum exhibits a cleverly original use of the progression: Supertonic 7th to Dominant 7th. The Supertonic 7th (most frequently referred to as minor 7th) is a harmony which I have subjected to considerable experimentation and about which I shall undoubtedly have much more to say in the future.

If you have this record on hand, or care to obtain it, I think you will find it interesting to listen to these measures (which occur in the second chorus) first without referring to the musical notation. Next, listen to it as you follow the notes. Then after having made a study of its structure, practice it with the final aim of being able to play it along with the record.

Handwritten musical notation for the first six measures of the second chorus of "Tea for Two" by Art Tatum. The notation is written on a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a 4/4 time signature. The melody is in the right hand, and the accompaniment is in the left hand. Chord progressions are indicated by letters and numbers: Am7, D7, Eb7, F7, Bm7, E7, Bbm7, Eb7, Am7, D7, G. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

CASH PAID

for used, high-grade
FRENCH WOODWIND INSTRUMENTS

★
HENRI SELMER & CO., Inc.
Dept. 202, 117 West 48th St. New York

HISTORY AND DEVELOPMENT OF THE FRENCH HORN

By LORENZO SANSONE

The French Horn, Corno da Caccia (Italian), Cor de Chasse (French), Waldhorn (German), originally translated means "Hunting Horn", and only in the English language is this instrument referred to as the French Horn.

This name was derived from the primitive horn used to cheer the hounds in pursuit of game, usually by members of the old French Aristocracy. The French Horn is one of the oldest musical instruments known to man; records show its existence as far back as Biblical days. The original horn was made from the horn of an animal, later from the bark of certain trees, still later from various metals and gradually developments were made to the natural horn, without valves.

On the natural horn, different notes of the scale were produced either by blowing the natural open notes, common to this type of instrument, or by closing, more or less, of the bell with the right hand. In this way the performer was only able to produce muffled sounds. This horn was pitched in F or Eb, the latter by changing the slide crook. By adding a longer or shorter length crook, the performer could play in the keys of D, C, B, A or G.

About 1754, a hornist, by name Hampel, of Dresden, Germany, conceived the idea of remedying the limitations of the natural horn, by bending a short piece of tubing keeping the ends straight, so that this piece of bent tubing could be pulled out or pushed in the instrument. Thus came into use the first slide, or crook. Werner, an instrument maker of the same city, carried this idea further and named the new horn "invention" or "machine horn". In 1860, Kolbel, of St. Petersburg (Leningrad), Russia, applied a set of keys to the horn, similar to those used on Woodwind Instruments, to facilitate the production of its chromatic

intervals, but on the whole this improvement was unsuccessful. In 1870, Charles Clagget, of London, England, combined as Eb horn with a D horn; both horns were played using the same mouthpiece, the air being directed at will into each horn by means of a special key, but owing to the presence of two bells, this instrument did not have a practical value.

The first real improvement was made in 1814 by Stolzel, a horn player from Breslau, Germany, who in league with the Oboist, Bihmel, contributed two air-tight valves (piston valves). Some years later a third valve was added to render in tune the entire chromatic scale, especially those notes in the lower register which could not be produced using a two-valve instrument.

In St. Louis, Missouri, the author, while he was the solo hornist with the St. Louis Symphony Orchestra during the 1914 season, invented the Sansone single Bb, five-valve French Horn, which to date has been constantly improved to the point where it is now known as the modern horn of the most advanced type. It is easier to play in tune—it has a complete range of over four octaves chromatically which is more than any other model horn made.

This type horn is the most popular and is used by most of the prominent hornists throughout the world.

A prediction is made here to the effect that in a few years from now, the F horn will become obsolete.

(To be Continued)

A beginning of a series of articles, devoted to the FRENCH HORN. All questions pertaining to the horn, in all its phases, will be answered personally by Mr. Sansone. Address all inquiries to The International Musician, 39 Division St., Newark, N. J.

THE STRENGTH OF AMERICA

By DR. CHARLES STELZLE

If our country should become involved in the war which is now sweeping over the world, we will have to prepare ourselves as other nations are doing. But even more vital than the building of battleships and the creation of armies will be the character of our people and the form of our government. In an important sense, the latter is of supreme significance.

Aristotle, the Greek philosopher, said a couple of thousand years ago, that "the best government is aristocratic". Thomas Jefferson, the American Democrat, said the same thing. But neither Aristotle nor Jefferson meant that the best government should be in the hands of those whom we today commonly call "aristocrats". If we were to coin a phrase which would cover what they both had in mind, we would say that the best government is an "Aristocratic Democracy".

The word aristocratic is derived from the Greek word "aristos", which means "the best". The word democracy is derived from the Greek word "demos", meaning "the people". Most of us will agree that government should be in the hands of the "best people", a combination of aristocracy and democracy. This means that the best government is that which is controlled by an aristocracy drawn from all who have achieved leadership because of their character, their virtue, their ability to govern.

This shuts out the mob which possesses none of these requirements. It shuts out the gangs which have secured control in many of our cities. It shuts out the politicians who stoop to low-down tricks or selfish practices. It shuts out those who merely possess wealth. In the last analysis, the government should be in the hands of the aristocracy of all groups, regardless of race, creed, color, or economic condition. These are the people who should constitute the rulers in a democracy which is truly aristocratic.

This would be an aristocracy of brains, of virtue, of character. These qualities

are just as prevalent among the workers of America as they are among the wealthy, the social leaders, the industrialists, or any other who now sit in "the seats of the mighty". Our country is strong because our Constitution is based upon the principles just described. There can be no better form of government. Herein lies our greatest strength.

The real aristocrat will defend this government against every attack that is made upon it. If the time should ever come when our form of government should fall, it will be only because we have lost our character, our virtue, our pride in it, and our courage to maintain it. No outside force can take these from us. It will be only as we become flabby, or indifferent, or cowardly that this may happen. In other words, only as we lose our "aristocratic" spirit. This is the spirit which dominates the "common" people of America. And because they outnumber all others, we may rest assured that our democracy is safe.

THE NOBLEST OF ALL ARTS

The world is full of imperfection: Every man has evil in him as well as good; society is groping and blundering along on the basis of outworn ideas, customs, and traditions; governments provide too much for some and too little for others; even education is slow and stupid. Anyone who in such a world sees nothing wrong is a fool. But to be aware that many things are wrong and yet to evaluate life as a whole with breadth, intelligence and serenity—that is a fine art. . . . Merely being censorious is as easy as it is stupid and futile. But recognizing the bad that exists in connection with the good is both sensible and philosophic. And setting one's intelligence and determination to work to correct some of the bad is an extremely admirable — approaching the divine.—K. W. G. in the Music Educators Journal.

THE TROMBONE

—By—
CHARLES WILLIAM McMILLIN

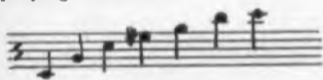
If someone asked you for a definition of a trombone, do you think you could answer in, say, one minute? Try it before you read any further. Did you say anything like this? "The trombone is a musical instrument of brass. It has a cupped mouthpiece, and is formed of two principal parts, the bell, the bore of which gradually widens, and the slide, which is composed of two cylindrical tubes parallel to each other, upon which two other tubes, communicating at their lower extremities by a pipe curved in a half circle, glide without loss of air. The mouthpiece is adapted to one of the upper ends of the slide and the bell to the other end. When the slide, which is moved by the right hand, is closed, the instrument is at its highest pitch; the note is lowered in proportion as the column of air is lengthened by drawing out the slide."

Formerly the trombone was known as the "Sackbut"; its modern designation—great trumpet—comes from the Italian. The Germans call it "Posaune". It is difficult to say where or at what epoch the instrument was invented. In a manuscript of the Ninth Century, preserved at Boulogne, there is a drawing of an instrument which bears a great resemblance to a trombone deprived of its bell.

Virdung says little about the trombone, but he gives an engraved representation of it, under the name of "Busaun", which shows that early in the 16th Century it was almost the same as that employed today. By that time the trombone had come into vogue in England: the band of musicians in the service of Henry VIII, included ten Sackbut players, and under Elizabeth, in 1587, there were six. English instrumentalists then enjoyed a certain reputation and were sought for by foreign courts. Thus in 1604 Charles III of Lorraine sought to recruit his Sackbut players from English bands.

Praetorius* classes the trombones in a complete family, the relative tonalities of which were thus composed—one Alt-Posaun, two Quart-Posaunen, four Gemeine rechte Posauen, one Octav-Posaun, eight in all.

The Alt-Posaun was in D. With the slide closed it gave the first of the accompanying harmonics:



The Gemeine rechte Posauen, or ordinary trombones, were in A. Without using the slide they gave the following sounds:



The Quart-Posaun was made either in E, the fourth below the Gemeine rechte Posaun, or in D, the lower fifth. In the latter case it was exactly an octave below the Alt-Posaun.

The Octav-Posaun was in A. It was constructed in two different fashions—either it had a length double that of the ordinary trombone, or the slide was shortened, the length of the column of air being still maintained by the adaption of a crook.

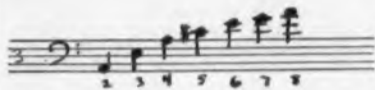
The first system, which was invented by Hans Schreiber four years before the work of Praetorius appeared, gave the instrumentalist a slide by which he could procure in the lower octave all the sounds of the ordinary trombone. The second system, which Praetorius had known for years, was distinguished from the first, not only by a modification affecting the form, but also by a larger bore.

Marsenne or Marsennus calls the trombone "Trompette Harmonique", but he does not appear to have made himself acquainted with its construction, for we can scarcely find an allusion in the confused text of his work to the tonality of the trombone then in vogue. He established this fact, however, that it was customary in France to lower the instrument a fourth below the pitch of the ordinary trombone by means of a "Tortil", a kind of crook with a double turn that was fitted between the bell and the slide, "in order", he said, "to make the bass to Hautbois Concerts".

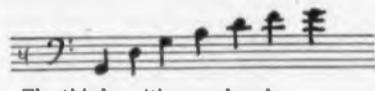
The compass of the trombone is not limited to the mere harmonics obtained by leaving the instrument at its shortest length, that is, with the slide close up.

* One of the most celebrated of the bearers of this name was Godescalvus Praetorius (or Schütz), born at Salzwedel, March 28, 1524, and for many years Professor of Philosophy at Wittenburg. He published at Magdeburg, in 1652, a volume entitled "Melodice Scholæ" in the preparation of which he was assisted by Martin Agricola. He died July 8, 1612.

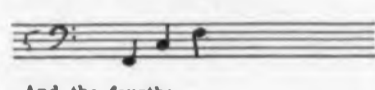
It in fact comprises seven positions, which are obtained by shifting the slide as many lengths and in such a way that each of these produces a series of harmonics a semitone lower than the length which has preceded. This system, so simple and rational, might have been expected always to serve for the basis of the technique of the instrument; but from the middle of the 18th Century the art of playing the trombone became the object of purely empiric teaching. Johann Jacob Lotter tells us only four positions were made use of. By the first, that is, with the slide close up, there was obtained from the ordinary trombone, then called the tenor trombone, the first series of the subjoined harmonics (the numerals indicating the order):



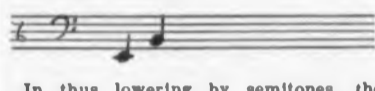
The fundamental or first note being difficult to obtain; the second position produced:



The third position produced:



And the fourth:



In thus lowering by semitones, the sounds furnished by the four positions gave the trombone a diatonic scale from



This scale was formed with notes that could be perfectly just, but the result would have been less satisfactory to the ear if the player had strictly observed the rules laid down by the teaching of that period for the production of the chromatic intervals. Thus to pass from a note furnished by one of the four positions to another a semitone lower it was necessary to lengthen the slide by two fingers. If the semitone higher was required the slide had to be shortened to the same extent. A consideration of the laws affecting the lengths of pipes will show the viciousness of that rule.

Of all of the wind instruments the trombone has perhaps been least modified in form; changes have occasionally been attempted, but for the most part with only trifling success. The innovation which has had the most vogue dates from the end of the 18th Century. It consisted in bending the tube of the bell in a half circle above the head of the executant, which produced a very bizarre effect. It also gave rise to very serious inconveniences; by destroying the regularity of the proportions of the bell it prejudicially affected the quality of tone and intonation of the instrument. For a long time the curved bell with its serpent's mask was maintained in military music, and it was only about the time of our Civil War that this was completely given up.

By giving a half turn more to the bell tube its opening was directed to the back of the executant; but this form, in fashion for a little while (1830), was not long adhered to, and the trombone resumed its primitive form, which is still maintained.

As appears from a patent deposited by Stolzel and Blumel at Berlin on the 12th of April, 1818, the application of "ventils" or "pistons" was then made for the first time. The ventils, at first two in number, effected a decided lengthening of the instrument. The first augmented the length of the tube by a tone, lowering by as much the natural harmonics. The second produced a similar effect for a semitone, and the simultaneous employment of the two pistons resulted in the depression of a tone and a half. The principle, therefore, of the employment of ventils or pistons is the same as that which governs the use of slides. Notwithstanding the increased facility obtained by the use of pistons, the piston or valve trombone has never replaced the slide trombone. Players preferring the latter believe that the slide gives a facility of emission that cannot be obtained with a piston trombone.

In 1875, six trombones were more or less in use, viz.: the alto trombone in F, the alto in E flat (formerly in D), the tenor in B flat (formerly in A), the bass in G, the bass in F (formerly in E), the bass in E flat (formerly in D).

This transposition has no reference to the number of vibrations that may be officially or tacitly adopted as the standard pitch of any country or locality. The different varieties just cited are constructed with pistons or slides as the case may be.

AMERICAN INDIAN MUSIC

Just lately I have had the privilege of a most interesting chat with the Chief Os-ke-Non-Ton of the Mohawk Tribe of North American Indians (Bear Clan) about the aboriginal music of his ancient race and the instruments used by them in their music making. The latter, in particular, possess features that differentiate them markedly from their corresponding types invented by the aboriginal races of the Old World.

By the circumstances of his life, Os-ke-Non-Ton is altogether uniquely situated for his work (begun some nine years ago in response to a strong inward urge of bringing the white race to a knowledge and understanding of the folk-lore and folk-song and dance of the red race, and thus perhaps salvaging for the general enlightenment of generations of humanity unborn, information that is of ethnological importance, apart from its art interest, now, and then.

The son and grandson of chiefs of the same name, his childhood and early life were spent with his people in the Grand River Reservation in Canada. Living the life of his forefathers, in pursuit of the wild creatures of the country, there can be little doubt that the potent spell of Nature, the seasonal changes upon forest, lake and river, the play of sunlight from dawn onwards to the mystic moonlight upon the natural grandeur of the scenery, were important influences towards the appeal of the Great Spirit (the American Indian approximation of the Almighty) which sent the poet forth upon his musical career.

The agency that was incidentally instrumental in bringing about the transference of this dreamer of poetic ideals from the forests, lakes and rivers to the busy haunts of the white man, was a party of men who happened one day to hear him singing in the primeval stillness. Thereafter followed his migration to New York, in 1916, to receive the technical training necessary for the development of his fine baritone voice, and to open the way to the fulfilment of his dreams. He appreciates now, with rare detachment, the differing lines of thought of the two races, and presents the indigenous art of the one in a manner attuned to the environments of the other. Extensive concert tours in Canada and the United States, as well as two visits to England—one in June, 1923, in addition to the present one—have evoked widespread interest and enthusiasm for his unusual and instructive manifestation of art.

Apart from the "local color", in the direction of dress and setting which Os-ke-Non-Ton employs in his presentation of the music of his race he is careful, in the matter of the purely tribal songs and dances, over details of language and instrumental accompaniment; and he has a strongly individual personality that must tell in the creation of an appropriate setting for each picture. There are 53 distinct Indian languages and some 1,500 dialects. In his performances of the necessarily limited selections from these tribal sources he adheres to the vernacular, and in this way also displays the attention to minutiae that betokens the true re-creative artist.

The emotional content of American Indian music is pervaded by a sense of melancholy, although on occasion, as in war and other ceremonial songs, it may approach a condition of frenzy, or again, as in feasting songs it may become gay and light hearted. The often ponderous, and rather drunken type of "drinking" song of European repute is quite alien to the red man's expression of the attractions of the table. This unsophisticated attitude towards simple enjoyments is, of course, natural, and commonly found among those races of the human family that have remained close to nature. It is expressed most spontaneously by the African negro humming contentedly as he crunches a handful of mealies between his glistening teeth.

Use has, of course, been made of this folk-song material by modern American composers, and it would certainly appear a sounder basis on which to found music of a distinctively "national" type—if such a thing can be intentionally done, which is very doubtful—than the entirely exotic negro rhythms, or the grafted racial traits in the negro "spirituals". But in gauging the outstanding characteristics of the primitive folk-music of the American Indians, reference may be made to the possible importance of it in the direction indicated and of the use to which it has already been put by composers such as Lieurance, Troyer, Farwell, Cadman and others. We are not concerned here, however, with arrangements, but with the music and music-making in its primitive beauty of this highly romantic people.

Part-singing, as practiced by white races and certain aborigines, is unknown; but the Indian infinitely prefers singing along with a number of his fellows to anything

in the nature of solo performance; nor is the practice (sometimes met with in music of this kind) indulged in of one person chanting part of a song at intervals in the course of community singing.

On the other hand, when alone, as in the forest or canoe, solo singing is indulged in, but singing in a crowd, the low voices pitched an octave below the high ones, is the favorite manner of vocal expression. This community singing is always unaccompanied, although the water tom-tom and rattle (of which more presently) one would think might be employed to supply a kind of pedal bass and mark the accent. Recurrence of accent is by no means arbitrary, and frequent changes of rhythm take place. Indeed, in this respect the American Indian would appear to be decades ahead of the most modern of the modernists; or is this tendency in contemporary music an indication of a reversion to more primitive ways, or, perhaps, merely an instance of the meeting of the extremes? Like the Maori, the American Indian makes use of quarter tones in his instrumental music, but I was, unfortunately, unable to glean any precise first-hand data as to the compass and construction of his scale.

The water tom-tom and rattle (Medicine man's rattle) supply the instrumental music (together with singing or a kind of droning hum) for dancing and many ceremonial occasions. The pitch of the former can be varied at the will of the performer, by very fine gradations of tone within a quite circumscribed compass, probably not more than two tones, but as the skin of the instrument that my informant manipulated for my benefit was, although tightly stretched, not tied taut with cord (as it would be when in use) it was impossible to judge accurately the extent of the compass.

This drum, or tom-tom, is fashioned from a log, hollowed out. A piece of skin, from which the hair of the creature had been scraped so as to form a parchment, is stretched tightly over the opening, being fixed in place by a cord or thong. Water has previously been put into the hollow. When the player desires to lower the pitch of the sound he shakes the instrument, much or little according to the looseness of the sound desired, thus wetting the skin, mechanically relaxing the tension and, of course, automatically lowering the pitch. To raise the pitch again the moisture is rapidly wiped off the surface of the skin with the finger of the player.

Short drum sticks, loosely manipulated after the manner of our players upon the tympani, are employed to set the skin in vibration and produce the sound, which may, naturally, be also elicited by the finger tips. The tom-tom is made in many different sizes, the large ones producing the more sonorous effects, the fixed sound being also regulated by the depth of the instrument and the depth of the hollow. Singers are at pains to use a tom-tom in which the fixed sound, i. e., the highest note of its range, is in agreeable conformity with their voice. Quite plainly, therefore, a harmonic sense exists despite the character of the massed vocal music.

The fixed pitch of the individual medicine man's rattle—pretty generally employed to accent rhythm despite the restricted implication of its name—cannot be varied at will; but rattles are made of differing pitch. The instrument is fashioned from a small gourd fixed on to a short stick which serves as a handle. A few peas, beans or other hard seeds are put inside the hollowed (and dried) gourd, and the pitch of the rattling sound produced is regulated by the kind of seeds, i. e., whether hard or soft, put into the gourd. There is a small slit on the under surface, near the juncture of the handle and the gourd, to facilitate the emission of the sound.

Unfortunately, Os-ke-Non-Ton had no example of the native flute with him on this visit, a circumstance I regretted because it would appear to be the most advanced, and most melodic, instrument of all. It is used only in the playing of solo melody—a melody usually of an intimately expressive kind, such as the love serenade of a brave to the maiden of his choice. Although termed a flute this instrument is more referable to the clarinet type, being played by means of a single reed in one end. There are five holes which are stopped by the fingers of the player. Quarter tones are produced by the performer. The flute is quite simply made by splitting a short length of rounded wood, hollowing out each half in a groove, then gluing them together again with resin and thus forming the necessary wooden tube.

It appears odd, but this wood-wind instrument is not played with the water tom-tom and rattle, so that even the crude attempts at orchestral music achieved by some of the negro races is unknown to the primitive American Indian.

—Exchange.

Healing Through Harmony

In operation since September, 1934, the Music Therapy Project at the Veterans Administration Hospital, Lyons, N. J., is demonstrating with constantly increasing effect, the value of music as a therapeutic agent in the treatment of mental and nervous disorders. During his recent tour of visitation, our Commander-in-chief was deeply impressed by the results obtained thus far at Lyons and requested that a description of the organization and method of application be prepared for publication in Foreign Service.

Since the dawn of human intelligence, music has been in some manner associated with the idea of healing. The name Apollo, mythological god of music is taken from an obsolete Greek verb meaning to "heal" or "lead out of discord". The hieroglyphs of ancient Egypt contain many references to the use of music in the treatment of disease and there is abundant evidence to show that the physicians of that age used music and heliotherapy as the principal agents of their healing art. The ancient Greeks, masters of beauty in all its forms amplified the technique of the Egyptians and with the discovery of the diatonic scale by Pythagoras, the use and scope of music was immeasurably widened.

Recognizing in general the value of music as a therapeutic agent, the medical staff at Lyons decided to attempt the organization of a method of application susceptible to clinical analysis and rational explanation after adequate experimentation. To this end, Dr. Earl L. Sharp, at that time the Reconstruction Officer at the Hospital, was designated in March, 1934, to initiate the project.

Between March and September of 1934 the Medical Staff developed a three-stage method of application which has been found to be unique among all projects of the kind anywhere in the United States, or elsewhere so far as known. The method provides effective application of both the active and passive form of music therapy, thus making the healing effects available to the entire patient population at the hospital in either form.

Briefly described, the method of application begins with the establishment of a sense of time and rhythm through the medium of a primitive rhythm course where monotone and instruments of percussion are employed. The first stage is designed for application in the more regressed types of mental disorder. The second stage is applied through the medium of group singing where four-part melodic and harmonic vocal expression is employed in cases where there is some musical ability, though not necessarily a capacity to read music. The third stage is through the medium of band and orchestra where a knowledge of or capacity to learn musical notation is essential and ability to develop skill in the manipulation of an instrument is desirable.

The fundamental concept activating the project is directed towards initiating a capacity on the part of the individual under treatment to become receptive to new forms of thought, to insure that these new forms be of healthy character, and eventually guide and lead the patient to a complete ventilation of all delusional, obsessional or emotionally unstable motivations, thus achieving the goal of an integrated personality.

The passive form of music therapy at Lyons is one of the most colorful aspects of the project. It consists of panoramic exercises conducted daily during the Spring, Summer and early Fall seasons. The locale of this activity is a large court where the therapeutic band is employed to play lively marches as the patients march under the supervision of the hospital personnel. Following a period of marching to the cadence established by the music of the band, volley ball and other appropriate outdoor games are available and these are played by patients to the accompaniment of band music.

Members of the medical staff and occupational therapists attend these daily exercises to observe patient reactions and to seek out those showing signs of starting on the way to recovery. These exercises have furnished a number of more or less dramatic instances of initial recovery and some of the best candidates for the band and glee club have been recruited during these panoramic drills.

It can be appropriately said that this project is a classic example of getting started on the proverbial shoestring. The executive and administrative staff of the hospital recognized the experimental

character of the proposed new method of assault on the enigma of mental and nervous disorder and consequently did not feel justified in requesting appropriations for trained personnel and for the purchase of equipment. It was felt that concrete results should be shown before including the project in the hospital's therapeutic program. Consequently, for nearly two years the band and the glee club were conducted by various members of the medical staff with the assistance of patients.

In seeking the nucleus, the staff encountered the case history of W. J. Borland, a patient with a stubborn, though recoverable type of psychoneurosis. The record showed that Borland's working career prior to his breakdown was about equally divided between newspaper work and musical activity. He was first affiliated with the American Federation of Musicians in 1902 when a member of the municipal band at Vallejo, Calif., played as a youth with the municipal bands at Tacoma and Seattle, Wash., and in everything else from carnival bands to symphonic organizations over the years. He is a graduate in trumpet from the San Antonio, Texas, Conservatory of Music and completed three terms as a special student in theory and harmony in the School of Music at the University of Washington at Seattle, taking this special work while covering the police headquarters assignment for a Hearst paper in Seattle. His last professional work prior to the beginning of his disability was in the trumpet section of the United States Army Band at Washington from which organization he was discharged in 1925 as a specialist, first class. Borland's army career was spent as a psychological examiner in the medical department and for two years subsequent to his discharge in 1919 he served on the staff of the Federal Board of Vocational Education as a vocational adviser and training assistant.

The staff capitalized on this patient's training and experience and gave him the task of getting a band started and Borland turned a 24-piece band over to the staff on September 4, 1934, for its first complete rehearsal and it has been a going concern ever since.

The problem of band instruments and uniforms was adequately taken care of when news of what was being attempted reached various service organizations. Representatives of all of the service organization auxiliaries, including the Federation of Women's Clubs of New Jersey and the Nurses' Registry at Bloomfield, N. J., formed the Women's Committee on Music Therapy, which raised funds and presented to the Hospital a complete set of high grade handcraft band instruments in silver and gold. The disabled Veterans' organization then presented a set of uniforms and it can now be said that the band is as well equipped as any in the country, professional or otherwise.

The groundwork having been completed and results shown, authority was granted for the employment of a part-time bandmaster with U. S. Civil Service status. D. Carl Gerardo of Elizabeth, N. J., was appointed bandmaster after examination last year and is doing an excellent job. Mr. Gerardo is a schooled musician and teacher, and has composed a number of standard marches and several popular selections. He has played under the baton of some of the foremost conductors, including Smallen, Erno Rapee, Bolondok, Paul Whiteman and Frieburg. Mr. Gerardo has fine insight into the function of music therapy and is able to cope with the peculiar and special problems of the psychotic and neurotic individual.

"There can be no doubt of the therapeutic value of music," said Mr. Gerardo, "and I am happy to be associated with a project such as we have here at Lyons. It is a constant inspiration to know that the psychiatrists here are devoting themselves to the task of attempting to institute scientific methods of application. When one considers music's scientific foundation, mathematical in character, that musicians are constantly occupied with the problem of properly dividing time and space, thus bringing order out of discord, it is not too much to expect that at some future time, the psychologists and psychiatrists may be able to discover a principle of healing, capable of scientific application. Certainly the laws of harmony governing music should have some specific application to mental and nervous disorders and this search for truth is an inspiration to all of us charged with responsibility for the success of the Lyons' project."

PRIMA DONNAS—SIZE 16

By ANN COTTRELL

If the distaff side of the Metropolitan Opera impresses you with its Americanism this season, a sudden increase in native-born prima donnas won't be the reason. There were equally as many star-spangled sopranos in the 1930-31 season. The difference is that now they really look and live like typical American girls.

For years, extravagant living, foreign-made wardrobes and buxom figures were taken for granted where great singers were concerned. Even during the last ten years, those few with anything near size 16 figures were snapped up by film producers and transformed into Hollywood glamor girls. After that, their allegiance belonged to the celluloid strip rather than to the cavernous stage of the famous 57-year-old opera house.

But today's crop of youthful divas, among the 22 American singers now with the Met, boast about their simple lives and their American-designed frocks—size 16. Attractive, they have cinema possibilities but look the other way. Opera, radio and the concert stage are enough for them. Following a matinee, they head for their dingy dressing rooms, with applause still ringing in their ears. There, they slip out of character into simple silk or wool dresses, plant snappy little felts on their heads and are ready, if necessary, to ride a subway home.

Four of the most recent additions to this group of Metropolitan singers—Jean Dickenson, Risé Stevens, Annamary Dickey and Eleanor Steber—are good examples. All of these young women are under 30. None is ravishingly beautiful off stage, but each has that clean-cut look of the business girl who is equally capable on a tennis court. What's more, they do nothing to belie their career-girl appearance. The great lady act is left to the past, along with the life-time boxholders.

Extremes in anything are avoided by these young stars. They attempt to preserve a semblance of normal life, although, by necessity, their daily schedules are a little hectic. When it comes to the matter of clothes, they have their own ideas and refuse to experiment with novel creations. Shopping in their favorite stores is no ritual with them.

Jean Dickenson, who, at 25 years of age, is beginning her second season with the Metropolitan, has to do her shopping when she can: "If I need a dress for 7:00 P. M., I dash out to the stores at 5:15". This is not out of preference, but because the little dark-haired girl is one of America's busiest career women. Concerts in the South, Midwest or Canada claim her time during the week, and every Sunday evening for three years she has faced the microphone on the *American Album of Familiar Music* program.

Miss Dickenson's technique of last-minute shopping is simplified by the fact that she is easy to fit—she's only five-feet-five inches in height and weighs under 120 pounds. With wide-eyed frankness, she admits having absolutely no sales resistance. "When the saleslady says I look divine, immediately I think so, too. I would take every model exhibited, if it weren't for mother's unbiased opinion. That's why I take her with me on these frantic shopping tours."

In spite of a cajoling saleslady and her mother's advice, the young singer has decided clothes preferences. She likes frills. Tailored wool classics don't exist for her. "I can't wear wool—it itches!" Once she owned a corduroy dress, but "that was the limit of sportswear for me." Her street and afternoon dresses are black or blue silks or flat crepes, with a ruffle or fur-bow wherever possible. "So many ruffles probably don't suit me," she confessed, "but I can't resist them."

The price range of her personal wardrobe is anywhere between \$16.50 and \$35.00, but her concert gowns frequently run into three figures. "These dresses are a professional investment, and I spend much more time and money in their selection."

Her good taste is reflected in the choice of antique furniture in her apartment on Central Park West, which she shares with her mother and father. Curious on the mantel and coffee table suggest the cosmopolitan family that this one is. Her father, a former mining engineer, moved Jean and her mother from Canada to India, to South Africa, then to Denver. Jean stayed in Denver, studying voice, until New York radio executives noticed her in Manhattan.

Sharing the apartment with Jean and her parents is Ghillia Bria, a 10-year-old Scottie. Ghillia is a good-luck canine whose left ear is scratched by his prima donna mistress before each of her performances.

In regard to superstitions, Jean Dickenson is not alone among the youngsters of the Metropolitan. As a matter of fact, she can't approach Risé Stevens. This young mezzo-soprano totes an entire suit-

case of Disney dolls on every tour. Grease paint and wigs compete for space on her dressing-room table with two Pinocchios, Donald Duck and Mickey Mouse. These mascots of native genre are as American as their mistress, who was born in the Bronx, the daughter of an American mother and a Norwegian father.

Risé is having few idle moments this season. She has just returned from San Francisco, where she sang the role of Cherubino in *Le Nozze di Figaro*, following a summer season with Teatro Colon in Buenos Aires. Her debut with the *Sunday Evening Hour* is behind her now, but a busy third season with the Met begins soon. This could be her fifth season, but, a stickler for perfection, she turned down her first contract offer from the Metropolitan.

With such a schedule and a private life centering around her Hungarian husband, Walter Szurowy, little time remains for serious consideration of clothes. She manages, however, to achieve an envied smartness. Being tall (five feet, seven inches) she appears to advantage in medium-priced, gabardine tailored dresses for sports and informal wear.

Evenings at home in her modern apartment with her husband and dachshund, Wotan, are doubly precious to Miss Stevens. Slipping into a housecoat, she heads for the kitchen where she tries her culinary hand at wienerschnitzel with "little success, so far".

The similarity between Risé Stevens and Annamary Dickey is rather startling. Same height and weight, both dislike pink, both are newly married. Miss Dickey, a winner of the 1939 Metropolitan Auditions of the Air, made her debut one year ago in Gluck's "Orpheus". Since that time she has sung in five operas and goes on record with the striking total of 26 performances. Her concert tour this autumn took her into the Middle West, where she had her singing start in a church choir in Decatur, Illinois.

The season ahead will be filled to the brim, if last year is any indication, but she refuses to allow her career to interfere too much with her home life.

Pleasing her businessman husband, Arthur E. Laue, is the soprano's chief desire. (N.B. First anniversary is still four months away.) From all outward appearances, she makes a typical businessman's wife.

In the matter of clothes, Miss Dickey frankly admits, "I dress first to please men—at least, one man." The adage about women dressing first to please women is scrapped in her fashion philosophy. "Women don't appreciate line—they think first of price and store. Price isn't the most important thing." To prove her point, she asked, "How much do you suppose I paid for the dress I am wearing today? No, guess again, \$7.95."

Probably Miss Dickey stands alone as the only Metropolitan diva not to possess a fur coat. Instead, she has two fitted cloth coats trimmed with Persian lamb. Critics were astounded to discover that the brunette soprano was a finished actress when she made her Metropolitan debut. But no wonder, for she has appeared in three Broadway plays, including "The Great Waltz." And she has a flare for wearing clothes.

The standard for voice plus charm and figure set by Miss Dickey is equaled by Miss Eleanor Steber in every respect. At the Victory Broadcast last spring she gave photographers a field day when they found she could be shot from any angle. She is about medium height, delightfully slim, has blue eyes and brown hair and knows how to dress. Having a clever color sense, she combines subtle tones for interesting ensembles. One of the best in her wardrobe is a slate gray suit with off-rose gloves and purse. For a homecoming concert in Wheeling she appeared in pink chiffon trimmed with black lace. Black and white win her approval for ordinary wear.

Rather more sophisticated in appearance than some of the other young artists, Eleanor is about as forbidding as a kitten. Frankly thrilled beyond words over her contract with the Metropolitan, she tells of the days prior to the announcement of audition winners. "I lived in a daze. I could not think; I could not hope. I was so afraid anything I might think or do would work against me that I finally decided the best thing to do was to put it entirely out of my mind, which I managed to do—for a minute at a time."

These young opera singers may be overcome with excitement at their good fortune, but, according to all reports from the management of the Metropolitan, their flashes of temperament are as rare as one would expect them to be frequent with prima donnas. They save their outbursts for pure melody, which they dedicate to America's new musical heritage.

THE MUSICIAN'S HANDS

By DR. W. SCHWEISHEIMER

The musician's hands are as important for his professional activities as tools are for more mechanical jobs. The hands of piano and violin virtuosi are insured for as high amounts as the throat of a famous tenor, and there are good reasons for this. Slight injuries to the hands which may be of little importance to the average person may mean a severe professional setback to the musician. All musicians consequently are very particular to take care of their hands. One calls to mind the case of Vladimir Horowitz who had to cancel a series of concerts this last July because he had "jammed his hand in a door".

Strange as it may sound, the musician's hands are more resistant than the hands of other people. The skin of the violinist's fingertips gradually acquire a thick and callous surface, a protective measure which causes fissures and bleeding spots to be rare. But tiny warts or other growths under the nail-heads of pianists or other instrumentalists—so tiny that they may be found only with the help of a magnifying glass—may cause immense trouble and intolerable pain. The only recourse in such a case is to have them removed at once.

For violinists and cellists the "playing-through" of fingers is a dreaded occurrence, for it is accompanied by pains in the finger tips. The cause of this discomfort is frequently that calloused skin has failed to form on the finger tips, and the ill effects are augmented by circulation disorders. The pain may disappear after a few days of rest or it may continue for months despite all sorts of treatment. A simple method of emollient which, according to Singer, is occasionally employed even by virtuosi in public playing, is the wrapping of the ailing fingers with parts of kid gloves or with adhesive tape to prevent undue pressure.

Rheumatic pains in the finger joints are particularly unpleasant to the musician. Physicians have observed, however, that the small finger joints and the wrists of musicians are but rarely prone to these ailments. There may be a connection with the continuous motion of these joints which represents a kind of permanent massage.

The hands of instrumentalists require special skin and nail care. Poorly cut nails, especially with moist hands, promote the invasion of bacteria into the lymphatic and blood channels. There is sometimes formation of a small growth of connective tissue on the tendons of the fingers, a so-called ganglion. Their favorite place is the upper side of the wrist or the palmar side of the finger joints. In the case of a small recently formed ganglion an accurately fitting splint, preventing all movement of the hand, combined with pressure, may be successful. In other cases, however, the excision of the ganglion under local anesthesia cannot be avoided.

Excessive perspiration of the hands (hyperhidrosis) is an unpleasant handicap for the musician. There are many sweat glands in the skin of the hands and these are particularly numerous on the palms. The sweat evaporates quickly, drawing heat from the skin, and consequently the hands feel cold and wet. It is a distressing condition for the violinist for it prevents him from playing clear double stops and pure, clean harmonics. The use of steel strings is recommended for such sufferers. Flutists, clarinetists, pianists and other instrumentalists for the same reason are inaccurate in pressing the keys that open the air-holes or in striking their fingers upon the keyboard.

The cause of excessive perspiration may be anemia or some such general condition, or it may be a local condition of the skin. Nervous influence plays an important part. Any nervous excitement, before a performance or after long practice, tends to make the secretion excessive. The knowledge that one's hands are cold and clammy may add to the embarrassment, especially if one expects to be called upon to shake hands. Apprehension, in turn, increases the flow of perspiration.

For treatment, astringent lotions and powders are often used. Soaking the hands in hot water gives temporary relief. Recommended are a 1 per cent solution of formaldehyde, or a 1 per cent solution of quinine and tannic acid in diluted alcohol or Eau de Cologne. After such a lotion has dried, a dusting powder containing about 5 per cent of salicylic or benzoic acid may be used. Stronger than any of these is a 25 per cent solution in water of aluminum chloride. Soap should not be used just before the lotion is applied. Domestic remedies are bathing in a weak solution of vinegar or aluminum compounds. In severe cases fractional doses of X-rays may be given during which treatment all irritating lo-

tions must be avoided. There are other general measures, particularly stimulating the bowels with proper diet to clean the system of toxins.

Some musicians are sensitive (allergic) to certain substances, such as strings or rosin. Whenever they touch this substance inflammation of the skin of the hands develops. A Pittsburgh physician has described the case of a violinist fifty-six years of age, who, whenever he was professionally active, experienced eczema of the left forefinger and middle finger. This skin trouble disappeared when he avoided contact with rosin. Modern methods, particularly the skin test or patch test, allow one to find out the cause of the irritation. The treatment must often start with a cessation of work, although in some cases marked improvement is noted as soon as the injurious substances are removed. Avoiding exposure to the offending material is of course absolutely necessary.

Pianists, violinists, flutists and other instrumentalists sometimes suffer from cramps of the hands which may disappear altogether after a short time or may occur periodically for years. They are frequently caused by a mechanical disorder, such as overexertion or a wrong technique. The bad consequences of a false technique are shown in the classic example of Robert Schumann. To make his fingers independent, he tried a system by which some of his fingers were tied while the others could be moved freely. A straining of the right hand was the result, and Schumann had to renounce his career as pianist.

At times, peculiarities of the hand, such as short fingers, weakening of some muscles after a disease or alterations in the blood vessels produce cramps. An essential treatment is rest of the hand. This, however, is particularly hard for the musician. Many musicians would not object to a painful treatment or an operation, if only it would take but a short time. But what they cannot afford or tolerate is patience and rest. Yet both are necessary.

The removal of a false technique often shows the way to health. Therefore, in such cases, the consideration of the technique by an expert music teacher is as important as a medical examination. Gymnastic exercises may be of use. For pianist's cramps the use of a low chair has proven effective so that the bent elbow forms an angle of less than 90 degrees. As soon as an improvement is noted, the seat may be raised to the normal height. Massages and handshower, Swedish gymnastics, electric treatment, irradiation and simple exercises with dumb-bells are also used. If the patient suffers from nervousness, anemia or another such unfavorable condition, general curative treatments may improve the local cramps. However, for complete cure, rest, better technique and local treatment are the decisive factors.

THE PUBLIC ADDRESS SYSTEM GOES TO WAR

Loudspeakers On War Work

Intensive air attacks upon such cities as Coventry, Birmingham and Bristol have revealed latent resources in the British war organization as well as in the qualities of the people.

It is no secret now that these cities suffered considerable damage. But the scheme of regional administration established at the outset of the war answered the needs arising out of local dislocation of services and communications with remarkable efficiency.

Merely rescue and succor are not enough. The civilized organization must be maintained. In a city visited by such a calamity as a night-long raid it is imperative that the local people should know where to turn for information about the situation. They want to know how to get in touch with relatives and friends and with those responsible for dealing with homeless families. They want to know what to do about getting to and from work when communications and transport are upset. The people of a bombed city want to know also whether their dreadful experience has been shared by other cities, and how the country as a whole has fared.

To give all this information, promptly and over a wide area, when normal communications are interrupted or even completely cut off, is an enormous problem. Yet it was solved at once—in fact it was solved beforehand.

The Ministry of Information, in cooperation with the regional authorities, was on the job almost before the raid was over.

As dawn broke over Coventry, loudspeaker equipment mounted on lorries

was filtering through the stricken city, and soon officials of the Ministry were announcing through amplifiers all the information and instructions the people wished to have. Radio equipment on the loudspeaker vans also broadcast the BBC news bulletins in the streets.

For many hours in the devastated city these radio and speaker vans functioned as mobile clearing centers of information, news, advice and communication.

The "regional organization" of Britain covers the whole country. It has divided Britain into 13 areas, each of which has its own arrangements for maintaining the life of its people, sustaining morale, and organizing communications, transport and supplies in circumstances of emergency.

A vigorous corporate life so goes on which no blitzkrieg can shatter and which no dislocation of national communications will affect.

Communal feeding arrangements, rest centers, temporary accommodations for bombed out families, repairs to houses, the provision of clothing and furniture, arrangements for compensation, the reunion of families and the evacuation of children and aged and infirm people from devastated streets—all these matters the regional authorities superintend with the cooperation of the cities' civic authorities and voluntary associations.

Air raids cannot break the morale of a people habituated to the practice of self-government.

Production Still Grows

How far the intensive air raids have affected production is a question to which Parliament has been giving anxious attention. Debates in the House of Commons have elicited reassuring evidence from responsible ministers that notwithstanding temporary checks and interruptions in consequence of air raids, the country's production as a whole has not gone down.

Even in the cities which have felt the full force of the Nazi air attack on Britain's industrial power, there has been a maximum amount of cooperation and speedy recovery.

Both the Minister without Portfolio (Arthur Greenwood) and the Minister of Labor (Ernest Bevin) testified before Parliament that the Nazi air raids have accomplished small results in retarding the nation's war effort. All the tests that can be applied, Ernest Bevin assured the House of Commons, show that in spite of bombing and every other difficulty the curve of output in the war trades is rising.

Greenwood told Parliament that British production has proceeded, in the first 15 months of this war, at a far greater speed than in the corresponding period of the last war. This notwithstanding that Britain started this war with a far greater scale of output than she had in 1914.

Yet during the 15 months of the present war our output of war equipment has been more than tripled and our output of some of the war essentials has been quadrupled. Production in the shipbuilding yards has increased by over 50 per cent in the last six months.

Rationing Skill

This concentration of effort has its bearing upon the problem of training workers for the skilled trades. Ernest Bevin emphasized one important aspect of the problem in explaining that training in the workshops and government centers could not be developed whilst every machine tool in the country was being used in production.

Bevin gave an illustration of the new methods which were adopted for the rationing of skilled labor and its maximum utilization in these circumstances of emergency.

He instanced the case of one aircraft works where the amount of skilled labor in use represented 28 per cent of the works personnel. Training arrangements, and the transfer of skilled men from this works to train craftsmen for employment in other works resulted in this particular factory reducing its ratio of skilled craftsmen from 28 per cent to 9 per cent. And yet by using new methods this works attained an enormous increase in output!

How Unions Helped

Without the good will and active cooperation of the Trade Unions these results in the expansion of British war production could not have been achieved. Ernest Bevin as Minister of Labor told Parliament that within 48 hours of his taking office in May last he had been able to secure an agreement with the Amalgamated Engineering Union and other Unions in the skilled trades for the training of men and women, in the main newly recruited to the engineering industry, on actual production work in the industry.

This has been recognized by the government as a very great concession on the part of the Unions. A graduated rate of pay has been fixed for the trainees, and they gain as well as the nation and industry, because from being unskilled or semi-skilled workers they qualify for the highest grades of skilled work with commensurate pay.

The Business Agent Has An "Easy" Job

In order to maintain his mental equilibrium a Business Agent must have a keen sense of humor. He must also try and develop a mental attitude, that will more or less make him immune or at least indifferent to the vicious gossip and slanderous lies, insinuations and innuendoes, of disgruntled members and others, who generally are shooting an angle and are ready to blame him for everything from their unemployment to the new World War.

Acquiring the skill of a magician is essential, so he may learn the art of waving a magic wand and creating jobs for idle members.

He must learn how to perform the impossible, such as dividing one available job between twenty idle members, or give the job to one and keep the other nineteen satisfied and in good humor. This requires the ingenuity of a magician, a first class salve artist, commonly referred to as a liar, or both.

He should at all times assist the unfortunate members of his union—morally, mentally, financially and physically as the occasion requires. He should aid them in financing their homes, automobiles, radios, and in similar financial transactions. He should keep a roll of money handy in order to slip a few dollars here and there—some to worthy causes and others not so worthy, such as to buy a few snifters, etc. He must buy tickets for all kinds of entertainments and donate to all kinds of charities in which members are interested. Be prepared to wine and dine the dear brother at all times and pay all the bills with a smile. Visit and sympathize with the sick and render financial assistance when necessary. Guarantee funeral bills, gas, electric and phone bills and many times PAY THEM and like it. Sign notes as security and do likewise. Attend weddings, divorces and funerals of members and their families. Attend their trials, furnish bondsmen or sign their bonds at all hours of the night and be prepared to reach the Judge or Prosecuting Attorney and have enough political pull to fix all cases.

As a business agent you must entertain your members and their families. Spend eight hours a day running around on union business and then half the night and week ends at meetings, on the phone and with correspondence. Listen sympathetically to all moral, financial and physical problems of your members, domestic and otherwise and be prepared to render advice and financial assistance when necessary.

When a member is fired for incompetence, sympathize with him and threaten to raise Cain with the employer and retain the respect and friendship of both. Prepare to win all jurisdictional disputes whether your claim is justifiable or not or have a first class alibi for your members. Be prepared, in controversies involving your members, Architects, Builders, Contractors and the public, to successfully conclude negotiations to the satisfaction of all parties and retain their respect and friendship. Prepare to fight some of your members, individually, and collectively, mentally or physically or both.

Prepare to listen to the inebriated brothers expound their theories and expand their qualifications, meanwhile inhaling fumes of white mule strong enough to fumigate a dung heap.

Learn to locate lost or missing husbands, ex-husbands or would-be husbands, brothers, fathers, uncles or other missing members for their relatives or would be relatives on short notice.

Be prepared, at the request of a wife, or other relative, to start a hunt for wayward brother—making the rounds of saloons, speaks, police stations, etc. When you locate the dear brothers and they mess up your car on the way home, pat them on the back and laugh it off.

Study the art of prevarication, sometimes called justifiable white lies, as it occasionally requires the services of an expert to keep the whereabouts of a member a secret from bill collectors, process servers, judgment collectors and other pests.

Be prepared to take a personal interest in all compensation and other cases involving a member, securing for him a financial settlement beyond what the law allows and more than his case merits.

Be prepared to offer a solution to all problems of a local, state or national character, regardless of their nature, even though the best minds in the nation are baffled by them.

After granting favors, financial and otherwise, to members, times without

number, you find it absolutely necessary to refuse one time, be prepared to have them tell you—O. K. brother, I'll remember you at the ballot box next election. And finally, after you have given the best years of your life to your organization, fighting their battles and sitting on a volcano practically all the time, when you are almost exhausted and worn out because of the years of mental and physical strain, be prepared to have them give you the gate some fine day and replace you with a new inexperienced man. And then, to top it off, if you have been honest and sincere and attended strictly to business, enforcing the laws of your union on all employers without fear or favor, be prepared to take a long rest, as you will find it practically impossible to secure employment from them. They hold you responsible for actions taken by your organization during your tenure in office.

The above are a few of the many problems and responsibilities of the modern, streamlined Business Agent.

N. Y. BOARD AGAINST STRIKE LEGISLATION

(Continued from Page One)

ing this purpose and bringing about mutually satisfactory and harmonious industrial relations.

"Since its inception the Board of Mediation has assisted in the negotiation of hundreds of labor agreements and in every instance it has insisted that a provision be incorporated for the peaceful adjustment of disputes which might subsequently occur."

The board said it did not consider it desirable to provide for any other type of governmental intervention in cases where mediation proved ineffective.

"However", the board added, "it frequently happens that where the parties do not arrive at a settlement through mediation they may be induced voluntarily to submit disputed issues to arbitration."

As an indication of the increase in the scope of its work, the board reported that the number of arbitration cases handled had gone up from 237 in 1938 to 850 in 1940. Mediation cases rose from 223 to 350 in the two-year period.

Arthur S. Meyer is chairman of the board; the other members are Paul R. Hays, Mabel Leslie, Max Meyer, T. L. Norton and Jules S. Freund, executive secretary.

CAUSE AND EFFECT

When a fat man met a rather lean gentleman:

"From the looks of you", he said, "there must have been a famine."

"And from the looks of you", replied the lean gent, "you're the one who caused it."

FUNNY, INDEED!

Up in one of the little New England seaports lay the good yacht Psyche. It had come from one of the Southern yacht clubs, and was laying in for supplies.

One of the older natives of the region, who was long on spelling though short on mythology, was seen to return time after time to study the craft, and was also observed to shake his head.

Finally he could bear it no longer. He swung on a bystander, and in a disgusted voice said, "What a funny way to spell fish."

Answers to MUSICAL QUIZ

(Questions on Page 16)

1. (a) Saint-Saëns' "Danse Macabre"; (b) Scarlatti's "The Cat's Fugue"; (c) Rimsky-Korsakoff's "The Flight of a Bumble-Bee"; (d) Haydn's "Oxen's Minuet."
2. Prelude, Op. 28, No. 15, F. Chopin.
3. (a) Debussy's "Reverie"; (b) Ravel's "Pavane pour l'Infante defunte"; (c) One of the themes of Tchaikovsky's Overture-Fantasia, "Romeo and Juliet"; (d) The *andante cantabile* from Tchaikovsky's string quartet.
4. The Bolero.
5. (a) George Frederic Handel (from "Music in History" by McKinney and Anderson); (b) Carl Maria von Weber (from "Enchanted Wanderer" by Lucy and Richard Poate Stebbins); (c) Johannes Brahms (from "Approach to Music" by Lawrence Abbott).

MAJOR HIGHLIGHTS OF A. F. OF L. CONVENTION

(Continued from Page One)

Executive Council's official report by Frank Duffy brought the first day's session to a close.

TUESDAY—FIRST WEEK

The second convention day deals largely with the details of organization. Committees are named. The first oratorical batteries are unlimbered. These included Arthur J. Altmeyer, Chairman of the Social Security Board; Nathan Strauss, Administrator of the United States Housing Authority; Fred Erhart, Commissioner of Public Property in New Orleans; Dillar B. Lasseter, Deputy Administrator of National Youth Administration; Dr. John Steelman, Mediator and Conciliator in the Department of Labor, and Judge Joseph A. Padway, General Counsel of the A. F. of L. Mr. Padway gave an extensive review of the litigation which he has handled during the past year, but did not refer to the National Labor Board—the activities of which he reviewed in extenso at Cincinnati last year.

This was the day also for the interchange of communications between President Franklin D. Roosevelt and President William Green on the much-exploited topic, "Labor Peace." The correspondence was first-page copy in the American press throughout the nation and a repetition here would not be worth while. It is sufficient to say that the White House plea was treated with due respect and reply made that the American Federation of Labor has not receded one jot from its oft-proclaimed willingness to welcome the wanderers home when they shall assume a reciprocal disposition. The same White House appeal found its way to Atlantic City, where the CIO was in session—but the response from that quarter was about as warm as the atmosphere experienced when the refrigerator door has been opened.

WEDNESDAY—FIRST WEEK

The American Federation of Musicians, international in organization character, was honored in the selection of a Canadian fraternal delegate. For this notable distinction the Canadian Trades and Labor Congress commissioned Brother Edward A. Jamieson of Vancouver, British Columbia, to appear at New Orleans. Mr. Jamieson has been Secretary of Local No. 145, in his home city, for many years and has also been an active factor in the Canadian trade union field for so long that the honor referred to came as a fine recognition for meritorious service.

Delegate Jamieson was presented with the gold badge, duly engraved, as has long been the custom, and later delivered his fraternal address. In opening his remarks he pointed out that in looking over the records he had found that the late David A. Carey of Toronto was the first fraternal delegate from the Canadian Dominion identified with A. F. of M. membership, and that he was happy over the honor which had come to himself forty-two years afterward. Brother Jamieson touched upon the tense situation which is inevitable in every nation so overshadowed by international war; expressed his gratitude over the singleness of purpose on the part of both Canada and the United States to assume cheerfully every obligation imposed to see that the totalitarian forces are crushed and the remaining nations standing as the citadels of liberty shall seek and obtain victory and an honorable peace.

Delegate Jamieson was given an earnest hearing by the convention and hearty applause at the conclusion thereof.

Since our paragraph about Fraternal Delegate Edward A. Jamieson of Vancouver was written he was made the subject of another pleasing event. It is a long-established custom for national labor conventions to present tokens of good will to fraternal delegates. Accordingly Brother Jamieson was presented with a beautiful gold watch, properly engraved; also with a handsome diamond-studded pin to take home to Mrs. Jamieson. The recipient expressed his appreciation in fitting words and reviewed his reception as one of the happiest occasions of his life.

Another speaker of the day was Otto S. Beyer, member of the National Mediation Board. His thesis was the growing place of organized labor in the conduct of industry.

Honorable Sol Rosenblatt, General Counsel for the Democratic National Committee, came down from New York to deliver an address—to which the speaker gave the title, "Let's Take the Lid Off Democracy." Many listeners felt that a more appropriate title would have been, "Let's Take the Hide Off the News-

papers." In the course of his remarks he offered the following paragraph:

I am convinced that the best guaranty of a free press lies in the public discussion and criticism of the manner and method with which the press has been carrying out its vast responsibilities to the public. If the press is to remain an instrument of public opinion, it is about time that those who read the papers should make their voices heard on the issue as to whether or not some of our newspapers are fulfilling their mission. The freedom of the press is guaranteed by the Constitution and the Bill of Rights, and nobody wants to change the Bill of Rights. But when a publisher takes refuge behind the freedom of the press, the public has a right to ask, freedom for whom and freedom for what? It has a right to say, freedom, yes, but how about the integrity of the press? When a newspaper sets out to serve the lowest instincts of its readers, does it fulfill the mission of a free press? When it sells out principle for profit, does it not betray the public which it is supposed to serve? When it allows its partisanship or self-interest to invade the news, doesn't it poison the public mind?

The New Orleans papers were curious to know why Mr. Rosenblatt did not name some of the offending newspapers he had in mind.

FRIDAY—FIRST WEEK

Friday of the first convention week was devoted to recovery from indigestion superinduced by excessive Thanksgiving Day gastronomic indiscretions.

Also in listening to speeches, and then more speeches.

Delegate Charles Wills, Labor Press man from Chicago, earnestly stressed the importance of promoting the cause of labor through the medium of newspapers and periodicals established for that purpose.

Rev. William J. Kelley, Chaplain-Educator on the staff of the Buffalo, N. Y., Central Trades and Labor Council, addressed the delegates upon the importance of Credit Unions. Father Kelley's own definition of the Credit Union is as follows:

A Credit Union is defined as a cooperative association, and the first purpose of the association is to impress upon the masses the necessity of intelligent, systematic saving; the second purpose of this organization, the credit union, is that the total collective savings of a given group are put at the disposal of their own membership, loaning them money for productive and provident purposes, loaning only to their own members and loaning to them at a convenient, human rate of interest no higher than one per cent on an unpaid balance per month.

On the practical side of the subject Father Kelley was able to point out that in eighteen months thirty-three Credit Unions have been organized in various labor organizations. As to the visible fruitage of the campaign made, he further related that:

A number of men have not only been taught to save, even if they could only save small amounts of money, but so much practical good has been done in relieving them from financial worries and embarrassment that I think what one man said from the floor of a local labor union meeting deserves repetition here. The laboring man in his labor union is a better workman because of his Credit Union. Previous to the time he had his Credit Union he took his family's worries and his financial worries to work with him, and the result was that he was not able to give the best that was within him. But when this particular financial organization—for that is precisely what the Credit Union is—helped him, relieved him of his financial worries, he was a better workman and a better laboring man.

Another speaker was Daniel W. Tracy, Second Assistant Secretary of the United States Labor Department, who brought the greetings of the government at Washington.

Mrs. Anna P. Kelsey, Women's International Auxiliary of the International Association of Street, Electric Railway and Motor Coach Employes of America, discussed the vital part which the wife of the union labor worker can play in promoting the cause. She said:

In our auxiliary movement we have adopted a very fine educational plan. The women are being taught what unionism means from the ground up, and at the end of these lessons there isn't one of them who doesn't understand it. We also study the biographies of all of our most famous labor leaders. We study the labor legislation that comes up in our respective legislative bodies. We study Social Security set-up, and have many other study projects that are beneficial to us. It is not the purpose of our auxiliaries to become just social gatherings, but to be what the word "auxiliary" really means, a helpmate.

The necrology list for the year showed that the Grim Reaper harvest had been a widely extended one—seventy-nine names of well-known leaders and field workers being read—and was followed by a standing moment of silence in tribute to the memory of the departed.

The review of the Executive Council's Report—an elaborate document—is always abbreviated and excerpts read by the veteran Frank Duffy, former Vice-President, and whose fine Hibernian vox humana adds charm to the presentation. We quote a few of the more informative paragraphs:

For the year ending August 31, 1940, the membership of the A. F. of L. stood

at 4,217,443—an increase of 241,689 during the fiscal year.

Secretary-Treasurer George Meany's financial report showed at the end of the fiscal year a balance on hand of \$716,151.82—of which \$627,488.86 was in the defense fund and \$88,662.96 in the general fund.

During the fiscal year 327 charters were issued.

A statement showing receipts and expenditures of the A. F. of L. Building at Washington, D. C., was presented by the trustees—William Green, George Meany and John P. Frey—showing total receipts over expenses of \$20,821.34.

Changes in the official roster during the year resulted from the death of John Coesfeld, Vice-President, and the resignation of Arthur O. Wharton. The vacancies thus created were filled by Harvey W. Brown of the International Machinists, who became Fourteenth Vice-President, and W. C. Birthright of the International Barbers, Fifteenth Vice-President.

The Executive Council reported with great satisfaction the reaffirmation of the International Ladies' Garment Workers and the seating of their delegates in the convention.

The breach with the International Typographical Union is not quite healed, but at this writing hopes are entertained for a complete cure before the end of the year.

One of the official campaign songs of the A. F. of L. relating to the CIO is entitled, "We've Shown Them the Way to Come Home."

The Executive Council, with manifest propriety and timeliness, exhorts a general adherence to lawful methods and frowns upon forms of gangsterism—no other policy being capable of winning respect in the high court of public opinion.

Average hourly earnings in 1940 reached an all-time peak. And yet it is pointed out that recent wage gains still disclose that American wage-earners—a majority of them—cannot earn sufficient to support a family at an average living standard. A healthy and "efficiency living standard" for a family of five requires an estimated \$1.00 per hour received for 40 hours every week. And it is estimated that not over one-third of all American wage-earners can support a family of four at a bare subsistence level on their present wages.

The Executive Council condemns the delay in securing amendments to the National Labor Relations Act—for which there is universally recognized pressing need.

The interminable ramifications of the Social Security Act are matters which are regarded by the Executive Council as of official concern. But a more reassuring atmosphere was in evidence when Arthur J. Altmeyer came down from Washington in annual visitation and exhaled the optimism for which he is noted.

In completing its report for the fiscal year ending August 31, 1940, the Executive Council makes what it deems the following important statement:

Our membership has grown, our internal structure has been strengthened, our determination to make no alliance whatsoever with representatives or policies of communism or any other form of totalitarianism has been justified here and abroad, while the economic power of the trade union movement is demonstrated to be its primary resource for the protection of wage-earners and for the improvement of their standards of living. While our labor movement has grown and we have enjoyed peace and progress, reports from abroad tell how long-established labor movements in other countries have been destroyed during the past year to make way for another order of society. No country and no labor movement can anticipate the future with a feeling of security or confidence in established rights or guarantees, but we must all alike be on guard to defend our freedom and liberties and must realize the gravity of our responsibilities. The New Orleans convention will make its decisions at a time of world crisis.

MONDAY—SECOND WEEK

With Saturday and Sunday no-session days the labor convention convenes on Monday with considerable zest and willingness to get down to work. The various committees have in large measure completed their tasks, the reports are ready for submission, and the debating forensics begin. But still there are special orders to be observed—which means that some speaker of note with a "great message" is to be heard. On this particular Monday the eagerly anticipated visit of Sir Walter Citrine, Secretary of the British Trades Union Congress, was scheduled to appear. All knew that his ocean passage was fraught with peril, and a message announcing his safe arrival on the American shore brought a profound sense of relief. From the speaking standpoint we look upon the Citrine address as the over-

shadows event of the convention period. He has a pleasing personality, the human quality of deep sympathy, the polish of the scholar, the saturation of pro-British devotion, and a simple yet eloquent power of expression. He thrilled his audience in a one and one-half hour speech. He reviewed what Britain has passed through in recent months; made no effort to gloss over mistakes of policy, indulged in no braggadocio about what Britain was going to do, but believing resolutely in the justice of their cause, expressed faith that the Infinite Ruler of all nations would eventually bring to his people the victory. As an expression of his own feeling, Fraternal Delegate Citrine made a great closing by quoting the words of Patrick Henry, familiar to every school boy: "Is life so dear, or peace so sweet, as to be purchased at the price of chains of slavery? Forbid it, Almighty God! I know not what course others may take, but, as for me, give me liberty, or give me death!"

The Citrine peroration then concluded with the following words:

Those words were destined to become the rallying cry of your nation. Today that sentiment is implanted in the souls of millions of people. The people of half of Europe, writhing under the Fascist and Nazi tyranny, are saying it in their prayers. It rises from the hamlets and villages and cities of the stricken British Isles. It echoes over the mountains and across the plains of your neighbor Canada. It comes in increasing volume from the people of the whole British commonwealth of nations. One day that cry will rise with the roar of Niagara, sweeping away from the pathway of mankind forever the oppression and tyranny that characterizes dictatorship. Men and women of the American labor movement, the power to hasten the dawn of that day lies in no small measure with you.

From the great address of the British Fraternal Delegate we append a few specimen paragraphs:

"Democracy is not a form of government, it is a way of life.

"Mankind is notoriously apathetic and incredulous. They could not believe that any country, after the experience of 1914-1918, could once again, of deliberate policy, seek to plunge this great country once more into the horrors of war. And so it was that when they were told that the Germans were re-arming hand over fist, they just shrugged their shoulders and thought we were drawing on our imagination.

"Our attempt to carry on business as usual in Great Britain, and at the same time face the menace of dictatorship by a thorough and drastic re-arming, failed. We found that Germany had been on a war-footing for several years. As long ago as 1936 the Germans would have been able, by the pressing of a button, to have mobilized their forces.

"And now a stupendous effort is needed if re-arming is to obtain the magnitude the Axis have at their disposal.

"In the matter of taxation we have succeeded in putting the burdens on the backs of those broadest to bear them. There are some 10,000 people in Great Britain who are receiving an annual income of upwards of \$50,000. Together these people in income have approximately \$900,000,000 a year. But we don't leave them with that sum. In the first instance, the government takes \$600,000,000 from that immediately in direct taxation. Then we have a system of death duties in our country, and when people of great incomes die a sum of graduated scale is taken from those estates and paid over to the state itself. Every year some of these rich people die and take from them up to \$200,000,000 a year. So that the sum taken from \$900,000,000 is \$800,000,000. I don't think taxation has gone to that extent in your country. Out of every five dollars of income of the richest people of our country, \$4.27 is taken in taxation."

"The British Trades Union Congress is represented in every form of administration which deals with the problems of wages.

"The wages of 4,000,000 of our people are regulated by sliding scales based upon the cost of living, so that if the cost of living goes up wages go up proportionately. Despite this, and owing to the fact that these subsidies and rationing were not applied at the beginning of the war, the cost of living has risen approximately 23 per cent since the beginning of the war. Wages have not risen by more than about 12 per cent on the whole. The index that we, the Trades Union Congress keeps, shows that money wages have risen from 104 points to 119 points from September, 1939, to September, 1940. But real wages as measured by purchasing power have fallen from 113 points to 107.5 points."

TUESDAY—SECOND WEEK

With scarcely a dissenting vote the salary of President William Green was raised from \$12,000 to \$20,000 a year, and that of Secretary-Treasurer George Meany from \$10,000 to \$18,000 a year. It was pointed out that Green had never received or even asked an increase in salary since he came to the Gompers successorship, and that the New York State Federation of Labor would be glad to take Meany back to his old position as State Secretary-Treasurer—if the national body would release him. Both officials have made notable records, and their unanimous re-election attested their high standing with the delegates.

After a hiatus of five years, Secretary of Labor Frances Perkins addressed the convention. She beamed her pleasure at the renewal of contact with the real aggregation of organized labor. She reviewed the social legislation which she credited to the national administration, and also pointed out progress made along

the same line in many of the States of the Union. Her progress sketch is succinctly outlined in the following paragraphs:

Workers are protected against sweatshop wages in some occupations by minimum wage laws today in 26 States, the District of Columbia, Alaska and Puerto Rico. While only nine States had a 48-hour week law for women in 1933, 25 States have adopted this standard today. In 1933 only two States kept children out of hazardous employment until 16 years of age; today 15 States provide this regulation. In 1933 only six States had a law to provide for collection of unpaid wages. Now 16 States have it. The States that have these laws collect a total of several million dollars each year for tens of thousands of workers. Injured workers in four States in 1933 were out of luck; they had no workmen's compensation act. Today, all States but one have a Workmen's Compensation Law. Provision for increased benefits has recently appeared in these workmen's compensation laws in 18 States.

Since 1933, five States have created a new labor department, six States and Hawaii have unified and strengthened their labor departments, three States have granted the department rule-making power, and two States have enlarged and reorganized their labor department staffs. The strengthening and development of State labor departments and their sympathetic administration is most important.

Twenty-one States today compared to only two in 1933 are now actively promoting sound, true apprentice training in cooperation with industry and labor. These programs, always a community asset, may now provide the basis for training of skilled workers vital to national defense.

Every State has today a free public employment service and an unemployment compensation law. Every State has an old-age assistance law.

WEDNESDAY—SECOND WEEK

One of the very scholarly addresses heard at the labor convention was the one delivered by Archbishop Joseph F. Rummel of New Orleans. He has fine presence and pleasant voice. Limitations of space prevent the extensive quotation which might be given, but we were struck with the timely differentiation made as to types of leadership in not only labor but all reformatory fields of human endeavor. The speaker said:

There are leaders who are too insistent upon the letter of your regulations and forget the spirit, whose zeal stirs up strife and discontent, whose impetuosity for success ferments turmoil and confusion. There are leaders who unwisely advocate force and harsh methods instead of peaceful negotiations, extreme measures instead of a policy of reasonable conciliation. Leaders, there appear at times, who endeavor to further their personal selfish interest rather than the interests of those who have entrusted them with the mantle of leadership and authority.

There is also the utopian or idealistic leader, who impatient of results and who expects to achieve the millennium overnight; the leader who forgets that it has taken sixty years to develop your membership from 50,000 to nearly five millions, and that the growth of your membership and prestige has been marked by hardship, sacrifice, not infrequent disappointment and much constructive persevering effort.

Another platform feature of this day was the appearance of Milo J. Warner of Toledo, Ohio, National Commander of the American Legion. President Green had spoken at the last Legionaire Encampment in Boston, and Warner was here to reciprocate the compliment. As might be expected, Commander Warner gave a highly patriotic and intensely pro-American address. In trenchant phrase he outlined how both organizations are in harmonious blend in purpose of advancing the same high ideals of American life.

THURSDAY—SECOND WEEK

The important event of this particular day was the election of officers for the ensuing year. There were no surprises. There were no clashing ambitions. Unanimity was the keynote and from first to last the old list of officers reached the victory goal without dissent. President Wm. Green, Secretary-Treasurer George Meany, and fifteen Vice-Presidents were continued in service.

Fourth Vice-President Joseph N. Weber was presented for renomination and re-election by President James C. Petrillo in the following words:

"The man I am about to nominate needs no introduction to this convention. He is highly respected by every musician in the United States and Canada. I am sure that he is respected by every labor leader who has ever come in contact with him. He has served as an International President of the American Federation of Musicians for forty years with great honors. It is my privilege and my honor to nominate for the Fourth Vice-Presidency of this Federation, Joseph N. Weber."

Delegate Charles L. Bagley seconded the Weber nomination, moved that nominations be closed and the Secretary-Treasurer instructed to cast the unanimous ballot. This was done.

Providence, Boston, Memphis, San Francisco, Toronto, St. Louis, Atlantic City, Detroit and Seattle all made strong bids for the honor of entertaining the 1941 convention. Seattle captured the prize.

IMPORTANT LEGISLATION ENACTED

Order to International Longshoremen's Association to obey literally the order of the Executive Council of the American Federation of Labor to return all members and cease raid upon the latter organization now and forever.

That employes in private hospitals have the benefit of unemployment compensation and old age pensions.

Opposing extension of Social Security Act to include public employes covered by state and municipal employes' pension funds.

Favoring all possible help to Great Britain in present crisis short of war.

Favoring legislation to protect social security workers who enter military service.

Condemning discrimination against older workers on government subsidized ships.

Calling for conference of state, county and municipal employes to deal with jurisdictional questions.

Proposing amendment to neutrality act to extend credit to Canada.

Proposing government tax on machinery.

Demanding that wage increase be commensurate with productivity.

Endorsing low cost housing project and slum clearance.

Favoring legislation to prevent WPA encroachment on construction industry.

Endorsing thirty-year optional retirement plan for government employes.

Proposing establishment of a civil service court of appeals.

Proposing legislation to restrict government employes on leave taking outside employment in competition with unemployed workers.

FRIDAY—SECOND WEEK—SUMMARY

The sixtieth annual convention of the American Federation of Labor concluded its deliberations shortly after the hour of noon. It was the day for clearing the official desks of odds and ends. There were a few jurisdictional controversies to be ironed out. Many convention seats began to take on the touch of last-day desertion. Delegates with timetables in hand commenced to scurry, and another great labor conclave had passed into history.

All resolutions designed for official action are supposed to be on file by the convention opening day. Only 177 were announced. A few more were permitted by unanimous consent later on. It was an important convention in many ways—an interesting convention—but it lacked much of the fire of former days. This was a matter of common comment.

Labor peace—much discussed everywhere—was a topic reminding of Mark Twain's observation concerning the weather, "Everybody talks about it but nobody does anything about it." The respective factions have outlined their positions, and evidently only the influence of time will mellow aspersion or harden prejudice—an uncertain consummation which only the future can unfold.

The Ladies' Garment Workers' organization re-entered the A. F. of L. fold. They seemed to be glad to return. They were given a cordial welcome. Other wanderers were publicly notified that the latch-string is still out.

There was less general legislating than usual. The more important features were duly reported in the daily press. The uncertainties which are an inevitable concomitant of an international war-cloud confront us and Americans must bide their time for a clearer vision.

Continued in "Over Freedom Field"

SUSPENSIONS, EXPULSIONS REINSTATEMENTS

- SUSPENSIONS**
- Aberdeen, Wash., Local No. 236—Earl Bergeron, Maurice Christopher, James Curtis, Shirley Harris, Dick Harvey, Hawley Hutchinson, Howard Hutchinson, Don McDonald, Estil Roberts, Roland Wright, Earl Thomas, V. Cigar, Everett Zigler.
 - Albany, N. Y., Local No. 708—Harold V. Estabrook, Harold Newcomb, Jr., Harold Cousins, Ralph Nason.
 - Baltimore, Md., Local No. 29—Edith Bebbins, Robert Sharp, L. C. (Bud) Wildy.
 - Belleville, Ill., Local No. 117—Chas. Ledinger, Ben B. Hewitt.
 - Chicago, Ill., Local No. 374—Carl Stewartson, Prosper III., Local No. 346—Gordon Engle.
 - Cincinnati, Ohio, Local No. 344—Robert Jasper.
 - Harrisburg, Pa., Local No. 283—N. Brotherton, C. Parquhar, R. Hamaker, J. Machin, A. Paulino, E. Weddington, Ed. Washington, Owen Yeman.
 - Los Angeles, Calif., Local No. 67—John Anderson, Fred Hueckel, Anthony Colantoni, Joseph Mitchell, Clarence Hiestoff, Francis Burton, Daniel DeNardo.
 - Memphis, Tenn., Local No. 71—L. Claude Myers.
 - Newark, N. J., Local No. 10—Robert H. Hammer.
 - Pittsburgh, Pa., Local No. 90—Bernard Yandi, Roy Baldwin, Allen J. Brown, Fred J. Kornick, Frank Kaley, Rodger Constantine, Daniel Raymond Curran, Harry Smith, Willy Wade, Fred E. Graff, Henry McCallough, Albre Martin, Larry Plavich, Wilfred M. Ross, Bradford Sisk, Jack N. Smith, Carl A. Weber, Elmer Earl Williams, H. Ben Albrite, Max Approusson, James P. Borland, Cecil A. Howles, Anthony Caputo, Wm. B. Connelly, Richard Lambert, Paul Laman, Elmer Leibner, Joe Lopez, Milton Maguire, John Mounia, Ray Merrick, Joseph Perkins, John Rehuster, E. Simonazzi, Geraldine Streckel, Harold Thomas, Harry Wagner, Herbert Van den Berg, Fred M. Wainwright, Bruce Williams, Clement J. Zarnack.
 - St. Paul, Minn., Local No. 30—Elmer (Bud) Davis, E. Thomas (Tom) Adkins, Joseph H. Flierman (Jay Flier), Harland A. (Huck) Holman, Gus Harry Johnson, Earl M. Estes, Elmer J. Kober, Glenn A. Lee, Arthur L. Lundgren, Ray J. Lundquist, Edwin J. McCormick, Joseph Monroe, J. V. (Jack) O'Parrell, Stephen J. (Steve) Palfy, Cody B. Patwell, Myron B. (Sam) Pube, Willie Price, Frank Ruffie, Robert E. Rivers, Chas. M. Sherwood, Chas. A. Rice, Jr., Robert H. Rumber, Ernest J. Strehel, Robt. P. Barnes, Chas. L. Saunders, Wm. W. Starnes.
- EXPULSIONS**
- Albany, N. Y., Local No. 70—Jack Mohl, Leonard Piedmont, Edward Whyte, Donald Buckley.
 - Tulsa, Okla., Local No. 84—T. J. Dean, Dorothy (Don) Marshall, E. N. Doonan, Howard G. Orr, John Hanna, Cliff Huddleston, Robt. Jundo, Davis McClain, J. Willis, Bertha Zimmerman.
 - Uniontown, Pa., Local No. 506—Louis Rigo, Wm. Oliver, Francis Hart, Mrs. Rae Traylor, Mary Bower, Emory Bennett, Michael Anthony, Homer Adolph, Richard Allen, John Weller, Frank Platty, Babe Phillips, John Pavulic.
 - Vallejo, Calif., Local No. 367—Harry Green, Ray McFadden, Adolph Keopet, Jack Keopet, Larry Ivin, Porto.
 - Westwood, Calif., Local No. 583—Jean Carpenter, Don Grauler, Lou Henkel, Ruth Irwin, Jim E. Lewis, Walter Ott, Shilston Hare, Frank Ross, Craig Venas.
 - Wilmington, Del., Local No. 84—Newell J. Banks, Joseph M. Davis, Walter Jones, William A. Lower, Asbury Middlebrooks, Oscar Saunders, William Tishman, William J. Walker, Henry A. Williams.
 - Wilmington, Del., Local No. 311—Lloyd Mills, Fred J. Stollstimer, Louis V. Walsh.
- REINSTATEMENTS**
- Aandson, Wash., Local No. 236—Ernest Fisher, Dick Berg, Cliff Snow, Rudy Talo, Agnes Collins.
 - Anderson, Ind., Local No. 32—Henry Chaffin.
 - Baltimore, Md., Local No. 40—Jus T. Mellis.
 - Baltimore, Md., Local No. 28—Joseph J. Siner.
 - Boston, Mass., Local No. 6—Alexander Malster, Frank A. Simpson, Karl J. Soukjian, Antonio Sotinelchik, Martin D'Aleuso, Ernest F. Sola, Alfred J. Moura, Amelia Cant, Stanley G. Harsell, William Dean, John A. Cedar Rapids, Ind., Local No. 137—Geo. McLeod.
 - Chicago, Ill., Local No. 10—Michael P. Desalita, John Kay Kowynia, Alfred J. Love, K. A. Ted Cook, Hill J. State, Charles LaMonica, W. E. (Buddy) Bernabie, Gus Chuchla, E. Westerfield, Aurie, Knapp, Joseph Leidy, William A. (Dick) Hendricks, Pat A. Hamby, Phil Phillips, Irene H. Wadsworth, Frank E. Neidl.
 - Chicago, Ill., Local No. 208—James T. Adams, Jr., Richard Barrie, James Bottura, James Dean, John A. Gordon, Henry Gordon, William Hobbs, Hughie Long, Reuben McKendrick, Clarence Mason, Earl Payton, John Simons, Freddie Williams, Alphonso Thompson.
 - Cincinnati, Ohio, Local No. 344—Harold Feldman.
 - Cleveland, Ohio, Local No. 4—Louis Bellin, Hyman Bacon, William Manger, Jerry Lacey, Martin P. Alexander, Tommy Blue, Frank Richko.
 - Dayton, O., Local No. 374—Wesley Herrick, Arthur Lford, Arthur Monty.
 - Carpas Christ, Texas, Local No. 644—Marshall Ripps, Porter Ketchley.
 - Dayton, Ohio, Local No. 147—Ray Maddox, W. D. Baker, John R. Arant, Wm. O. May.
 - Dayton, Ohio, Local No. 75—Ethel P. Bender.
 - Detroit, Mich., Local No. 5—David Spencer, William Lee, Walter J. Moran, Kenneth Williams, Paul Goldsmith, Grant A. Hale, Curtis Tom, Merle, Russell C. Oldenburg, Myerell C. Passage, Arthur J. Sears, Sol Meyer, Heiva White, Gilbert V. Luna, Harry W. Smith, Myer, New, Local No. 212—George Penman, Amos E. Curtis, Albert Hopar.
 - Eureka, Calif., Local No. 333—Mel Harin, Bee Mueller, Prosper III., Local No. 346—Elton Eisenhour, Wesley Ziper.
 - Glenside, Pa., Local No. 344—Harry J. Gould, John M. Nord, Betty Nord.
 - Grand Coulee, Wash., Local No. 397—G. A. McQuar, Malfrida, N. B., Local No. 571—Douglas A. Laidlaw.
 - Harrisburg, Pa., Local No. 648—Will Robel, Harold Feldman.
 - Harrisburg, Pa., Local No. 283—C. Atkins, N. T. Burrows, A. Haldan, F. Clark, Joe Devine, Phil Durso, Eric Egan, H. E. Sneider.
 - Houston, Texas, Local No. 68—Stanley Dalgle, Sterling Dalgle, Raymond Adams.
 - Indianapolis, Ind., Local No. 3—E. A. (Ayers) Lamar, Louis, Local No. 287—Alvin Jackson, Gerald Diehl, Frank Namurs, James Neisener, Wm. Cuthbert, Miesant Hallock, Arthur Jackson, Thomas Pierce, Ervin South, Bert Tuttle.
 - Kalamazoo, Mich., Local No. 627—Thomas Douglas, Harry Ferguson, Jr., Virgil Hill, Reginald Horn, Hans Jones, Clifford Love, Roscoe White, Jr., Wm. Hadnett, Kathleen LaMar, Robt. T. Moore, Alanaa Walton, Chas. Hooper.
 - Lansford, Pa., Local No. 438—Wm. Rehad.
 - Lansford, Pa., Local No. 67—Donald Conlin, Frank Tyba.
 - Los Angeles, Calif., Local No. 47—Jack Clingeron, Earl Gailer, Edith E. Ferch, J. M. Hartsock, Earl Gailer, Robert Levy, John J. Luther, Gregory Mautlons, G. H. McReynolds, Victor G. Rossi, Florence Hemberger, Genevieve Schamber, John P. Schamber.
 - Los Angeles, Calif., Local No. 11—Henry Hilsenbaugh, F. Mansfield, Ohio, Local No. 150—Kenneth Hoffman, Joseph Pivli, Robert Myers.
 - Memphis, Tenn., Local No. 71—Ed Howett.
 - Minneapolis, Minn., Local No. 10—Nathan Aaron, Russ Eiland, Dave Miller, Edgar Drake.
 - Montreal, Can., Local No. 408—Harry Goldstein, Maurice Chantoff, George Aron, Henry Albrecht, Jack B. Carey.
 - Newark, N. J., Local No. 685—Vincent Martucci, Jordan C. Smith.
 - Neokoson, Mich., Local No. 262—Martin Ashley.
 - Nashville, Tenn., Local No. 237—Spencer Parnell.
 - Newark, N. J., Local No. 16—Albert Ross, Henry G. Lee, George E. Taylor.
 - New Brunswick, N. J., Local No. 204—George Starch, Jr., Oscar Walin, Nick Harlow, Robert Piermont, Wm. S. Goulet, Walter Robinson, Edw. A. Hanson.
 - Newburgh, N. Y., Local No. 31—Dominick P. Pugazotto.
 - New Orleans, La., Local No. 174—Wm. Edman, Otto Huber.
 - Newark, N. Y., Local No. 822—E. O. Abuselman, Raymond J. Arbans, Albert Amadio, Nicanor Amper, Charles Barred, Irving Berger, Harry Beran, Rudolph Beron, Harold M. Booth, Thomas Clements, Alfonso Condo, Arthur, John Darrch, John Dell, Raphael East, Joseph F. Hamilton, John H. Harley, Dave Herman, Edward Kiliany, Joseph Koestner, Emanuel Lachow, Joseph Licario, Clyde Lombardi, Anulo Marturicelli, Frank J. Miletic, Jr., Wilbur H. Ransom, F. Nieves, Dorothy H. Havel, James P. Powers, John Rader, Margret Reichmuth, Ikey L. Robinson, Samuel Roma, Arthur Rudin, Joe Szyne, James Rosetta Tharpe, Deleon W. Thomas, Terence Shand, William Smith, Ida Waldron, Leslie J. Wright, Joseph Wolfe, Guy Wood, James S. Wright, Harold Zaida.
 - Norwalk, Conn., Local No. 100—Don Anso, Sam Castiglione (George Towne).
 - Pasadena, Ill., Local No. 28—Olenn L. Lockwood, Bernard Tripp.
 - Pittsburg, Kans., Local No. 462—C. E. Hanigan.
 - Pittsburgh, Pa., Local No. 68—Edward Kestemeyer.
 - Richmond, Calif., Local No. 424—Allen McCauley.
 - Rockford, Ill., Local No. 240—Lawrence Nordstrom, Arthur D'Agostin, Pete Galliano.
 - San Francisco, Calif., Local No. 4—Wm. J. Lawton, Harry Ben Howard.
 - St. Cloud, Minn., Local No. 536—Arno Bine, Virgil Carlson.
 - St. Paul, Minn., Local No. 90—Gerald M. (Jerry) Nelson, Chas. E. Eddie, Fortier, Carl J. Buechenberg, Robert O. Smith, John P. Slattery.
 - San Diego, Calif., Local No. 325—C. J. Callahan.
 - San Jose, Calif., Local No. 113—B. Honnell, H. P. Honnell, Fred Billie Callaway, Phel Hubel, Barbara Robles, Dorothy Nichols Langdon, Maxine Cornell, Rene Ryvester.
 - San Leandro, Calif., Local No. 316—Mike Mariotta, Max Joseph.
 - Spokane, Wash., Local No. 100—John Green.
 - Springfield, Ohio, Local No. 100—Billy Rurt.
 - Syracuse, N. Y., Local No. 79—Kenneth Propp, Eugene Atwood.
 - Stevens, Ore., Local No. 148—Leslie H. Bell, Geo. Clements, Paul Firman, Thos. Irvine, Gladys M. Kay, Harvey Robb, Chas. T. Sinclair, Chas. Turner, D. E. Fisk, David Rittorstein.
 - Tulsa, Okla., Local No. 84—Louis Augustin, Ed. M. Campbell, E. H. Moses, Elijah Morgan, Guy J. Thompson.
 - Uniontown, Pa., Local No. 506—Edgar Vincent, Howard Mitchell, Joseph Santa, Ivan Morris, Joseph Starobina, A. Wm. Runkelick.
 - Vallejo, Calif., Local No. 367—Albert Jacobilli, Miriam Pittz, John Brazill.
 - Westwood, Calif., Local No. 583—Wm. W. Winbold.
 - Wilmington, Del., Local No. 84—Wayne Orfanio, Rob (Gene) Parrell, Fred Kissling.
 - Westwood, Mass., Local No. 148—Lillian F. Harowitz.

PEDAGOGICS

"Endurance In Trumpet Playing"

By HAYDEN SHEPARD

IN this article I want to lay out a plan of practice which should be of benefit to the average student, principally those who are without the guidance of a teacher. Naturally, it will be very wide in scope and will cover the whole gamut of practice in a pretty general way. However, I shall be very specific as to what material I consider essential and necessary. I am assuming, of course, that you have learned the extreme importance of tone and tone production.

The following are the things that should be included daily. We will take up each one separately:

1. Lip drills.
2. Scales.
3. Song playing.
4. Etudes.
5. Tonguing.
6. Solo playing (if far enough advanced).
7. Transposition (if far enough advanced).

These are by far the most important, and on account of their extreme monotony are the ones most neglected.

1. **LIP DRILLS:** There are many forms of these but boiled down they all consist and are built up around a system of interval playing, usually in a slurring form; that is, if they are the correct kind. This slurring form is used to make sure that we use the proper contracting and relaxing of the muscles in the sides of the face and lips for our pitch changes, with no impetus being given by the tongue. To make doubly sure and to put more of a burden and dependence on these muscles, false fingering is used.

Exercises of this kind will be found on page 42 in Arban's "Complete Method for Trumpet", published by Carl Fischer of New York, or in a more concentrated form in my own book, "How To Build Up Endurance In Trumpet Playing". Such exercises are of the utmost importance and their complete mastery is essential to a good embouchure.

Space will not permit me to diagram these exercises in detail. It is important, however, that you have a certain set which you play over and over every day. They should, in their various forms, take in the complete range of the trumpet. As a general rule I would say that at least one-third of your daily practice time be devoted to lip drills. Practice them extremely slowly at first. Your main objective is smoothness. Increase your speed gradually but never at the sacrifice of evenness and precision. Do not force any tones when changing the pitch. Depend solely on the contraction and relaxing of the facial muscles. After you can play the short intervals, such as thirds, evenly, include in your practice octaves and tenths. Then go to interval exercises that will compel you to jump as much as two and a half octaves.

Let me assure you that faithfulness to this form of practice, monotonous as it is, will pay big dividends. It is the key to trumpet playing, and will give you a flexibility and sureness that is so extremely important. It may take a long time but your ability on the trumpet can be compared to the ease and smoothness with which you play intervals, large or small.

2. **SCALES:** For reasons that I have never been able to fathom, most students dread and neglect the practice of scales. If practiced at all they are hurried over carelessly and little or no benefit is derived from them. They are highly important for many reasons. First, your key is founded on its scale and a good performer is as much at home in seven sharps as he is in one flat. Secondly, the finger technique to be derived from scales is considerable, using as it does practically all of the different finger combinations that are to be found on the three valves. To gain the utmost value from scales they should be memorized. Start by committing to memory all scales in one octave. After this is accomplished play then two octaves, range permitting. If you can play to F above high C you can play them all. Above C many forms of fingering can be used. I find it extremely good practice to use the identical fingering for your high register as used in the middle register. That is, first and second for C sharp, first for D, second for D sharp, open for E and first for F. Never play your scales without a definitely established rhythm. This will not only make it easier but will prevent sloppiness and inaccuracy. Remember what I said before about practicing your mistakes. When you are memorizing scales it is of the utmost importance that you play them accurately. Therefore, close your eyes and visualize the scale just as if it were written on music paper before you. If you have to play them at first in half notes play each step or half step correctly. Do not put down wrong valves. If you play them perfectly, no matter how slowly at first, it will gradually become automatic and you will be amazed and delighted at the ease with which you can play them. Play them both slurred and staccato. After you have mastered your major scales, learn at least one form of minor scale.

3. **SONG PLAYING:** Song playing has many advantages. Its chief value is that it affords practice in the playing of sustained tones. A good many students overlook this and confine their practice to technical exercises and fast passages. Employing as this does the use of the staccato almost exclusively the lips fail to stand up when playing melodies. The playing of songs also promotes proper phrasing and breathing, and can be used to great advantage in clarifying the tone. This is the type of music in which the vibrato is used but I do not advise its use unless the fundamental tone is good as the use of a vibrato will only cover up the defects in tone.

4. **STUDIES IN ETUDES:** Every student should have an instruction book which covers and explains the technical requirements of the trumpet. There are a great many of these and the following are the ones I consider adequate inasmuch as they cover the necessary ground: Arbans, St. Jacombe, World's Method and Gattie. If you are studying with a teacher he will of course guide you through the book and explain the various technical points to be learned. Later Etudes will be substituted in which you will put to use what technic you have acquired. I am constantly asked by students at what speed technical studies should be played. Play them at the tempo that you can play cleanly. By this I do not mean without a mistake, for if your playing was perfect you would not be a student, but I do mean without blemishes in the tone or attack. Train yourself to read fast and accurately. You will be surprised to know that innumerable mistakes can be traced to your forgetting the key signature and your inability to remember to carry the accidentals through the measure. Constantly strive to increase your speed. Do not be content to stay at an adagio tempo but never sacrifice clarity and precision for anything whatsoever.

5. **TONGUING:** I have written on this subject so many times that I am sure my readers know that the tongue should never pass between the teeth or lips. The correct staccato is from behind the teeth. Too few performers have a rapid staccato and are constantly being tripped up by rapid passages, and while admittedly it is easier for some than others I maintain that any player can acquire as fast a tongue as is required for brilliant speed providing he goes at it in the right way and sticks at it until it is mastered. As I have previously pointed out, your goal should be to be able to play short passages single staccato at a metronome speed of 160, four notes to a beat, and to have the endurance and control of your tongue muscles so that you maintain over long passages a speed of at least 144, four notes to a beat. Here again, however, I must warn against sacrificing clarity for speed. Every note must be heard, distinctly and definitely. One very good exercise to use in acquiring speed and endurance is to play a staccato passage, using two or three notes for every one that



HAYDEN C. SHEPARD

THOUGHTS ABOUT TROMBONE TECHNIQUE

BY MIFF MOLE

"Practicing For Range"

ACQUIRING a good high range on trombone, as well as a good low range, is a matter of right, systematic practice. To develop complete mastery of all registers of the horn, the trombonist should adapt himself to playing in a relaxed manner, so that he can execute easily in all registers. Perfect breath control is required to give the necessary flexibility. The player should keep a perfect, steady flow of breath going into the instrument, directing his breath upward for the high register and downward for the low register.

All registers should be played on the same embouchure, and the mouthpiece should never be moved on the lips while playing. If a trombonist has a tendency to tighten up when ascending from the low register to the high register, or perhaps when there is some high note to be played, a change of embouchure will invariably take place. He may successfully play the high note but if he has some notes in the low register to be played later in the same phrase they may be faulty due to the change in embouchure or moving of the mouthpiece.

If a player tightens up when there are high notes to be played, he is unconsciously preventing the proper flow of breath and circulation of blood. His breath is gradually cut off in proportion to his tenseness. If proper breath control is applied and if he plays in a relaxed manner, the player will perform with greater ease and sureness in all registers. The notes in Example 1 should sound exactly the same in volume when descending as when ascending, particularly the last note. If the notes do not sound the same in volume, the player probably has the faulty habit of changing his embouchure when going from one register to another.

When practicing to develop greater range, I would suggest that you first concentrate on feeling just where the mouthpiece rests on your lips and set it there. In other words, get a good grip; then do not move the mouthpiece. It is a very good plan when warming up to set one's embouchure to some notes in the middle register, like those in the first measure of Example 2. Then keep the embouchure set for these same notes and go on to both higher and lower tones. Example 2 should set your embouchure as it is to be kept, and when once set, you should govern your high register by breath control and play in a relaxed manner.

Most trombonists have little or no difficulty in playing high C, as in Examples 3 and 4. If the top register is limited from there on, the high range can be increased if these examples are practiced correctly. The high C may be omitted if impossible to play at this time. Play up to the high A and then proceed with the rest of the example.

When these exercises are played with ease, they should then be practiced one-half tone higher, and so on chromatically up the scale as far as the key of B flat, which will make the top note a high F.



MIFF MOLE

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.

is written. You will at first be aware of an aching pain at the base of the tongue. This muscular pain, however, will soon wear off. Start at a slow tempo, gradually increasing the speed of the metronome.

6. **SOLO PLAYING:** It is unfortunately true that the trumpet literature, while literally replete with thousands of solos, is woefully lacking in compositions of noteworthy musical value. None of the great composers ever wrote any serious works for the instrument and we have had to be content with the polkas, fantasies, variations on a theme, etc., by modern writers which of course can hardly be classed as great or near great music. Even in our legato music we have had to borrow arias from operas and standard vocal selections. A good many of these are not adaptable for the trumpet and therefore a great deal of their beauty is lost in the playing. However, even with such material as we have the playing of solos and their mastery is greatly to be recommended, not only from the pleasure one derives from their performance but principally for the acquiring of style and phrasing.

7. **TRANSPOSITION:** Some of our very best teachers include the study of transposition from the very start. This is, of course, from the standpoint of musical training an exceedingly sound principle as the ability to transpose is a splendid asset, especially to one aiming for symphony work where its knowledge is an absolute necessity. Also, there is no doubt that it makes for sure and faster reading. It has been my experience in teaching that the ground work of setting and building an embouchure requires so much attention and practice that I feel this all important study can wait until the student has a fair ability on his instrument.

'SCHEHERAZADE' AND A 'GENT' SWINGING IN THE ORIENT

IN ALL HER RHYTHMIC MOVEMENTS THERE'S NO ROOM FOR IMPROVEMENT

By JACK REBOCK

An Oriental flavor
Pervades this little tale,
Of a dancer who showed favor,
Then cut down her suitor's sail.

The guy was out to have some fun,
It's needless to say, he did;
And later on, when day was done,
From his Scheherazade he hid.

She lost no time—she found the bird
With another, cutting capers;
And some of the things this playboy
heard,
Wouldn't look good on paper.

Said she, "If you're on pleasure bent,
Come along and look at me;
While SWINGING IN THE ORIENT,
I'll give you plenty to see".

The lad admired her clever steps,
And all her rhythmic movements;
A personification of life and pep,
With no room for improvement.

He realized he had a treasure,
And, as in Arabian Nights,
He couldn't resist her compelling measure
But she had a heart full of fight.

So like Delilah weakened Samson,
This babe too got square;
She grabbed the great, big, tall and hand-
some,
And pulled out half his hair.

She taught the gent a lesson
He won't forget so soon;
He promised—no more messin',
And agreed to change his tune.

She cried—"I'm sorry for my act",
Then to his aid she went;
Embraced him—both displayed real tact,
With a (sing) SWING IN THE ORIENT.

Watch the February INTERNATIONAL MUSICIAN for another new number called "KNEE HIGH".

SWINGING IN THE ORIENT

Jack Rebock

Tempo Ad Lib

stacc. sempre

TRIO

Copyright JACK REBOCK, 188 Manhattan Avenue, Bridgeport, Conn.

What's What and Who's Who in Drumming

By VINCENT L. MOTT
National Executive Chairman Contests A. D. A.



Vincent L. Mott

WHAT? Rudiments back to back? Certainly. You are your art's master. If you will take the Flam Tap.

and a Tap Flam

and place them next to each other you will have

How often have you seen this figure and hesitated about the correct sticking? Learn to use this fingering as a set way of playing it and you will find it easy and natural.

I recently stopped over at the Plymouth Hotel in New York City for two reasons. One was to attend the annual meeting of the American Drummers' Association; the other was to be in time for my duties as Supervising Judge at the World's Fair A. D. A. Contest which was to start at 9:00 A. M. the following day. After the meeting was over I found myself in Sam Rowland's room with two good old friends, J. Burns Moore and George Lawrence Stone. These two famous drummers are known to every drummer in America. Larry Stone abounds in common sense. He believes the smarter the drummer the more he realizes that he cannot learn too much about his art. That is profound wisdom—and my sentiments exactly. Mr. Rowland had left some drum sticks in his room and, picking up a pair, I playfully executed single paradiddles on the leather cushion of the chair in which I had been sitting. I don't know what it was that tempted me to say it, but there it was, "Come on, Burns, do your stuff". He took the sticks I handed over to him and rapidly ran from single paradiddles to double paradiddles and then to triple paradiddles, never once losing the strict tempo he had set in commencing to play. His performance was a dazzling exhibition of perfection. Larry Stone spoke of the possibilities swing drummers of today have if they will master the rudiments. As a result of the pros and cons of that conversation pertaining to drumming I give you the following to use as you see fit. You will find it altogether applicable to present-day modern arrangements. It came to me from my observations at the Hotel Plymouth after my session with Messrs. Moore and Stone, the Jascha Heifetz and Leopold Auer of the drums:

Single Paradiddle Double Paradiddle Double Paradiddle Single Paradiddle Double Paradiddle Double Paradiddle

or the following will look easier if you have trouble with the above:

Exaggerate all accents in the proper places. In other words, this is nothing more than one single paradiddle followed by two double paradiddles and then reverse sticking.

Local Reports

LOCAL NO. 1, CINCINNATI, OHIO
New members: Clayton Hill, Jack Putnam, Hal Raymond, Edward Henry Mohs, Jr., Jack Skallat, Ollie Skidmore.
Transfers issued: Cliff Leah, Vladimir Baksteinhoff, Bob Seidler, R. D. Wilber, Paul Puzick, Jimmy Van O-dell, Richard Byrne, Jack Trauger, Robert Harr, Clyde Trank, Ray Mueller, Pearson DeJager, Henry Grad, Fritz Mueller, Johnny May, Verno Vorwerck, Clarence Metter, Eli Chaslin, Elmer Lunkenheimer.
Transfers deposited: David Griffith, 118; Robert Hunter, 148.
Traveling members: Lou Brown, Charles Hrudicha, Abe Hill, Fred Kats, Wm. Haley, S. V. Rogers, Wm. Cervantes, Wm. C. Morr, Edward Schaeffer, Robert Baker, Ted Tillmann, Port Bailey, Herman Riley, Melvin Winters, Ronald Garrett, all 10; Clyde Lucas, Lynn Lucas, Paul Gell, Al DeCroce, Alberto Matos, Kenneth Wilcox, Samuel Zimmerman, Leland Hulbert, Paul Hangerford, Clinton Davis, Frank Mane, John DeVoogdt, Truman Quisley, Ralph Ludl, all 802; Johnny Kashiue, Mary Kashiue, Norman Kashiue, Wayne O'Conner, all 2; Carl (Deacon) Moore, 10; Harry Bantuch, 802; Bob Stephenson, 107; Don Campbell, 33; Preston Miles, 802; Sebastian Lofelle, 255; Charles Timmons, 200; Russell Sessions, 187; Bobby Wertz, 160; Lew Finney, 138; Morty Cobb, 23; Chester Bieski, Vicki Nerada, both 802.

LOCAL NO. 2, ST. LOUIS, MO.
New members: Joe W. Allbright, David M. Bailey, Melbourne E. Bay, Miss Virginia (Garden) Harris, Joe H. Kiefer, Miss Claire (Marion) Middlecamp, Winston W. Wengert.
Past members: Wm. Meisler, Frank Hernandez.
Transfers deposited: Nicholas Egan, 190; Harold Kowalski, 77; Norman Herber, Harry Meinkoff, Albert Whistler, all 802.
Cleared account: Claude Humphries.
Transfers returned: Herbert Zwald, Pierre Mathieu, G. R. Taylor, Marion B. Walker, Jack Kessler, Louis Land, Irving Hetta, Alma Kittel, Richard Henniger, Ernest Hurray, Leslie Lyman, Robert Gustat, Carl F. Mader.
Transfers issued: Jack Kessler, Irving Hetta, Richard Henniger, Louis Land, Angelo Verno, Barney Stahl, Al Winger, Fred Myers, Jr., Glen Hardman, Paul Verno, Harry Smith, Adam Baker, Charles Polzin, Ben Wallerstein.

LOCAL NO. 3, INDIANAPOLIS, IND.
New member: Carolyn Schmidt.
Transfers deposited: Don Goucher, Paul Nielson, Larry Wolfe, Roy Finstrom, Jack McGuire, all 37; Fred Klechle, 35; Harry Campbell, 280; E. A. Davis, Linda Davis, both 34; Elvina O. Allison, Robert E. Allison, both 40; Russell Merriman, Edmund Benjamin, Gene Yates, Lynn Allison, Alb. J. Botton, A. Jack Chapman, Everett Hull, Howard Laraman, Clyde E. Miller, all 10; Lyman Walenwright, Lloyd E. Duff, Jerome J. Lison, all 77; Inakomb Kwiat, 171; Julio Mancora, 9; Ernest Gardelle, Meyer Katz, Harry Jackson, Philip Callah, Wm. Newland, Wm. P.

Pirko, all 802; Guy Boswell, 4; D. Bogushevsky, 802; Leon Zawilsa, 77; Charles Starns, 534; Robert S. Harper, 77; Jack Nabokin, 802; Renato Puciel, 9; Wm. Morris, Frank Platrons, both 10; Abraham G. Lubell, 47; Missa Minkin, Nicholas Tomshay, both 802; Hubert M. Miller, Irving Limer, Theo. Milavin, all 10; Jennings Swanson, 103; Mark Epstein, 47; Frank Tull, 802; Rudolph Uhlir, Clifford Jackson, both 10; Jas. B. Hosmer, 802; Frank Brook, 10; Arno Maricotti, 77; Richard Byrne, 1; E. A. Hallfuss, 10; Peter M. Paul, 77; Peter A. Mercurio, 60; Robert Alexa, 10; Ernest Friedlander, 802; Harold Siegel, Raymond Niegel, 10; Gerhard Singer, 802; Sam Selachristiano, 10; Jerome Kasin, 802; Rubin Doctor, 534; John Howell, 802; F. J. Platnick, 58; Julius Salina, 77; Theodore Meheitler, 5; Elvin Clearfield, 77; Robert Barr, 1; Seymour Harab, 10.
Transfers withdrawn: George A. Howard, F. L. Rastor, Jno. A. Ravenroft, Phil E. Bauer, all 10; Wm. H. Davies, 77; R. P. Platt, C. Mikuls, both 10; Don Goucher, Paul Nielson, Larry Wolfe, Roy Finstrom, Jack McGuire, all 37; Max W. Lintrum, 802; Mildred Anderson, Al Schaefer, both 1.
Transfers issued: Russ Walden, Robert Sink, Oscar Fields, Ruth Otto.
Traveling members: Doris Mae Myers, Alvin Joslin, Dick Dorr, Manny Prager, Paul Nielson, Duke McCall, Jean McCall, Benson Dunn, Irving Olsen, Jack Chapman, Larry Funk, Freddie Shaker, Dick Stone, Michael Hauer, Vincent Burns, Three Bards, Jimmy James, E. A. Davis, Jack Kirk, Eddie Mack, Doc Noble, Wally Waterfall, Paul Barker, Robert Allison, Eddie Rogers, Art Cham-wach, Rudy Bundy, Ross Morgan, Tommy Tucher, Carlism Kedar.

LOCAL NO. 4, CLEVELAND, OHIO
New members: Joseph C. Caputo, Edward J. Durkin, Helen M. Horvath, William L. DeArango, Raymond J. Hodous, Steve Walczak.
Accounts closed: Yvonne Farnsch, Bob Gelman.
Eased: Leon Fregut, Janet Kippen, Sam Franchina.
Transfers issued: Ray Anthony, Jay G. Schwartz, Paul Ladlow, Irvin Yell, Elv Baron, Mel Emerson, Abe Joseph, Joseph Del Carlo, Clay Smith, Jr., Norman Jackson, Leo Solus, Wm. McLoughlin, Johnny Yocco, Al O'Brien, Marjorie Landers, Edward Davison, John Taylor, Ed Landau, Fredson and Orchestra, Ruben J. Mincham, Lovellan Ledoux and Orchestra, Eddie Urban, John Ravenroft and Orchestra, Roger-Stanley Orchestra, Edward H. Ballewin, Billy Rudisill and Orchestra, Karen Torrey, Pat Turner, Edy Prusin and Orchestra, Ruben J. Mincham.
Transfers withdrawn: Ed Prusin and Orchestra, Norma Elliott and Orchestra, Oscar Day and Orchestra, Rodney LaVelle, Herbert Osmond, Don Pablo and Orchestra, Thora Wilers, Rudy Rudisill and Orchestra, Albert Rippeel, Frank Rippeel, Walter Lutnak.
Traveling members: Mario Sitta, 47; Louis Brown, Robert P. Baker, Fred Kaitz, Wm. Cervantes, Abe A. Hill, L. R. Biles, Bonnie Garrett, Wm. Haley, Peter Huppel, Martin Winters, Steve Bowers, Ted E. Tillmann, Chas. Hurdick, Ship Morr, Ed Schaefer, all 10; Ervart John Stramfello, Harry Lee Danziger, Xavier Cugat and orchestra, all 802.

LOCAL NO. 5, DETROIT, MICH.
New members: Charles Beaudry, Adolph Behnia, Douglas Chambers, Odo Collins, Myron C. Fischer, Edward E. Foster, Harold Freeman, Robert Hantz, Donald Hamper, Walter Johnson, Frederick Lange, John J. Moore, Michael Palamala, Fred J. Twil, Joseph Ashby, Charles I. Bergh, Alvin James Caldwell, John A. Cole, John Desjardis, John

ORIGINAL — MODERN ORIGINAL — MODERN

Special Choruses Swing Solos

SWEET — SWING — HOT
Any Style You Want For
Saxes • Clarinet • Trumpet • Violin • Xylophone

4 for \$1.00

Send the parts you play from, or pencil copies of them. I'll write your special choruses and mail them back with your parts in forty-eight hours.

8 1/4 by 12 1/4 For SAXES • CLARINET • TRUMPET • VIOLIN XYLOPHONE
Notes on Time • Short Waves • Ends in Swine • Take-Off • Swingin' Minor

5 for 50c
See "SWINGING IN THE ORIENT" in This Issue

JACK REBOCK, 188 MANHATTAN AVENUE, BRIDGEPORT, CONN.

New members: Margaret Cunningham, Albert Corfield, Withdrawn (Enlisted); Robert Grotz, Albert Tilton, Herbert Goshick.
 Transfers issued: Henry Costanza, Michael Drabik.

LOCAL NO. 94, TULSA, OKLA.
 Officers for 1941: President, W. H. Young, Vice-President, Mack Kelly; Treasurer, W. H. (Bill) Brooks; Secretary, O. J. Fox; Sergeant-at-Arms, J. E. (Jack) Daulton; delegate to convention, W. H. (Bill) Brooks, W. B. Young, G. Fox; alternates: Mack Kelly, Frank Lewis, J. E. (Jack) Daulton; Trustees: Joe Lunde, Sr., Tony Smith, Frederick Warner, Mrs. Mack Kelly, John Toulson.
 New member: Charles Roy Milam.
 Transfer members: Gene Bremer, Carl Agree, Wm. Newirth, Abe Grabowsky, John Kasper, O. Van Post, L. E. Natfulin, Phil June, J. Foster, Jr., Al Corolla, all 4; B. Y. Yates, 452; J. C. Way, 332; E. L. McCoy, 473; Bill Simmons, 240.
 Traveling members: Phil Levant, Eddie Denmoor, Jack Crawford, George Mayors, Allyn Cassel, Bobbie Love, Bill Kiebb, Ike Ragon, Jerry Pettit.

LOCAL NO. 97, LOCKPORT, N. Y.
 New members: Thomas Hare, Steve Sacca, Emmett Stein, Wilfred Peck.
 Resigned: Frank Orillo, Henry Mont, Kerin Brown, George Hancy, John Weeks, Charles Orick, William Norton, Frank Marino, Franklin Oldenburg, Daniel Shear, Arthur Lambert, Donald Groh, William Daroch, Harold Conlin, William Brown.
 Transfer deposited: James Patterson.

LOCAL NO. 102, BLOOMINGTON, ILL.
 New member: Gerald Von Klein.
 Transfer deposited: Myron Kuebelin, 288.

LOCAL NO. 103, COLUMBUS, OHIO
 New applications: Harry R. Holbrook, Eddie Kramer, Emma Anderson.
 Transfers issued: G. F. Stansell, Allen Youngquist, Edna Mack, Jennings Naumick, Carmen Advosato, Dale Kannekuch.
 Traveling members: Dick Shelton, Paul Paddock, both 194; Fred Lingo, 221; Jack Gordon, Nino Haverling, Ed Brody, all 10; Ed Conaway, Robert Jones, both 194; Ralph Allen, 7; Richard Elliott, 80; Bob Boyd, B. Friend, B. Hogan, W. Garwood, Brown, E. Lauer, all 10; Charles Gary, 902; James Sloan, 60; Herbert Krasner, A. Mueller, B. Scott, R. Vort, M. Smith, B. Yelton, J. Ault, C. Schmidt, all 1; Jean Marshall, Manny Landers, W. McLaughlin, J. Taylor, A. Galtner, S. Landers, J. J. Nelson, M. Becker, H. Mack, H. Stone, L. Bene, diet, all 4; Jas. Feeley, 14; Don Lane, 251; Jas. Felts, 338; Jack Metz, 1; Tony Calomello, 49; Dale White, 221; Scott Doup, 153; Theo Cronin, Clancy Sperry, Harold Bryan, Nick Grand, 223; Louis Armstrong, Shekhan Humphrey, Wm. Dillard, Frank Gilbreath, Norman Green, George Washington, J. C. Higginbotham, Joe Garland, Carl Fry, Harnett Cole, Prince Robinson, Sidney Cauter, Lawrence Lucie, John Williams, Luis Russell, all 402; Joseph Sudd, Sidney Sudd, Meyer Holtzer, Abe Wallach, Robert Olm, Walter Buechler, Julie Leo Lusch, Martin Gleason, Harry Zimble, all 802; Arthur Greenfield, 10; Richard Nutt, 385; Amie Kortewag, Al Winston, Fred Myers, all 2; Al Hahn, Joe Wilson, Jeff Le Pique, John Murray, Charles Novak, Howard Blatt, Rudy Boyer, all 2; Carol Lofner, 47; Jesse James, 117; E. A. Oyer, 110; Jimmy Stuart, 117; Martin Rosen, 69; Don Goforth, 117; Harold Brown, 275; Jim Welch, 147; Fred Lingo, 221; Ted Rio Rito, 110; M. J. Conroy, Rudy Caudery, Frank Flynn, Walter Mauter, Bill Rose, Harry Daugherty, Norris Hurley, all 47; Emelio Pistello (Joe Little), 4; Sammy Lewis, 1; Joe La Guardia, Fred Hoed, both 4; Olm Bono, 44; Bert Traver, 258.

LOCAL NO. 105, SPOKANE, WASH.
 Transfers issued: Dick Oliver, Don Earle, Robert Starr, Norman Edlund, Ralph Thronson.
 Transfers deposited: Leah Holt, 99; Gordon Strind, 747.
 Transfers withdrawn: Robert Baser, 616; Vera Higgins Julrud, 497.

LOCAL NO. 106, NIAGARA FALLS, N. Y.
 Transfers deposited: Frederic R. Hayne, 10; Albert Davis, 209; Victor Allan, Dan A. Guerra, Ralph Quastner, ferro, all 42.

LOCAL NO. 115, OLEAN, N. Y.
 New members: Albert Pepin, Karl Hills.
 Transfers issued: Edward Keneke.
 Transfer returned: Al Cecchi.

LOCAL NO. 116, BRIDGEPORT, LA.
 New member: Miss Ethna Burke.
 Traveling members: Nick Humans, Red Coburn, both 534; William F. Lewis, 322; Louis Armstrong, Shekhan Humphrey, Wm. Dillard, Frank Gilbreath, Norman Green, George Washington, J. C. Higginbotham, Joe Garland, Carl Fry, Harnett Cole, Prince Robinson, Sidney Cauter, Lawrence Lucie, John Williams, Luis Russell, all 402; Joseph Sudd, Sidney Sudd, Meyer Holtzer, Abe Wallach, Robert Olm, Walter Buechler, Julie Leo Lusch, Martin Gleason, Harry Zimble, all 802; Arthur Greenfield, 10; Richard Nutt, 385; Amie Kortewag, Al Winston, Fred Myers, all 2; Al Hahn, Joe Wilson, Jeff Le Pique, John Murray, Charles Novak, Howard Blatt, Rudy Boyer, all 2; Carol Lofner, 47; Jesse James, 117; E. A. Oyer, 110; Jimmy Stuart, 117; Martin Rosen, 69; Don Goforth, 117; Harold Brown, 275; Jim Welch, 147; Fred Lingo, 221; Ted Rio Rito, 110; M. J. Conroy, Rudy Caudery, Frank Flynn, Walter Mauter, Bill Rose, Harry Daugherty, Norris Hurley, all 47; Emelio Pistello (Joe Little), 4; Sammy Lewis, 1; Joe La Guardia, Fred Hoed, both 4; Olm Bono, 44; Bert Traver, 258.

LOCAL NO. 120, SCRANTON, PA.
 New members: Donald W. Walters, John A. Yeselevitz, Edmund Hinkus.
 Transfers deposited: D. W. Salisbury, George Engstrom, both 802.

LOCAL NO. 122, NEWARK, OHIO
 Traveling members: Al Arter, 172; Richard Veech, Dick Williams, both 118; Frank Zacko, Thomas Phillips, Fred De Pasqua, all 80; Otis Leslie, 95; S. C. Farley, Gerald Moore, both 222; Al Fremont, Gene Smith, Gene Smith, Dean Sayer, Wm. Ludvik, Stan Schultz, E. Helanaky, Vince Seardamite, Murry Seibert, all 60; Lloyd McCan, 237; Vincent Brown, Arlton Landera, Wm. Hanks, Leonard Wallston, Thomas Heala, Al Olaner, Richard Sevey, Geo. Marone, Donald Starr, George Heiman, all 802; Louis Natera, 16; Russell Rogers, 121; Chester Graham, Bill Noel, Edwin Dix, Sam Schwadezer, Chester Myers, John Anderson, Newitz, Edwin Thomas, Dale Peterson, Leo Simmons, all 531; Al Conroy, Gene Walter, Dick Kane, Herman Hathaway, Walter Hann, Bron Henry, Pat Murphy, Lee Novikov, Ed Harper, Earl Eukins, all 1; Emerson Gill, Joe Connolly, Earl Braun, John Fitzgerald, Leo Sehorn, all 4; Red Lane, Gene Perival, Meard Faust, Richard Nichols, Tony Eanen, Imogene Lynn, all 15.

LOCAL NO. 127, BAY CITY, MICH.
 Officers for 1941: President, Henry Ball; Vice-President, Paul W. Raymond.
 New members: Virgil Jacoba, Leo Zuraw, Casimir Woody, Nick Ostasz, Fred Krzyznak, Wm. Smith, Henry Rezer.
 Transfers issued: Ruth Ackerman, Orlando Bracl.
 Honorary life member: Alfred Carlier.

LOCAL NO. 131, BREATON, ILL.
 New member: Fred Price, Jr.
 Transfer deposited: Rose Marie Orr, 323-759.

LOCAL NO. 137, CEDAR RAPIDS, IOWA
 New members: Dietz Newland.
 Transfers deposited: Robert Herrick, Robert Vosepka, Guy E. Phares.
 Withdrawn: Paul Strunk, Bill Noerlich, Jean Rae, Leo Rigel.

LOCAL NO. 143, WORCESTER, MASS.
 Officers for 1941: President, Herman Sapiro; Secretary-Treasurer, Albert Blakely; Vice-President, Joseph H. Mello; Board of Directors: Louis Allen, Carl Lindsay, Arthur Gallagher, Charles Reggio.
 New members: John Siegfried, Held Hollingsworth, Ray Sankay, Geo. George Wilson, Dick C. Wade, Earl Fench, Sherman Perkins, Lonell Pone, Roy Lange, George Carlisle, Stanford Coole, Wilson Roush, Wilbur Smith, Reese Ellingham, Robert Querin, Eddie Desjardin, Peter Pinkerton.
 Dropped: Reuben A. Larson.
 Transfers cancelled: Bob Cornell, Sam Smith.
 Application pending: John J. Carr.
 Transfers deposited: Earl H. Roberts, Julie Dale, Irene W. Brown, Boris E. Lichtfeld.
 Transfers withdrawn: Shelby Marchion, Gaylord Robinson, Karl H. Roberts, Julie Dale, Irene W. Tomal, Doris E. Lichtfeld.
 Dropped for clearance: Charles E. Gregory.
 Transfers issued: Robert Stewart, Edward Hall.
 Transfers returned: Robert Stewart, Henry Livermore, Charles Rodick.
 Traveling member: William Hunt, 10.

LOCAL NO. 147, DALLAS, TEXAS
 New member: Eugene N. Adams.
 Transfers deposited: Jimmy Wells, 670; Walter R. Cauffman, 17.
 Transfer issued: Robert M. Snyder, W. D. Baker, John B. Arant, Wm. G. May.
 Traveling members: Ted Rio Rito, Walter Maurer, Neff Hurley, Harry (Chief) Daugherty, Candy Corbett, Shekhan Humphrey, Fred Hoed, Joe Laguardia, all 4; Robert Traoler, 250; Oino B. Bono, 43; Sammy Leeds, 1; Albert F. Donohue, John L. Donohue, Hal Pace, Roy Hammarston, Joseph Herick, Jack Brown, Donald Sinschler, Mark Zaxnar, Mickey Annone, Charles E. Carroll, J. Allen Mays, all 802; Benedict A. Wadsworth, 216; Fred Lambert, 216; George Andrew Ryan, 4; Del Courines, Frank Tabb, Sherman Hayes, all 6; Wm. Nelson, Dick Dilline, Gene O'Rourke, Charles Broad, Joe Rorardo, Ken Halley, Ken O'Rourke, Sanford Bailey, all 47; Bob Moonan, 73; Ted Lewis, Al Pollack, Oliver Hantaek Herbert Lesinger, Jack Schneiderman, Sol Klein, Sam Shapiro, Charles Peate, They Farrell, Red Lane, Donald Sinschler, Ted Sam Blank, Al Heister, William Newman, all 802; Sterling Young, Max Bennett, Jack Mayo, Benny Bennett, Max Waller,

Gene Butt, Alan Simms, Kenneth Coffey, Roger Renick, Eddie Robertson, Maurice Robertson, all 47.

LOCAL NO. 149, TORONTO, ONT., CANADA
 New members: Harry Hinks, Norman H. Chapman, Roy F. King.
 Transfers issued: Al Jenkins, Charles Turner, Syd Zaid.

LOCAL NO. 153, SAN JOSE, CALIF.
 New members: Don Claude Hernal, Jose Castaneda, Bob Collins, Dick Collins, Salvador Enriquez, Andrew Huntzinger, Bill Hudson, Elmer Isaac, R. B. Kane, Chas. MacArthur, Jesse M. Munn, R. Donald, Dorsey M. Thews, E. F. Quentano, H. E. Rosenlund, Orville Shelton, Jack Wolcott.
 Resigned: H. Madricall, Ralph Greenfield, Elmer H. Haddon, Earl Sturgis, Joe Sorrel, Tom Coleman, John A. Schmidt.
 Dropped: John Lee Robert, Anna Robert, Clarence J. Mahan, Byron Hullock, Andrew Huntzinger, J. Wm. Monte, Maurice Cornell, Sam Joseph, Edna King.
 Transfers deposited: Roland Evans, Allyn Christensen, Maynard Bangs, Ralph Edwards, Harry T. Passell, all 267; Charles Galano, Robert Ford, both 8; Robert Pfeiffer, 159.
 Transfer withdrawn: Charles Olmoko, 6.
 Transfer issued: James H. Anderson.

LOCAL NO. 156, INTERNATIONAL FALLS, MINN.
 Transfer withdrawn: Ralph Bruns, 73.
 Transfers returned: Abner Morris, John Cousineau.
 Transfers issued: Forest Christanson.

LOCAL NO. 159, MANSFIELD, OHIO
 Officers for 1941: President, W. W. Wierman; Vice-President, Calvin Walters; Secretary-Treasurer, H. A. Beldisette; Sergeant at Arms, Joseph Hrinak; Trustees: L. M. Todd, Albert Kraus, Robert Florb.
 New members: Richard Rosenbery, George B. Shanklin, J. Vernon Reider, Arthur C. Leisch, Joseph R. Goukly, Carl Armstrong, Robert E. Fast, Raymond E. Fast, Harry D. Shortess.
 Transfers withdrawn: Walter Lutzak, Albert Roper, Frank Hoppel, all 118; Lloyd Paul Casterline, 1.

LOCAL NO. 160, SPRINGFIELD, OHIO
 Officers for 1941: President, C. Wm. Wilson; Vice-President, Robert Cook; Secretary, A. S. Dean; Treasurer, C. Lafferty; Sergeant-at-Arms, Harold Busch; Trustees: Charles Lafferty, Executive Board: Harry O'Brien, Elly Bellard, Howard Johnson, Herbert Martin, Keith Debbard, Examination Board: M. A. Suster, C. S. Lafferty, Frank Graham, C. Wm. Wilson, Wm. A. Hill.
 New members: Mrs. Martha Hoyle, Marville Flood.
 Transfer received: Dean Koller, 576.
 Transfers issued: Joe Doherty.

LOCAL NO. 161, WASHINGTON, D. C.
 Officers for 1941: President, A. C. Hodson; Vice-President, Edward S. McElroy; Secretary, Charles G. Goulin; Treasurer, Harry C. Manvel; Board of Directors: Paul J. Schwarz, Stanley A. Hertzman, Toby Tyler, John E. Ward, Donald E. Shook; delegates to A. F. of M. Convention: Paul J. Schwarz, Stanley A. Hertzman, Harry C. Manvel.
 Traveling members: Fred B. Hoff, Jack Horowitz, Harry Herszkowitz, Paul J. McFranc, Dante Carozzini, Joe Small, all 802.

LOCAL NO. 170, MAHANOY CITY, PA.
 Officers for 1941: President, Capt. James Paltry; Vice-President, Walter M. Twardzik; Recording Secretary, F. Foster Head; Financial Secretary-Treasurer, Charles Goulin; Executive Board: Edward Kullias, Joseph Gubler, Orlin A. Faust, Frank Budzik, Wm. Frank Twardzik, Leonard Cizek, John Twardzik; Sergeants-at-Arms, Stanley Wilcusk; Joseph Sheva.

LOCAL NO. 171, SPRINGFIELD, MASS.
 Officers for 1941: President, James L. Falvey; Vice-President, Herbert A. Shumway; Secretary, Edwin H. Lyman; Treasurer, Edward C. Clark; Executive Board: Edward J. McEnelly, Ralph J. Finch; delegates to A. F. of M. Convention: James L. Falvey, Edwin H. Lyman, Thomas A. Shumway; delegates to Central Labor Union: Thomas A. Shumway, Edwin H. Lyman, A. N. Stebbins, H. A. Shumway, James L. Falvey.

LOCAL NO. 173, FITCHBURG, MASS.
 Officers for 1941: President, Fred A. Calder; Vice-President, Oliver H. Wilco; Secretary, Charles E. Miller; Treasurer, Donald H. Buevler; Business Agent, Raymond E. Goulin; Directors: Francis E. Barrett, Archie Dinoune, Everett Gould, Edward Hamilton, James J. Lynch, Ralph W. Magers, Robert Schneider, Al Walcott.
 Transfer issued: Herb R. Lewis.

LOCAL NO. 175, TRENTON, ILL.
 Officers for 1941: President, Melburn E. Caesar; Vice-President, William Lohr; Secretary, Glenn Nappington; Treasurer, J. W. Hummel.

LOCAL NO. 181, AURORA, ILL.
 Officers for 1941: President, L. H. Flanders; Vice-President, Carl Layden; Recording Secretary, Ernest Hokek; Financial Secretary-Treasurer, Albert A. Alan; Board of Directors: William T. Stone; Trustees: Theodore Miller, Charles Quackenbush, Roger Voglmann; Examining Board: Vincent Langlitz, Theodore Miller; Elmer Hance; delegates to convention, Ernest Hokek; alternate, Lyle H. Flanders.
 New member: Robert Ferdy.
 Transfer issued: Lowell Ordung.
 Resigned: Louis E. Davis, 10; Laura Angell, 37.
 Transfers withdrawn: Palmer Whitney, Stanley Heinz, Wkl Bird, Al Robinson, Jack Hecks, Carmean Querin, Arne Bjalkanen.

LOCAL NO. 183, BELoit, WIS.
 Officers for 1941: President, J. E. McElroy; Vice-President, Vito Brizza; Secretary, Wm. Halverson; Treasurer, Roy Maloney; Sergeant-at-Arms, Ted Adelle; Trustees: Lynn Dowdy.

LOCAL NO. 186, WATERBURY, CONN.
 Officers for 1941: President, Carmo Venditti; Vice-President, James Saginaro; Secretary, Sherwood Reardon; Treasurer, Lewis M. Divillo; Sergeant-at-Arms, Louis DeHenna; delegate to Central Labor Union: Carmo Venditti; Trustees: Executive Board: Rocco Pagano, Charles Newman.
 New members: Peter Alexander, Salvatore All, Paul Bellio, Louis Bredler, Vincent Bredler, Wm. Callagan, Anthony Gessilo, Richard Long, Leo Long, Wm. Marchia, Wm. R. Martelli, John Napolitano, Russell Poley, Robert Quinn, Joe Terry, Gregory Welch.
 Resigned: Francis Brick, Thomas Colletta, James Lorie, Ralph Serafini, Anthony J. Long.
 Transfer deposited: Joseph Barraco, 231.
 Transfers issued: Leon R. Daniels, Albert Vellette.

LOCAL NO. 187, SHARON, PA.
 Officers for 1941: Wm. J. Cave, president; Carl Meyer, vice-president; Leslie G. Daniels, secretary; Phillip G. King, treasurer.

LOCAL NO. 189, STOCKTON, CALIF.
 Officers for 1941: President, Herman Sapiro; Secretary-Treasurer, Albert Blakely; Vice-President, Joseph H. Mello; Board of Directors: Louis Allen, Carl Lindsay, Arthur Gallagher, Charles Reggio.
 New members: John Siegfried, Held Hollingsworth, Ray Sankay, Geo. George Wilson, Dick C. Wade, Earl Fench, Sherman Perkins, Lonell Pone, Roy Lange, George Carlisle, Stanford Coole, Wilson Roush, Wilbur Smith, Reese Ellingham, Robert Querin, Eddie Desjardin, Peter Pinkerton.
 Dropped: Reuben A. Larson.
 Transfers cancelled: Bob Cornell, Sam Smith.
 Application pending: John J. Carr.
 Transfers deposited: Earl H. Roberts, Julie Dale, Irene W. Brown, Boris E. Lichtfeld.
 Transfers withdrawn: Shelby Marchion, Gaylord Robinson, Karl H. Roberts, Julie Dale, Irene W. Tomal, Doris E. Lichtfeld.
 Dropped for clearance: Charles E. Gregory.
 Transfers issued: Robert Stewart, Edward Hall.
 Transfers returned: Robert Stewart, Henry Livermore, Charles Rodick.
 Traveling member: William Hunt, 10.

LOCAL NO. 203, HAMMOND, IND.
 Transfers deposited: Earl H. Roberts, Julie Dale, Irene W. Brown, Boris E. Lichtfeld.
 Transfers withdrawn: Shelby Marchion, Gaylord Robinson, Karl H. Roberts, Julie Dale, Irene W. Tomal, Doris E. Lichtfeld.
 Dropped for clearance: Charles E. Gregory.
 Transfers issued: Robert Stewart, Edward Hall.
 Transfers returned: Robert Stewart, Henry Livermore, Charles Rodick.
 Traveling member: William Hunt, 10.

LOCAL NO. 204, NEW BRUNSWICK, N. J.
 New members: Anton Rosnesick, Jimmie Nelson, Joseph Yoncel, Nicholas Barber, Jr., Howard Stillwell, Raymond Johnson.
 Transfers issued: William Alberts, Howard Simon.

LOCAL NO. 208, CHICAGO, ILL.
 Officers for 1941: President, Harry W. Gray; Vice-President, Charles Elgar; Secretary, Wm. Everett Samuels; Financial Secretary-Treasurer, Muelo E. Buckner; Directors: Kenneth Anderson, Preston Jackson, George A. Smith, Warren Smith, Carter Webster; Trial Board: Hilda Hurn, George Hull, Harry Fort, Arnold Jackson, Nathaniel Jones, Johnny Long, Henderson Smith; Examining Board: Boyd Akkins, Charles Harris, A. C. McKissack; delegates to National Convention: Harry W. Gray, Wm. Everett Samuels, Museo C. Hucker.

New members: Wallek Dean, Ohio Dixon, Ralph Griffith, Volney Davis, Fred Frazier, Harvey Foster, LeRoy Morrison, Theresa Whitehead, Robert L. White.
 Transfers issued: LeRoy Gentry, Edward McLaughlin, Charles T. Carrington.

LOCAL NO. 209, TONAWANDA, N. Y.
 Officers for 1941: President, William Smith; Vice-President, General Glavin; Treasurer, Arthur Wein; Secretary, George Bacon; Executive Board: Louis Jerge, Chas. Brownling, Ted Glavin.

LOCAL NO. 211, POTTSTOWN, PA.
 Officers for 1941: President, John M. Gleason; Vice-President, Lloyd Lafferty; Recording Secretary, George M. Biemer; Financial Secretary and Treasurer, LeRoy Kesser; Sergeant at Arms, Mitchell King; Delegate, Roy Kesser; alternate, George A. Lightcap, Jr.; Executive Committee: Edward Leh, Donald Reed, LeRoy Kesser, Carl Lafferty, Lloyd Lafferty, Jack Maloney, Donald Myslmer; Trustees: Henry Hoyt, Wm. Lamb, Jr., Charles Simmons, Elwood Schmeicer, Joseph Mack.

LOCAL NO. 212, ELY, NEV.
 Transfer deposited: Harold Boucher, 365.
 Transfers issued: Gordon Fletcher, George Penman, Amos E. Curtis, Albert Robert, Davi Kalna.
 Traveling members: Earl Heitely, Howard Waider, Albert Lamb, all 205; Ivan Gardeman, Buck Lameroux, both 101; Harold Boucher, 365.

LOCAL NO. 218, MARQUETTE, MICH.
 Transfers deposited: Evelyn Reed Reinfelder, Helene Soudinet, both 100; Fred Lingo, 221.
 Transfers withdrawn: Ted Brown, Dale Sidles, Evelyn Reed Reinfelder, Helen Stumpe, all 10.

LOCAL NO. 235, WHITE PLAINS, N. Y.
 Transfers deposited: A. Savage, 802; Dean Hudson and Band, Helene Holmes at Band.
 Transfers withdrawn: McFarland Twins and Band, J. Beckman, all 802.
 Resigned: Ermine Rozina.
 Traveling members: A. Savage, Hill Baker, Reggie Childs, V. Childs, Jack Parker, Arno Lehman, F. Haterwood, Alton Williams, Leo Julien, Gus Butts, Harry Letour, Joseph S. Millman, Henry Seimler, John Sarro, John Fisher, Phillo C. Petrazzi, Henry Straton, Alfred Pedros, Charles Goldstein, Stephen Nasson, John Fisher, Eddie Worth, S. Rosenmuel, A. Brooks, E. Mullock, I. Prebler, F. Kuhn, A. Osborn, A. Pelen, C. Munoy, A. Traverso, J. M. Maffit, W. A. Smith, Jr., 885; Francis Buchsman, Nicholas Gabotte, Howard Lailo, M. Asherman, H. Cohn, B. Powell, Ben Ross, H. Shaw, Thomas Flood, Joe Lamb, F. Miller, H. Frisla, L. Stricker, James Johnson, Lurie Beaton, all 802; Herbie Williams, Hurn Holmstrom, both 193; Jack N. Gerard, Harold J. Shubler, Robert Runkle, Donald Y. Smith, Ben Kanter, all 5; Anthony Hara, William Wagner, Fred J. Weitzel, all 402; Robert Hump, Quinlan Thompson, both 667; Wm. Stump, Leonard J. M. Smith, W. C. Smith, Jr., 885; Francis Buchsman, Nicholas Gabotte, Howard Lailo, M. Asherman, H. Cohn, B. Powell, Ben Ross, H. Shaw, Thomas Flood, Joe Lamb, F. Miller, H. Frisla, L. Stricker, James Johnson, Lurie Beaton, all 802; Herbie Williams, Hurn Holmstrom, both 193; Jack N. Gerard, Harold J. Shubler, Robert Runkle, Donald Y. Smith, Ben Kanter, all 5; Anthony Hara, William Wagner, Fred J. Weitzel, all 402; Robert Hump, Quinlan Thompson, both 667; Wm. Stump, Leonard J. M. Smith, W. C. Smith, Jr., 885; Francis Buchsman, Nicholas Gabotte, Howard Lailo, M. Asherman, H. Cohn, B. Powell, Ben Ross, H. Shaw, Thomas Flood, Joe Lamb, F. Miller, H. Frisla, L. Stricker, James Johnson, Lurie Beaton, all 802; Herbie Williams, Hurn Holmstrom, both 193; Jack N. Gerard, Harold J. Shubler, Robert Runkle, Donald Y. Smith, Ben Kanter, all 5; Anthony Hara, William Wagner, Fred J. Weitzel, all 402; Robert Hump, Quinlan Thompson, both 667; Wm. Stump, Leonard J. M. Smith, W. C. Smith, Jr., 885; Francis Buchsman, Nicholas Gabotte, Howard Lailo, M. Asherman, H. Cohn, B. Powell, Ben Ross, H. Shaw, Thomas Flood, Joe Lamb, F. Miller, H. Frisla, L. Stricker, James Johnson, Lurie Beaton, all 802; Herbie Williams, Hurn Holmstrom, both 193; Jack N. Gerard, Harold J. Shubler, Robert Runkle, Donald Y. Smith, Ben Kanter, all 5; Anthony Hara, William Wagner, Fred J. Weitzel, all 402; Robert Hump, Quinlan Thompson, both 667; Wm. Stump, Leonard J. M. Smith, W. C. Smith, Jr., 885; Francis Buchsman, Nicholas Gabotte, Howard Lailo, M. Asherman, H. Cohn, B. Powell, Ben Ross, H. Shaw, Thomas Flood, Joe Lamb, F. Miller, H. Frisla, L. Stricker, James Johnson, Lurie Beaton, all 802; Herbie Williams, Hurn Holmstrom, both 193; Jack N. Gerard, Harold J. Shubler, Robert Runkle, Donald Y. Smith, Ben Kanter, all 5; Anthony Hara, William Wagner, Fred J. Weitzel, all 402; Robert Hump, Quinlan Thompson, both 667; Wm. Stump, Leonard J. M. Smith, W. C. Smith, Jr., 885; Francis Buchsman, Nicholas Gabotte, Howard Lailo, M. Asherman, H. Cohn, B. Powell, Ben Ross, H. Shaw, Thomas Flood, Joe Lamb, F. Miller, H. Frisla, L. Stricker, James Johnson, Lurie Beaton, all 802; Herbie Williams, Hurn Holmstrom, both 193; Jack N. Gerard, Harold J. Shubler, Robert Runkle, Donald Y. Smith, Ben Kanter, all 5; Anthony Hara, William Wagner, Fred J. Weitzel, all 402; Robert Hump, Quinlan Thompson, both 667; Wm. Stump, Leonard J. M. Smith, W. C. Smith, Jr., 885; Francis Buchsman, Nicholas Gabotte, Howard Lailo, M. Asherman, H. Cohn, B. Powell, Ben Ross, H. Shaw, Thomas Flood, Joe Lamb, F. Miller, H. Frisla, L. Stricker, James Johnson, Lurie Beaton, all 802; Herbie Williams, Hurn Holmstrom, both 193; Jack N. Gerard, Harold J. Shubler, Robert Runkle, Donald Y. Smith, Ben Kanter, all 5; Anthony Hara, William Wagner, Fred J. Weitzel, all 402; Robert Hump, Quinlan Thompson, both 667; Wm. Stump, Leonard J. M. Smith, W. C. Smith, Jr., 885; Francis Buchsman, Nicholas Gabotte, Howard Lailo, M. Asherman, H. Cohn, B. Powell, Ben Ross, H. Shaw, Thomas Flood, Joe Lamb, F. Miller, H. Frisla, L. Stricker, James Johnson, Lurie Beaton, all 802; Herbie Williams, Hurn Holmstrom, both 193; Jack N. Gerard, Harold J. Shubler, Robert Runkle, Donald Y. Smith, Ben Kanter, all 5; Anthony Hara, William Wagner, Fred J. Weitzel, all 402; Robert Hump, Quinlan Thompson, both 667; Wm. Stump, Leonard J. M. Smith, W. C. Smith, Jr., 885; Francis Buchsman, Nicholas Gabotte, Howard Lailo, M. Asherman, H. Cohn, B. Powell, Ben Ross, H. Shaw, Thomas Flood, Joe Lamb, F. Miller, H. Frisla, L. Stricker, James Johnson, Lurie Beaton, all 802; Herbie Williams, Hurn Holmstrom, both 193; Jack N. Gerard, Harold J. Shubler, Robert Runkle, Donald Y. Smith, Ben Kanter, all 5; Anthony Hara, William Wagner, Fred J. Weitzel, all 402; Robert Hump, Quinlan Thompson, both 667; Wm. Stump, Leonard J. M. Smith, W. C. Smith, Jr., 885; Francis Buchsman, Nicholas Gabotte, Howard Lailo, M. Asherman, H. Cohn, B. Powell, Ben Ross, H. Shaw, Thomas Flood, Joe Lamb, F. Miller, H. Frisla, L. Stricker, James Johnson, Lurie Beaton, all 802; Herbie Williams, Hurn Holmstrom, both 193; Jack N. Gerard, Harold J. Shubler, Robert Runkle, Donald Y. Smith, Ben Kanter, all 5; Anthony Hara, William Wagner, Fred J. Weitzel, all 402; Robert Hump, Quinlan Thompson, both 667; Wm. Stump, Leonard J. M. Smith, W. C. Smith, Jr., 885; Francis Buchsman, Nicholas Gabotte, Howard Lailo, M. Asherman, H. Cohn, B. Powell, Ben Ross, H. Shaw, Thomas Flood, Joe Lamb, F. Miller, H. Frisla, L. Stricker, James Johnson, Lurie Beaton, all 802; Herbie Williams, Hurn Holmstrom, both 193; Jack N. Gerard, Harold J. Shubler, Robert Runkle, Donald Y. Smith, Ben Kanter, all 5; Anthony Hara, William Wagner, Fred J. Weitzel, all 402; Robert Hump, Quinlan Thompson, both 667; Wm. Stump, Leonard J. M. Smith, W. C. Smith, Jr., 885; Francis Buchsman, Nicholas Gabotte, Howard Lailo, M. Asherman, H. Cohn, B. Powell, Ben Ross, H. Shaw, Thomas Flood, Joe Lamb, F. Miller, H. Frisla, L. Stricker, James Johnson, Lurie Beaton, all 802; Herbie Williams, Hurn Holmstrom, both 193; Jack N. Gerard, Harold J. Shubler, Robert Runkle, Donald Y. Smith, Ben Kanter, all 5; Anthony Hara, William Wagner, Fred J. Weitzel, all 402; Robert Hump, Quinlan Thompson, both 667; Wm. Stump, Leonard J. M. Smith, W. C. Smith, Jr., 885; Francis Buchsman, Nicholas Gabotte, Howard Lailo, M. Asherman, H. Cohn, B. Powell, Ben Ross, H. Shaw, Thomas Flood, Joe Lamb, F. Miller, H. Frisla, L. Stricker, James Johnson, Lurie Beaton, all 802; Herbie Williams, Hurn Holmstrom, both 193; Jack N. Gerard, Harold J. Shubler, Robert Runkle, Donald Y. Smith, Ben Kanter, all 5; Anthony Hara, William Wagner, Fred J. Weitzel, all 402; Robert Hump, Quinlan Thompson, both 667; Wm. Stump, Leonard J. M. Smith, W. C. Smith, Jr., 885; Francis Buchsman, Nicholas Gabotte, Howard Lailo, M. Asherman, H. Cohn, B. Powell, Ben Ross, H. Shaw, Thomas Flood, Joe Lamb, F. Miller, H. Frisla, L. Stricker, James Johnson, Lurie Beaton, all 802; Herbie Williams, Hurn Holmstrom, both 193; Jack N. Gerard, Harold J. Shubler, Robert Runkle, Donald Y. Smith, Ben Kanter, all 5; Anthony Hara, William Wagner, Fred J. Weitzel, all 402; Robert Hump, Quinlan Thompson, both 667; Wm. Stump, Leonard J. M. Smith, W. C. Smith, Jr., 885; Francis Buchsman, Nicholas Gabotte, Howard Lailo, M. Asherman, H. Cohn, B. Powell, Ben Ross, H. Shaw, Thomas Flood, Joe Lamb, F. Miller, H. Frisla, L. Stricker, James Johnson, Lurie Beaton, all 802; Herbie Williams, Hurn Holmstrom, both 193; Jack N. Gerard, Harold J. Shubler, Robert Runkle, Donald Y. Smith, Ben Kanter, all 5; Anthony Hara, William Wagner, Fred J. Weitzel, all 402; Robert Hump, Quinlan Thompson, both 667; Wm. Stump, Leonard J. M. Smith, W. C. Smith, Jr., 885; Francis Buchsman, Nicholas Gabotte, Howard Lailo, M. Asherman, H. Cohn, B. Powell, Ben Ross, H. Shaw, Thomas Flood, Joe Lamb, F. Miller, H. Frisla, L. Stricker, James Johnson, Lurie Beaton, all 802; Herbie Williams, Hurn Holmstrom, both 193; Jack N. Gerard, Harold J. Shubler, Robert Runkle, Donald Y. Smith, Ben Kanter, all 5; Anthony Hara, William Wagner, Fred J. Weitzel, all 402; Robert Hump, Quinlan Thompson, both 667; Wm. Stump, Leonard J. M. Smith, W. C. Smith, Jr., 885; Francis Buchsman, Nicholas Gabotte, Howard Lailo, M. Asherman, H. Cohn, B. Powell, Ben Ross, H. Shaw, Thomas Flood, Joe Lamb, F. Miller, H. Frisla, L. Stricker, James Johnson, Lurie Beaton, all 802; Herbie Williams, Hurn Holmstrom, both 193; Jack N. Gerard, Harold J. Shubler, Robert Runkle, Donald Y. Smith, Ben Kanter, all 5; Anthony Hara, William Wagner, Fred J. Weitzel, all 402; Robert Hump, Quinlan Thompson, both 667; Wm. Stump, Leonard J. M. Smith, W. C. Smith, Jr., 885; Francis Buchsman, Nicholas Gabotte, Howard Lailo, M. Asherman, H. Cohn, B. Powell, Ben Ross, H. Shaw, Thomas Flood, Joe Lamb, F. Miller, H. Frisla, L. Stricker, James Johnson, Lurie Beaton, all 802; Herbie Williams, Hurn Holmstrom, both 193; Jack N. Gerard, Harold J. Shubler, Robert Runkle, Donald Y. Smith, Ben Kanter, all 5; Anthony Hara, William Wagner, Fred J. Weitzel, all 402; Robert Hump, Quinlan Thompson, both 667; Wm. Stump, Leonard J. M. Smith, W. C. Smith, Jr., 885; Francis Buchsman, Nicholas Gabotte, Howard Lailo, M. Asherman, H. Cohn, B. Powell, Ben Ross, H. Shaw, Thomas Flood, Joe Lamb, F. Miller, H. Frisla, L. Stricker, James Johnson, Lurie Beaton, all 802; Herbie Williams, Hurn Holmstrom, both 193; Jack N. Gerard, Harold J. Shubler, Robert Runkle, Donald Y. Smith, Ben Kanter, all 5; Anthony Hara, William Wagner, Fred J. Weitzel, all 402; Robert Hump, Quinlan Thompson, both 667; Wm. Stump, Leonard J. M. Smith, W. C. Smith, Jr., 885; Francis Buchsman, Nicholas Gabotte, Howard Lailo, M. Asherman, H. Cohn, B. Powell, Ben Ross, H. Shaw, Thomas Flood, Joe Lamb, F. Miller, H. Frisla, L. Stricker, James Johnson, Lurie Beaton, all 802; Herbie Williams, Hurn Holmstrom, both 193; Jack N. Gerard, Harold J. Shubler, Robert Runkle, Donald Y. Smith, Ben Kanter, all 5; Anthony Hara, William Wagner, Fred J. Weitzel, all 402; Robert Hump, Quinlan Thompson, both 667; Wm. Stump, Leonard J. M. Smith, W. C. Smith, Jr., 885; Francis Buchsman, Nicholas Gabotte, Howard Lailo, M. Asherman, H. Cohn, B. Powell, Ben Ross, H. Shaw, Thomas Flood, Joe Lamb, F. Miller, H. Frisla, L. Stricker, James Johnson, Lurie Beaton, all 802; Herbie Williams, Hurn Holmstrom, both 193; Jack N. Gerard, Harold J. Shubler, Robert Runkle, Donald Y. Smith, Ben Kanter, all 5; Anthony Hara, William Wagner, Fred J. Weitzel, all 402; Robert Hump, Quinlan Thompson, both 667; Wm. Stump, Leonard J. M. Smith, W. C. Smith, Jr., 885; Francis Buchsman, Nicholas Gabotte, Howard Lailo, M. Asherman, H. Cohn, B. Powell, Ben Ross, H. Shaw, Thomas Flood, Joe Lamb, F. Miller, H. Frisla, L. Stricker, James Johnson, Lurie Beaton, all 802; Herbie Williams, Hurn Holmstrom, both 193; Jack N. Gerard, Harold J. Shubler, Robert Runkle, Donald Y. Smith, Ben Kanter, all 5; Anthony Hara, William Wagner, Fred J. Weitzel, all 402; Robert Hump, Quinlan Thompson, both 667; Wm. Stump, Leonard J. M. Smith, W. C. Smith, Jr., 885; Francis Buchsman, Nicholas Gabotte, Howard Lailo, M. Asherman, H. Cohn, B. Powell, Ben Ross, H. Shaw, Thomas Flood, Joe Lamb, F. Miller, H. Frisla, L. Stricker, James Johnson, Lurie Beaton, all 802; Herbie Williams, Hurn Holmstrom, both 193; Jack N. Gerard, Harold J. Shubler, Robert Runkle, Donald Y. Smith, Ben Kanter, all 5; Anthony Hara, William Wagner, Fred J. Weitzel, all 402; Robert Hump, Quinlan Thompson, both 667; Wm. Stump, Leonard J. M. Smith, W. C. Smith, Jr., 885; Francis Buchsman, Nicholas Gabotte, Howard Lailo, M. Asherman, H. Cohn, B. Powell, Ben Ross, H. Shaw, Thomas Flood, Joe Lamb, F. Miller, H. Frisla, L. Stricker, James Johnson, Lurie Beaton, all 802; Herbie Williams, Hurn Holmstrom, both 193; Jack N. Gerard, Harold J. Shubler, Robert Runkle, Donald Y. Smith, Ben Kanter, all 5; Anthony Hara, William Wagner, Fred J. Weitzel, all 402; Robert Hump, Quinlan Thompson, both 667; Wm. Stump, Leonard J. M. Smith, W. C. Smith, Jr., 885; Francis Buchsman, Nicholas Gabotte, Howard Lailo, M. Asherman, H. Cohn, B. Powell, Ben Ross, H. Shaw, Thomas Flood, Joe Lamb, F. Miller, H. Frisla, L. Stricker, James Johnson, Lurie Beaton, all 802; Herbie Williams, Hurn Holmstrom, both 193; Jack N. Gerard, Harold J. Shubler, Robert Runkle, Donald Y. Smith, Ben Kanter, all 5; Anthony Hara, William Wagner, Fred J. Weitzel, all 402; Robert Hump, Quinlan Thompson, both 667; Wm. Stump, Leonard J. M. Smith, W. C. Smith, Jr., 885; Francis Buchsman, Nicholas Gabotte, Howard Lailo, M. Asherman, H. Cohn, B. Powell, Ben Ross, H. Shaw, Thomas Flood, Joe Lamb, F. Miller, H. Frisla, L. Stricker, James Johnson, Lurie Beaton, all 802; Herbie Williams, Hurn Holmstrom, both 193; Jack N. Gerard, Harold J. Shubler, Robert Runkle, Donald Y. Smith, Ben Kanter, all 5; Anthony Hara, William Wagner, Fred J. Weitzel, all 402; Robert Hump, Quinlan Thompson, both 667; Wm. Stump, Leonard J. M. Smith, W. C. Smith, Jr., 885; Francis Buchsman, Nicholas Gabotte, Howard Lailo, M. Asherman, H. Cohn, B. Powell, Ben Ross, H. Shaw, Thomas Flood, Joe Lamb, F. Miller, H. Frisla, L. Stricker, James Johnson, Lurie Beaton, all 802; Herbie Williams, Hurn Holmstrom, both 193; Jack N. Gerard, Harold J. Shubler, Robert Runkle, Donald Y. Smith, Ben Kanter, all 5; Anthony Hara, William Wagner, Fred J. Weitzel, all 402; Robert Hump, Quinlan Thompson, both 667; Wm. Stump, Leonard J. M. Smith, W. C. Smith, Jr., 885; Francis Buchsman, Nicholas Gabotte, Howard Lailo, M. Asherman, H. Cohn, B. Powell, Ben Ross, H. Shaw, Thomas Flood, Joe Lamb, F. Miller, H. Frisla, L. Stricker, James Johnson, Lurie Beaton, all 802; Herbie Williams, Hurn Holmstrom, both 193; Jack N. Gerard, Harold J. Shubler, Robert Runkle, Donald Y. Smith, Ben Kanter, all 5; Anthony Hara, William Wagner, Fred J. Weitzel, all 402; Robert Hump, Quinlan Thompson, both 667

Treasurer, Stanley E. A. Lum; Sergeant-at-Arms, Thomas...

LOCAL NO. 367, JACKSON, MICH. Officers for 1941: President, John W. Zimmerman...

LOCAL NO. 367, GRAND OULEE, MICH. New member: Kenny Bowers. Transfer withdrawn: J. J. McCarty...

LOCAL NO. 400, HARTFORD, CONN. New members: Albert K. DeVito, John F. Doney, Ray...

LOCAL NO. 406, MONTREAL, QUE., CANADA. New members: Germaine Janelle, Paul De Vassal, Mario...

LOCAL NO. 406, PORT TOWNSEND, WASH. Officers for 1941: President, Vernon G. Jones; Vice-President,...

LOCAL NO. 406, MONTREAL, QUE., CANADA. New members: Germaine Janelle, Paul De Vassal, Mario...

LOCAL NO. 406, PORT TOWNSEND, WASH. Officers for 1941: President, Vernon G. Jones; Vice-President,...

LOCAL NO. 421, LAPORTE, IND. Officers for 1941: Archie Cook, president; Bert Pauls, vice-president...

LOCAL NO. 422, BEAVER DAM, WIS. Officers for 1941: President, Ray Zuberbuhler; Secretary,...

LOCAL NO. 424, RICHMOND, CALIF. New member: A. Collins. Transfer withdrawn: H. F. Henkler, Leon Edlerson...

LOCAL NO. 436, LANSDOWN, PA. New member: Martin W. Slabey. Officers for 1941: President, R. F. Sanders; Vice-President,...

LOCAL NO. 448, HANNIBAL, MO. Officers for 1941: President, R. F. Sanders; Vice-President,...

LOCAL NO. 450, IOWA CITY, IOWA. Officers for 1941: President, Don W. Dodge; Secretary,...

LOCAL NO. 452, PITTSBURG, KAN. Officers for 1941: Albert N. Bell, president; Gerald M. Carmo, vice-president...

LOCAL NO. 463, WINONA, MINN. New members: Randolph Bidez, Mrs. Randolph Bidez, Alger...

LOCAL NO. 463, CHEYENNE, WYO. Officers for 1941: President, Harry Stringfellow; Vice-President,...

LOCAL NO. 468, NORTH PLATTE, NEB. Officers for 1941: President, George Ritz; Vice-President,...

LOCAL NO. 468, NORTH PLATTE, NEB. Officers for 1941: President, George Ritz; Vice-President,...

LOCAL NO. 468, NORTH PLATTE, NEB. Officers for 1941: President, George Ritz; Vice-President,...

LOCAL NO. 468, NORTH PLATTE, NEB. Officers for 1941: President, George Ritz; Vice-President,...

LOCAL NO. 468, NORTH PLATTE, NEB. Officers for 1941: President, George Ritz; Vice-President,...

LOCAL NO. 468, NORTH PLATTE, NEB. Officers for 1941: President, George Ritz; Vice-President,...

LOCAL NO. 468, NORTH PLATTE, NEB. Officers for 1941: President, George Ritz; Vice-President,...

LOCAL NO. 468, NORTH PLATTE, NEB. Officers for 1941: President, George Ritz; Vice-President,...

LOCAL NO. 468, NORTH PLATTE, NEB. Officers for 1941: President, George Ritz; Vice-President,...

Pichner; Board of Directors: Edward F. Skalkley, John...

LOCAL NO. 494, BOUNTYBRIDGE, MASS. Traveling members: V. Montrose, B. Skerney, H. Leverson...

LOCAL NO. 496, MISSOULA, MONT. Officers for 1941: President, Louis A. Rochette; Vice-President,...

LOCAL NO. 501, WALLA WALLA, WASH. Officers for 1941: President, Brooks Manchester; Secretary,...

LOCAL NO. 510, SAN LEANDRO, CALIF. New members: Harold E. Watson, Donald Burke, Louis...

LOCAL NO. 512, LAWRENCE, KAN. Officers for 1941: Veril Bratton, president; Wayne Rupenthal, vice-president...

LOCAL NO. 517, PORT TOWNSEND, WASH. Officers for 1941: President, Vernon G. Jones; Vice-President,...

LOCAL NO. 523, DIXON, ILL. Officers for 1941: President, Richard Helcher; Vice-President,...

LOCAL NO. 526, JERSEY CITY, N. J. Officers for 1941: Harry J. Steeper, president; Hyman Hochstein, vice-president...

LOCAL NO. 526, JERSEY CITY, N. J. Officers for 1941: Harry J. Steeper, president; Hyman Hochstein, vice-president...

LOCAL NO. 526, JERSEY CITY, N. J. Officers for 1941: Harry J. Steeper, president; Hyman Hochstein, vice-president...

LOCAL NO. 541, NAPA, CALIF. Officers for 1941: President, Paul L. Thompson. Transfer withdrawn: Douglas Boardman...

LOCAL NO. 550, CLEVELAND, OHIO. Delegate to convention, R. L. Choudhry; alternate, W. F....

LOCAL NO. 554, LEXINGTON, KY. New members: Samuel M. Cole, Roy Kirk, Robert Houpt...

LOCAL NO. 561, ALLENTOWN, PA. New member: Charles K. Riffe. Applications for membership: Harry Faulkner, John J....

LOCAL NO. 561, ALLENTOWN, PA. New member: Charles K. Riffe. Applications for membership: Harry Faulkner, John J....

LOCAL NO. 561, ALLENTOWN, PA. New member: Charles K. Riffe. Applications for membership: Harry Faulkner, John J....

LOCAL NO. 561, ALLENTOWN, PA. New member: Charles K. Riffe. Applications for membership: Harry Faulkner, John J....

LOCAL NO. 561, ALLENTOWN, PA. New member: Charles K. Riffe. Applications for membership: Harry Faulkner, John J....

LOCAL NO. 561, ALLENTOWN, PA. New member: Charles K. Riffe. Applications for membership: Harry Faulkner, John J....

LOCAL NO. 561, ALLENTOWN, PA. New member: Charles K. Riffe. Applications for membership: Harry Faulkner, John J....

LOCAL NO. 561, ALLENTOWN, PA. New member: Charles K. Riffe. Applications for membership: Harry Faulkner, John J....

LOCAL NO. 561, ALLENTOWN, PA. New member: Charles K. Riffe. Applications for membership: Harry Faulkner, John J....

LOCAL NO. 561, ALLENTOWN, PA. New member: Charles K. Riffe. Applications for membership: Harry Faulkner, John J....

LOCAL NO. 561, ALLENTOWN, PA. New member: Charles K. Riffe. Applications for membership: Harry Faulkner, John J....

LOCAL NO. 561, ALLENTOWN, PA. New member: Charles K. Riffe. Applications for membership: Harry Faulkner, John J....

Transfers issued: Herman Walder, Hugh Jones, Bill...

LOCAL NO. 634, KEENE, N. H. New members: Louis Leblanc, Malcolm Austin, Herman...

LOCAL NO. 641, WILMINGTON, DEL. Officers for 1941: President, Jack C. White; Vice-President,...

LOCAL NO. 644, CORPUS CHRISTI, TEXAS. New members: Ralph Galvan, Jr., George Oltmann...

LOCAL NO. 646, HAMBURG, N. Y. Resigned: James R. Bructo. Dropped: William Jacobs, Bernard Goodman...

LOCAL NO. 653, MIAMI, FLA. New members: Richard J. Bredel, Romita Pineda, Esthel...

LOCAL NO. 653, MIAMI, FLA. New members: Richard J. Bredel, Romita Pineda, Esthel...

LOCAL NO. 653, MIAMI, FLA. New members: Richard J. Bredel, Romita Pineda, Esthel...

LOCAL NO. 653, MIAMI, FLA. New members: Richard J. Bredel, Romita Pineda, Esthel...

LOCAL NO. 653, MIAMI, FLA. New members: Richard J. Bredel, Romita Pineda, Esthel...

LOCAL NO. 653, MIAMI, FLA. New members: Richard J. Bredel, Romita Pineda, Esthel...

LOCAL NO. 653, MIAMI, FLA. New members: Richard J. Bredel, Romita Pineda, Esthel...

LOCAL NO. 653, MIAMI, FLA. New members: Richard J. Bredel, Romita Pineda, Esthel...

LOCAL NO. 653, MIAMI, FLA. New members: Richard J. Bredel, Romita Pineda, Esthel...

LOCAL NO. 653, MIAMI, FLA. New members: Richard J. Bredel, Romita Pineda, Esthel...

LOCAL NO. 653, MIAMI, FLA. New members: Richard J. Bredel, Romita Pineda, Esthel...

LOCAL NO. 653, MIAMI, FLA. New members: Richard J. Bredel, Romita Pineda, Esthel...

LOCAL NO. 653, MIAMI, FLA. New members: Richard J. Bredel, Romita Pineda, Esthel...

LOCAL NO. 653, MIAMI, FLA. New members: Richard J. Bredel, Romita Pineda, Esthel...

LOCAL NO. 653, MIAMI, FLA. New members: Richard J. Bredel, Romita Pineda, Esthel...

LOCAL NO. 653, MIAMI, FLA. New members: Richard J. Bredel, Romita Pineda, Esthel...

LOCAL NO. 653, MIAMI, FLA. New members: Richard J. Bredel, Romita Pineda, Esthel...

LOCAL NO. 653, MIAMI, FLA. New members: Richard J. Bredel, Romita Pineda, Esthel...

LOCAL NO. 653, MIAMI, FLA. New members: Richard J. Bredel, Romita Pineda, Esthel...

LOCAL NO. 653, MIAMI, FLA. New members: Richard J. Bredel, Romita Pineda, Esthel...

LOCAL NO. 653, MIAMI, FLA. New members: Richard J. Bredel, Romita Pineda, Esthel...

John Ditch, 255; Roy Ferguson, 166; Jack Armstrong, 477;...

LOCAL NO. 768, BANGOR, MAINE. New member: Harold Balthard. Transfer issued: Robert Eastman.

LOCAL NO. 777, GRAND ISLAND, NEB. Traveling members: Leo Ploper, Clark Hodgson, Bernard...

LOCAL NO. 802, NEW YORK, N. Y. New members: Edward Acherber, Fletcher H. Allen,...

LOCAL NO. 802, NEW YORK, N. Y. New members: Edward Acherber, Fletcher H. Allen,...

LOCAL NO. 802, NEW YORK, N. Y. New members: Edward Acherber, Fletcher H. Allen,...

LOCAL NO. 802, NEW YORK, N. Y. New members: Edward Acherber, Fletcher H. Allen,...

LOCAL NO. 802, NEW YORK, N. Y. New members: Edward Acherber, Fletcher H. Allen,...

LOCAL NO. 802, NEW YORK, N. Y. New members: Edward Acherber, Fletcher H. Allen,...

LOCAL NO. 802, NEW YORK, N. Y. New members: Edward Acherber, Fletcher H. Allen,...

LOCAL NO. 802, NEW YORK, N. Y. New members: Edward Acherber, Fletcher H. Allen,...

LOCAL NO. 802, NEW YORK, N. Y. New members: Edward Acherber, Fletcher H. Allen,...

LOCAL NO. 802, NEW YORK, N. Y. New members: Edward Acherber, Fletcher H. Allen,...

LOCAL NO. 802, NEW YORK, N. Y. New members: Edward Acherber, Fletcher H. Allen,...

LOCAL NO. 802, NEW YORK, N. Y. New members: Edward Acherber, Fletcher H. Allen,...

LOCAL NO. 802, NEW YORK, N. Y. New members: Edward Acherber, Fletcher H. Allen,...

LOCAL NO. 802, NEW YORK, N. Y. New members: Edward Acherber, Fletcher H. Allen,...

LOCAL NO. 802, NEW YORK, N. Y. New members: Edward Acherber, Fletcher H. Allen,...

LOCAL NO. 802, NEW YORK, N. Y. New members: Edward Acherber, Fletcher H. Allen,...

LOCAL NO. 802, NEW YORK, N. Y. New members: Edward Acherber, Fletcher H. Allen,...

LOCAL NO. 802, NEW YORK, N. Y. New members: Edward Acherber, Fletcher H. Allen,...

LOCAL NO. 802, NEW YORK, N. Y. New members: Edward Acherber, Fletcher H. Allen,...

LOCAL NO. 802, NEW YORK, N. Y. New members: Edward Acherber, Fletcher H. Allen,...

LOCAL NO. 802, NEW YORK, N. Y. New members: Edward Acherber, Fletcher H. Allen,...

LOCAL NO. 802, NEW YORK, N. Y. New members: Edward Acherber, Fletcher H. Allen,...

LOCAL NO. 802, NEW YORK, N. Y. New members: Edward Acherber, Fletcher H. Allen,...

LOCAL REPORTS

The following Local Reports were omitted in the December issue due to lack of space.

LOCAL NO. 75, DES MOINES, IOWA. New members: Harold E. Weaver, Miss Billy Jean...

- HENRY ZACCARDI, Local 400.
- MRS. FANNY BENSON, Local 531.
- FRANK HAYEK, Local 193.
- HARVEY E. GLAESER, Local 95.
- JACK FERENTZ, Local 5.
- JAMES HOLYFIELD, Local 512.
- JOHN W. GLASGOW, Local 26.
- ERNEST CURTO, Local 106.
- FRANK P. LIUZZI, Local 77.
- FRANK C. NOWICKI, Local 30.
- HARRY W. RUDD, Local 382.
- FRED OLDFIELD, Local 209.
- E. C. KERSHAW, Local 103.
- P. CULBERTSON, Local 101.
- RANDALL CALDWELL, Local 43.
- WILLIAM PETERSON, Local 102.
- WALTER J. SMITH, Local 46.

The report of the Committee is unanimously adopted.

Upon motion the International Secretary is instructed to enforce the provisions of Article VIII, Section 2, from this date forward in order that all members of the Federation may receive "The International Musician."

President Weber appoints the following Committee on Appreciation: Chauncey A. Weaver, C. L. Bagley, E. E. (Joe) Stokes.

The Committee on Law continues its report.

RESOLUTION NO. 59

Whereas, Section 34 of Article IX of the By-Laws of the A. F. of M. was passed for, and has served a good purpose in, authorizing locals to prohibit employers or representatives of employers, who are members of such locals, from participating in the deliberations of local meetings where conflicting interests might be involved.

Therefore, Be It Resolved, That no delegate shall be seated nor shall he or she be permitted to take any part in a Convention of the A. F. of M. where such delegate in any manner represents an employer or employers of music, where music is a definite and specific part of the business of such employers, excepting, however, a member or members employed in a strictly musical capacity only.

H. JAMES FLACK, ROBERT A. JELLISON, Local 58.

The report of the Committee is unfavorable.

Discussed by Delegate Flack. President Weber makes an explanation. Chairman Gillette speaks in support of the report of the Committee.

The Convention agrees with the unfavorable report.

RESOLUTION NO. 60

Whereas, The Social Security, Unemployment Compensation and Welfare Tax situation is now and has been for years entirely unsatisfactory to the great majority of our members, and

Whereas, This unpleasant and unhappy condition has been due to many causes and from the operation of different State laws; therefore,

Be It Resolved, That hereafter no member of the American Federation of Musicians shall furnish music for any person, firm or corporation unless and until such person, firm or corporation agrees or has agreed to act as and carry the full burden and capacity of an employer in all respects to such taxes.

H. JAMES FLACK, ROBERT A. JELLISON, Local 58.

The Committee recommends that the subject matter be referred to the Executive Board and the Convention concurs.

RESOLUTION NO. 63

Add a new section to Article VIII of the By-Laws as follows:

Section 9. Allegiance of members to Locals and the American Federation of Musicians. It shall be mandatory on the officers of each Local of the American Federation of Musicians to purge its membership of all subversive elements by, after trial, expelling any member who carries out, or assists in carrying out a program of Communistic, Fascistic, Nazistic, racial or any other propaganda within any Local of the American Federation of Musicians, either by word of mouth, activities or through "front" organizations or through any other method,

including propaganda; through papers and material which have for their purpose the undermining of any Local, the hindering of its success by boring from within or the setting up and/or maintaining a Fifth Column within any Local, all for the purpose of dominating by such subversive elements the sabotaging of the legitimate objectives of the American Federation of Musicians, or to bring about the weakening or destruction of any Local or of the American Federation of Musicians. Failure of any officer of any Local to rigidly and energetically enforce this and the following four sections shall, after investigation by the President or the International Executive Board, be forthwith removed from office and replaced by appointees of the President or the International Executive Board until the law is completely and adequately enforced.

Section 10. No Local or its officers shall suffer a known Communist to become a member of its Local. Registration in the Communist Party, or habitual association with known Communists or membership in Communist "Front" organizations shall be deemed sufficient cause for the expulsion of any member.

Section 11. For the purposes of Sections 9, 10, 11 and 12, proof of Communistic activities as set forth by Communistic literature and as revealed by authentic disclosures of the Federal Government, the several State governments and/or the American Federation of Labor and tactics used by Communists in other labor organizations shall be sufficient cause for the expulsion of any members so charged.

Section 12. Advocacy of the overthrow of any government of the several States or of the United States of America by force and violence, or the conspiracy and advocacy of sabotaging and wrecking of the governments of the several States or of the United States of America by any means whatsoever, activity in or participation with any Fifth Column movement, or advocacy of dual unionism, segregation or division of the membership as such into groups within any Local for any purpose whatsoever; affiliation with the C. I. O. or any other group known or proved to be Communistically controlled, shall constitute sufficient and proper grounds for expulsion.

Section 13. Discrimination by any officer of any Local or by any member of any Local against any officer or member of any Local in employment opportunities or in any other way whatsoever, because of race or religion, shall be deemed, upon proof of same, good and sufficient grounds for immediate expulsion.

- JACK B. TENNEY, Local 369.
- EUGENE SLICK, Local 32.
- D. T. DICKINSON, Local 353.
- MELVIN W. CARDWELL, Local 652.
- ALFRED J. ROSE, Local 367.
- JAMES H. HART, Local 586.
- JOSEPH J. TRINO, Local 210.
- ERNIE LEWIS, Local 771.
- EDDIE B. LOVE, CHARLES H. KENNEDY, EDDIE T. BURNS, Local 6.
- E. A. DEL PRETE, Local 248.
- HARRY BALDWIN, Local 210.
- MILTON R. FOSTER, Local 607.
- EDWARD W. BAILEY, PAUL L. HOWARD, Local 767.

The Committee, with the consent of the Introducers, offers the Resolution in the following amended form:

Add a new section to Article VIII of the By-Laws as follows:

Section 9. Allegiance of members to Locals and the American Federation of Musicians. It shall be mandatory on the officers of each Local of the American Federation of Musicians to purge its membership of all subversive elements by, after trial, expelling any member who carries out, or assists in carrying out a program of Communistic, Fascistic, Nazistic propaganda within any Local of the American Federation of Musicians, either by word of mouth, activities or through "front" organizations or through any other method,

Failure of any officer of any Local to rigidly and energetically enforce this and the following sections shall, after investigation by the President or the International Executive Board, be forthwith removed from office.

Section 10. No Local or its officers shall suffer a known Communist to become a member of its Local. Registration in the Communist Party or membership in Communist "Front" organizations shall be deemed sufficient cause for the expulsion of any member.

Section 11. Advocacy of the overthrow of any government of the several States or of the United States of America or Canada by force and violence, or the conspiracy and advocacy of sabotaging and wrecking of the governments of the several States or of the United States of America or Canada by any means whatsoever, activity in or participation with any "Fifth" Column movement, or advocacy of dual unionism, or any other group known or proved to be Communistically controlled, shall constitute sufficient and proper grounds for expulsion.

The Committee recommends the adoption of the amended Resolution. Discussed by Delegates Tomel, Woec-kener, Greenbaum and Tenney.

Delegate Kenin offers an amendment to Section 10 to make it read:

"No Local or its officers shall suffer a known Communist, Nazist or Fascist to become a member of its Local. Registration in the Communist, Nazist or Fascist party, or membership in Communist "Front" organizations, shall be deemed sufficient cause for the expulsion of any member."

Chairman Gillette opposes the amendment.

President Weber makes an explanation. Further discussed by Delegate Rosenberg, who moves that the Convention agree with the principles of the Resolution, and refers the Resolution to the International Executive Board for proper wording to cover all subversive activities to make the Resolution effective.

Delegate Kenin, in view of the motion, withdraws his amendment.

Discussed by Delegates Boston, Tenney, Love, Executive Officer Weaver, Delegate Byrne.

The previous question is ordered.

The motion to refer to the Executive Board is lost.

Delegate Kenin again submits his amendment to Section 10 of the Resolution to cover Nazists and Fascists.

Discussed by Delegates Tenney and Gillette.

President Weber makes an explanation. Discussed by Delegate Muro and Executive Officer Murdoch.

The amendment is adopted.

The Resolution as amended is unanimously adopted.

RESOLUTION NO. 64

Whereas, Vaudeville has been discontinued in many theatres throughout the jurisdiction of the A. F. of M., and occasional stage presentations are offered in theatres where musicians have not been employed recently;

Be It Resolved, That the following resolution shall be added after the second paragraph of Section 4, Article IX:

"Locals have a right to insist that in theatres wherein stage presentations appear the minimum number of local members established for such theatres shall be employed by the management of such theatres during such presentations."

CHARLIE BARROWS, Local 746.

Leave is granted to withdraw.

RESOLUTION NO. 72

Change Article XIII, Section F, wherein the scale for Tabloid Companies now reads \$30.00 per week, to \$6.00 daily. The reason for the introduction of this resolution being that many promoters are taking advantage of this existing scale and calling their attraction a Tabloid Company when such is not the case whatsoever. This works a hardship on Traveling members, especially during days of layoff when the members are paid on a pro rata basis.

It is Further Resolved, That leader under this section be paid at the rate of \$10.00 per day.

O. H. PAYNE, Local 278.

The Committee report is favorable.

Discussed by Secretary Birnbach, Chairman Gillette.

The Committee report is adopted.

RESOLUTION NO. 73

Whereas, The American Federation of Musicians has experienced conditions where musicians have lost their employment because of differences between the I. A. T. S. E. and Theatre Managements, and

Whereas, The present laws concerning strike benefits have left and leave the

above-mentioned or concerned members without strike benefit protection;

Therefore, Be It Resolved, That this Convention amend Article III, Section 11-E, by adding the following paragraph to the first paragraph:

(To be known as the second paragraph.)

Members who lose their employment due to the closing of a theatre, which closing was caused by differences between the management and the I. A. T. S. E., shall receive strike benefits in the amount of one-half the minimum wage, each week, stipulated by the law, the payment to extend over a period of fifteen (15) weeks unless in the interim said members resume their employment when the theatre reopens.

Be It Further Resolved, That the above amendment, if adopted, shall be effective retroactive as of July 1, 1939.

REAGAN CAREY, WM. J. SCHUMACHER, Local 3, A. A. TOMEL, FRANK T. LIUZZI, Local 77.

The report of the Committee is unfavorable.

Discussed by Delegate Carey.

At 12:10 the discussion is interrupted for the purpose of recessing for lunch.

The session resumed at 2:05 P. M.

Further discussion on the Committee report by Delegate Tomel.

Chairman Gillette speaks in support of the Committee report.

President Weber makes an explanation. Further discussed by Treasurer Brenton. The previous question is ordered.

The unfavorable report of the Committee is adopted by the Convention.

RESOLUTION NO. 74

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

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

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

The Committee reports the following substitute favorably:

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

Upon motion, the substitute is adopted.

RESOLUTION NO. 75

Whereas, Various evils now exist insofar as the disposition of stand-by money is concerned, and

Whereas, Under existing conditions there can be no adequate check on whether the correct amount of stand-by money has been paid without surreptitious return, and

Whereas, In most cases it is unfair that any particular favored individuals should receive such money to the exclusion of the Local at large;

Now, Therefore, Be It Resolved, That except in the case of theatre orchestras which are regularly employed under then existing contracts, all stand-by money is to be collected by the therunto duly authorized officer of the local union and the same shall be placed into the treasury of the local union.

IRVING ROSENBERG, Local 402.

Leave to withdraw is granted to the introducer.

RESOLUTION NO. 76

Whereas, Many constituent locals of the A. F. of M. are enrolled in the group insurance plan for the payment of death benefits to their members, and

Whereas, Many other locals underwrite by themselves the payment of such death benefits by assessments or otherwise, and

Whereas, A more favorable premium rate may be obtained if the A. F. of M. at large were to enroll in a group insurance plan for the benefit of all its members;

Now, Therefore, Be It Resolved, That the International Executive Board consider the feasibility of the A. F. of M.

enrolling in a group insurance plan, the premium therefor to be paid by an increase in per capita tax or otherwise.

IRVING ROSENBERG,
Local 402.

The Committee report favors submission to the International Executive Board. President Weber makes an explanation. Discussed by Delegate Pendleton. The Committee report is defeated. Upon motion, the Resolution is laid on the table.

RESOLUTION NO. 81

Article XI, Section 15, to be amended to read as follows:

After the words "Musicians," in the fourth line and the word "Musicians," in the last line, the following to be added: "Forty per cent of same to be refunded to the local imposing same."

- ALFRED ROSE, Local 367.
- CHARLES E. MORRIS, Local 506.
- DONALD W. CURTIS, Local 129.
- ARTHUR H. KUHN, Local 153.
- MELVIN W. CARDWELL, Local 652.
- JOS. P. ROSE, Local 510.
- E. L. WILSON, Local 199.

The Committee report is unfavorable. Discussed by Delegate Rose, Secretary Birnbach and Treasurer Brenton. The Convention adopts the unfavorable report.

RESOLUTION NO. 85

Resolved, That the American Federation of Musicians, assembled at their National Convention, Indianapolis, Indiana, June 10 to 15, 1940, go on record as opposing entrance of our country in the present European War, and opposing all entanglements with the belligerent nations which would tend to create such a condition.

Be It Further Resolved, That we oppose attempts to repeal the Johnson Act, and Be It Further Resolved, That the Convention assembled heartily endorses the Defense Program as outlined by our government, as the best guarantee of protection from any foreign invasion.

V. DAHLSTRAND,
WALTER HOMANN,
W. F. STRASSBURGER,
Local 8.

The Committee reports the subject matter disposed of by previous action of the Convention.

RESOLUTION NO. 93

Whereas, Members of this Federation, who have been in continuous good standing for a period of twenty-five years or more have earned the right to a life membership in this Federation, and

Whereas, The cost of life membership would be very nominal to this Federation, Therefore Be It

Resolved, That all members of this Federation who have been in continuous good standing in this Federation for a period of twenty-five years or more be granted a Life Membership Card by this Federation, and all Locals of this Federation shall be bound to recognize this card.

E. W. BURKHART,
Local 616.

The Committee report is unfavorable and the Convention agrees.

RESOLUTION NO. 95

Whereas, A local union placing a club, society, place of amusement or whatsoever or whomsoever on the Local Unfair List receives no protection from traveling or out-of-town orchestras;

Therefore, Section 25 of Article IX, be changed to read as follows:

"Section 25. A Local may place a club, society, place of amusement, establishment or whomsoever on the Unfair List and be protected by the Federation pending final disposition of the Local's request to have same placed on the National Unfair List, but to enjoy this protection the request must be immediately made.

However, nothing in this proviso shall be so construed as to interfere with the authority of the President or the Executive Board to decide in cases of emergency."

EVERETT HENNE,
Local 224.

An unfavorable report is submitted and the Convention agrees.

RESOLUTION NO. 98

Whereas, It has been in the past the endeavor of many conventions to save and increase employment for home members of the various locals; and

Whereas, A licensed booker can only receive a booking license from the A. F. of M. with the recommendation by a local union, and

Whereas, In many cases the bookers make no attempt to book local home members but use their knowledge of the local's

territory to book exclusively traveling bands and in innumerable cases no benefits whatsoever accrue to the members of the local union by reason of the issuance of such license;

Therefore, Be It Resolved, That in order to maintain his license a booker must furnish to home members of the local, whose endorsement was necessary to the issuance of the license, a minimum amount of engagements each year, the minimum to be set by the committee to which this Resolution is referred, or the convention in toto, or by the International Executive Board.

FRANK T. NAGELE,
MARK W. GAVIN,
Local 289.

The Committee report is unfavorable and the Convention concurs.

RESOLUTION NO. 21

Whereas, Many leaders and contractors have violated the policy of the Federation by admitting liability as employers under Unemployment Compensation Laws in various states and under Federal Social Security Act; and

Whereas, This action on the part of these members has caused an inconsistent position on the part of many of our members with that of the Federation that we are employees; and

Whereas, Because of this many of our members are deprived from their rightful benefits; and

Whereas, By classing themselves as employers these persons do not rightfully belong in the labor organization.

Therefore, Be It Resolved, That any employer of musicians who holds membership in the American Federation of Musicians shall be required to resign his membership during such time as he is an employer of musicians; and

Be It Further Resolved, That such persons may reinstate themselves at such time as they cease to be employers without the payment of another initiation fee.

PHIL A. McMASTERS,
Local 427.

An unfavorable report is submitted. Discussed by Delegate McMASTERS. A motion to refer to the Executive Board is made.

The Chairman makes an explanation. Further discussed by Delegate Meurer. The motion to refer to the Executive Board is withdrawn.

The unfavorable report is adopted.

RESOLUTION NO. 78

Be It Resolved, That Article I, Section 2, By-Laws, Duties of Vice-President, be struck out and changed to read as follows:

"It shall be the duty of the Vice-President to act in the absence of the President, or when requested by the President, the Executive Board shall direct him to act. He shall receive \$12,500 per annum, payable monthly, and maintain a full time office in connection with the President's office, and when in the interests of the American Federation of Musicians or any of its locals he shall receive a per diem of \$5.00, and all hotel and traveling expenses."

GEORGE D. MOYER,
Local 727.

The Committee reports the following substitute:

"It shall be the duty of the Vice-President to perform generally such duties as may be assigned to him by the President; to act in the absence, or disability of the President, or when requested by the President, or the Executive Board shall direct him to act. He shall receive \$ per annum, and if he accepts an appointment as assistant to the President he shall receive in addition thereto the sum of \$ per annum."

The Committee reports the substitute favorably with the further proviso that the salaries shall be determined by the International Executive Board.

Discussed by Delegates Moyer and Gillette.

The report of the Committee is adopted.

Executive Officer Petrillo in the Chair.

The Law Committee requests unanimous permission to introduce the following Resolution:

Resolved, That Joseph N. Weber shall have authority to purchase, from the funds of the Federation, an automobile for his own use, the upkeep of said automobile, including garage rent, insurance, gas, oil, and all necessary repairs, together with such other expenses as may be incurred in the way of legal services, and/or damages, as the result of accidents, to be borne by the Federation; he shall be entitled to the services of a chauffeur, whose salary shall be determined by the Executive Board of the Federation, and paid for out of the funds of the Federation; and he shall have authority to trade-in said automobile whenever, in his judgment, a trade-in is advisable.

THE 1940 LAW COMMITTEE
of 23 MEMBERS.

J. W. GILLETTE,
Chairman.
FRANK B. FIELD,
Secretary.

The Resolution is adopted by unanimous vote.

RESOLUTION NO. 23

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

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

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

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

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

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

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

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

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

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

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

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

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

The Committee recommends reference to the International Executive Board and the Convention agrees.

President Weber returns to the chair.

The Committee on Measures and Benefits reports through Chairman Ringius.

RESOLUTION NO. 8

Whereas, Musicians are buying music controlled by the A. S. C. A. P.; and

Whereas, Orchestras are not rightfully supposed to furnish music to an establishment which is not licensed by the A. S. C. A. P.; and

Whereas, The A. S. C. A. P. continues to license and tax establishments to use its music, and

Whereas, This practice has caused many establishments to discontinue employment of live music; and

Whereas, The coin operated machines are being operated in these establishments without protest from the A. S. C. A. P.; and

Whereas, The A. S. C. A. P. have set forth a standard Schedule of Rates to be taxed each establishment depending on the substantialness of use in each particular case, and that no variation from these rates can be made; and

Whereas, It has been reported that the A. S. C. A. P. has made settlements greatly varying from Standard Rates set forth by their Society;

Therefore, Be It Resolved, By Musicians' Local 156 in meeting here assembled this 2nd day of May, 1940, that it go on record requesting the American Federation of Musicians at its Annual Convention to adopt this resolution and take such steps as may be necessary to do away with the discrepancy and unjust taxation set forth by the A. S. C. A. P.

ARVID LUNDIN,
Local 156.

— AND —

RESOLUTION NO. 92

Whereas, The American Society of Composers, Authors and Publishers have unleashed a drive to increase their license fees in establishments using living music, and

Whereas, In many instances the increases in fees have caused the disemployment of members of the Federation and in some cases caused operators of establishments to discontinue the use of living music, and

Whereas, The ASCAP is discouraging the use of live talent in the form of actors and entertainers in cafes, hotels and night clubs by advancing their license fees if the establishment presents floor shows, etc., which further jeopardizes the interests and employment possibilities of the members of the Federation, and

Whereas, The ASCAP is most ruthless in their licensing system and is running wild to such an extent that the Federation can no longer ignore this menace;

Therefore, Be It Resolved, That this Convention instruct the International Executive Board to immediately formulate plans to protect the members of the Federation from this corporation.

EDDIE T. BURNS,
CHARLES H. KENNEDY,
EDDIE B. LOVE,
Local 6.

A. A. TOMEI,
A. REX RICCARDI,
FRANK P. LIUZZI,
Local 77.

ERNIE LEWIS,
Local 771.

JOSEPH J. TRINO,
Local 210.

J. K. WALLACE,
Local 47.

The Committee offers the following substitute for the two Resolutions:

Whereas, ASCAP levies their tax on employers without due regard to a basic uniform rate, and

Whereas, They have made settlements of greatly varying degrees between establishments which are in the same category, and

Whereas, These unfair applications of rates have resulted in many controversies, which in turn have resulted in the total unemployment of musicians in many establishments;

Therefore, Be It Resolved, That we express our disapproval of this inequitable system of taxation and be it further resolved that the incoming Executive Board respectfully suggest to ASCAP the establishment of a Grievance Committee, to which all these disputes might be referred.

Discussed by Delegate Kerngood, President Weber, Delegates Love and Suher. An amendment is offered.

That the resolve be stricken out and the following substituted:

"That the incoming Executive Board confer with ASCAP for the purpose of trying to find ways and means of alleviating the conditions complained of."

The amendment is adopted.
The Resolution as amended is adopted.

RESOLUTION NO. 7

Whereas, More and more coin operating machines are displacing live music; and

Whereas, Employment for the membership of the musical profession is becoming more restricted; and

Whereas, Many of the Musicians' Locals are rapidly declining in membership, largely due to the increased operation of coin operated machines; and

Whereas, A study of the causes leading to this condition, clearly indicates that a large part of this condition so serious in its implications for organized labor is due to the increased use of coin operated machines;

Therefore, Be It Resolved, By Musicians' Local 156, in meeting assembled this 2nd day of May, 1940, that it go on record requesting such steps, legislative or otherwise, as would correct this evil condition and eliminate to a large extent the unfair competition of coin operated machines; and

Be It Further Resolved, That a copy of this resolution be presented at the Annual

Convention of the American Federation of Musicians and its adoption be urged.

ARVID LUNDIN,
Local 156.

The Committee reports that the subject matter has been disposed of and the Convention concurs.

RESOLUTION No. 34

Whereas, The use of COIN OPERATED MACHINES (JUKE BOXES), playing recordings which have been made by members of the American Federation of Musicians, has become general in taverns, restaurants and hotels throughout the United States and Canada; and

Whereas, The American Society of Composers, Authors and Publishers collects its royalty for each record pressed from the matrix from the MANUFACTURER OF THE RECORD, thus leaving living musicians (for whose rendition of copyrighted music their EMPLOYERS must pay the royalty to ASCAP) at a decided disadvantage; and

Whereas, The use of these JUKE BOXES has become one of the largest contributing factors toward the unemployment of musicians, for the reason that the tavern, restaurant or hotel proprietor not only saves the cost of the salaries of musicians but also derives an income from the machines; and

Whereas, The night clubs and other entertainment centers in the smaller cities are becoming more and more like the THEATRES, in that they are devoid of any flesh and blood entertainers, and the continued installation of the JUKE BOXES in these places will result in the destruction of all incentive of the American Youth toward the study of music; now

Therefore, Be It Resolved, That the delegates to the 45th Annual Convention of the American Federation of Musicians seriously take under advisement ways and means of combatting this evil, and that if no decision can be reached on the floor of the Convention, this resolution be placed in the hands of the incoming National Executive Board.

W. CLAYTON DOW,
ERWIN H. SORENSEN,
Local 42.

This subject matter has been disposed of by previous action.

RESOLUTION NO. 79

In view of so many accidents to our members while traveling to and from engagements, and sometimes while on locations, some of which have been fatal;

Be It Resolved, That the A. F. of M. legislate at this Convention some kind of protective insurance to take care of members afflicted, and their dependents.

EDGAR J. CARON,
Local 494.

A. A. TOMEI,
Local 77.

CLAIR E. MEEDER,
GEORGE M. CURRY,
JOSEPH R. MORRONE,
Local 60.

CHARLIE BARROWS,
Local 746.

WM. J. WETZEL,
Local 204.

HERMAN KENIN,
Local 99.

JOHN V. VACCARO,
Local 109.

An unfavorable report is submitted. Discussed by Delegate Ballard.

The unfavorable report is sustained by the Convention.

RESOLUTION NO. 84

Whereas, In many instances where 10% tax is collected on miscellaneous engagements such as private dances and the dance committee or door attendant is not familiar with the collecting agent of the A. F. of M., and

Whereas, Too much time is consumed convincing or remonstrating to gain entrance to collect the tax, and

Whereas, The collecting agent might possibly have several other establishments to visit on the same night and thereby making it prohibitive through lack of time to collect said tax, and

Whereas, If entrance can be attained immediately upon the A. F. of M. delegate showing proper credentials and duplicate contract of the engagement with the following clause contained therein and alleviating the various collections.

Therefore, Be It Resolved, That the following clause be stamped on all contracts of traveling orchestras, and that the booking agents be so notified:

"The sponsor or employer agrees to admit entrance to the delegate representing the American Federation of Musicians upon the proper presentation of credentials to see the orchestra leader or business manager of the orchestra."

BERT REED,
Local 35.

The Committee report is favorable. An amendment is adopted: "excepting functions in private homes."

The Resolution as amended is adopted.

RESOLUTION NO. 86

Whereas, Stage bands, either traveling as such or with stage shows, entering a jurisdiction other than their own, cause business agents or representatives of said locals much trouble, such as examining cards, checking of same, and individual members;

Whereas, In the past said stage bands have been slow or have failed to file contracts with said locals;

Be It Resolved, That stage bands entering jurisdiction other than their own be required to pay a 2% tax, one per cent to be refunded to local for checking and seeing that contracts are in order with reference to scale, etc.

L. W. McRAE,
Local 601.

SHELBY N. SMITH,
Local 435.

JOE W. BERRY,
Local 444.

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

An unfavorable report is agreed to.

RESOLUTION NO. 87

Whereas, It is only natural for local members to contact their secretary for information regarding scale and conditions in nearby locals in which they have prospective employment, traveling or out-of-town engagements, and

Whereas, In the great majority of cases, the local secretary does not have this information to furnish to the members desiring same, necessitating a loss of time and trouble, and

Whereas, In a great many cases the local secretary resents the prospective intrusion into his local jurisdiction of any and all traveling bands and, therefore, in his own justifiable opinion, ignores or refuses to furnish the requested information, or perhaps delays the sending of this information, thereby inconveniencing not only the members, but the prospective purchaser of music as well;

Therefore, Be It Resolved, That a reciprocal order be issued to each local secretary whereby each secretary would send to and receive from each local within a radius of 150 miles a complete price list of that local and full conditions covering same; this price list to be identical with that furnished to the members of that local.

WEBBIE GILLEN,
HAROLD P. SMITH,
Local 380.

The report of the Committee is unfavorable and is adopted.

The Committee on Organization and Legislation continues its report.

RESOLUTION NO. 83

Resolved, That the President at the close of this 1940 Convention appoint a committee to make a detailed survey of all media pertaining to the mechanization, transmission and reproduction of sound; communications, both visual and aural, for the purpose of assisting the President and the incoming Executive Board in devising ways and means to increase revenue and employment of the members of the American Federation of Musicians. Expenses, etc., of such committee to be left to the discretion of the President.

RAYMOND J. MEURER,
Local 566.

The Committee report recommends reference to International Executive Board for the purpose of investigating the feasibility of the proposal, and if same be found feasible the International Executive Board is empowered to carry out the provisions of the Resolution.

The Committee report is adopted.

RESOLUTION NO. 88

Whereas, The Indiana Gross Income Tax Law is peculiar to the State of Indiana; and has heretofore and will hereafter work a hardship on leaders of orchestras in this State, and

Whereas, This law has been unjustly applied to various Indiana musicians, and

Whereas, The individual musicians as well as the small locals of Indiana are financially unable to properly attack this law in the courts. Therefore,

Be It Resolved, That the National Executive Board President's office is hereby authorized to spend a sum not to exceed \$5,000.00 in assisting the locals of Indiana in fighting the collection of this unjust tax and the operation of this unjust law in respect to musicians.

H. JAMES FLACK,
ROBERT A. JELLISON,
Local 58.

The introducers are granted permission to withdraw the Resolution.

RESOLUTION NO. 83

Whereas, The distribution of records is constantly entering new fields and increas-

ing the scope in their present fields to the detriment of musicians in all sections of the country. We have the coin machines, the boys with P. A. systems that are taking all of our picnic jobs. The manufacturers of machines are constantly improving their machines to a point approaching perfection and the public accepts these because they can get all late numbers by name orchestras at a very, very small cost, and

Whereas, Many county boards are passing legislation detrimental to our benefit, enacting laws prohibiting the rendition of live music in taverns, night clubs and halls unless the proprietor takes out a license for each performance besides an annual fee, at the same time exempting canned music from this law, and

Whereas, Due to these and other related conditions our members find a decreasing field of employment, we will soon find ourselves with an organization whose members are carrying cards in a non-existent employment.

Each year this problem comes before this Convention in one or more resolutions and the National body is confronted with many problems that perhaps if this one item be delegated to a separate committee perhaps a step may be made to the eventual solution of this most distressing problem.

Therefore, Be It Resolved, That the Convention pass a resolution that a special or separate adequate fund be set up to finance a committee to make a study of ways and means to correct this evil, said committee to be small and to select men best in position to know all of the problems confronting anyone assigned to this task. Any one or more of the National body to be chosen if this is practical, bearing in mind that at all times the committee be under the direct guidance of International Executive Board.

M. O. LIPKE,
Local 610.

The Committee report recommends as a substitute for the Resolution that the subject matter be referred to the office of the incoming President for a thorough investigation with a view toward extending all possible aid that may be required to remedy the unfair practices complained of.

The report is adopted.

The Committee on Appreciation, through Chairman Weaver, submits its report:

RESOLUTION OF APPRECIATION

In the closing hours of this Forty-fifth Annual Convention of the American Federation of Musicians, by the delegates here assembled, Be It

Resolved, That we regard it as a kindly dispensation of fate that determined the location of this assemblage in this great metropolitan center of the Middle West, the City of Indianapolis, Indiana. In the heart of a commonwealth rich in historic associations and memories we have found a citizenship in which hospitality has seemed an everflowing wellspring; where courtesy is the handmaiden of community activity; and all classes unite in welcoming the stranger or visitor who comes within the city gates.

We congratulate Local No. 3, our entertaining host, upon the completion of a half century of history which has been characterized by uniform and helpful fidelity to the national organization of which it is a constituent part; upon the vision displayed in planning for our convenience in carrying forward convention deliberations; upon the untiring efforts to modulate official action with restful and wholesome recreation; upon a thoughtfulness and watchfulness for every possible need or desire which has made our sojourn here a wonderful success.

Our thanks are extended to the Honorable Governor M. Clifford Townsend for greetings extended in behalf of the State; to Chief of Police Michael Morrissey, who voiced the city's welcome in behalf of Mayor Sullivan; to Brother Hugh Gormley who assured us of the sympathetic and constructive support of the Indianapolis Central Labor Union; to the Indianapolis Concert Band under the leadership of Brother William Schumacher, which delighted the convention opening with "music's voluptuous swell"; to the Rev. W. R. Lewis, who invoked the Divine blessing with an eloquent appeal that the harmonies heard when the morning stars first sang together may restore peace to a war-stricken world; to the Indianapolis press which gave us liberal space in reviewing our official proceedings, and to the rank and file of all classes of citizens, who, with beaming smile and warmth and handclasp betokened the expression of a cordial welcome.

That by special request we incorporate herein the fact that our lady visitors, mindful of and grateful for the widely diversified and charming treatment of which they have been made the recipients, wish to endorse the sentiments herein expressed.

Be It Further Resolved, That in this epoch making and historic hour of leave-

taking we extend our hearty felicitations to the officers and members of Local No. 3—with special recognition of the resourcefulness and faithfulness of Brother Abe Hammerschlag—the indefatigable, and indispensable, and omnipresent master of ceremonies.

Resolved, That a copy of these Resolutions be officially certified to the Secretary of Local No. 3.

CHAUNCEY A. WEAVER,
C. L. BAGLEY,
E. E. STOKES,

Committee.

The report is adopted by unanimous rising vote.

Delegate Steeper moves that Governor M. Clifford Townsend, Chief of Police Michael Morrissey, Rev. W. R. Lewis and Daniel Tobin be made Honorary Members of the Convention.

The motion is adopted.

A motion is adopted that all the delegates that arrived Sunday and remain in the Convention until adjournment be allowed seven days per diem, and those that remain over Saturday night be allowed seven days hotel allowance in addition thereto.

Delegate Fields offers the following Resolutions:

RESOLUTION NO. 97

That the incoming Executive Board be, and is hereby authorized and fully empowered to act upon, dispose of and settle any and all matters or things before this Convention, which for any reason are not acted upon, disposed of or settled at the time the Convention finally adjourns.

Adopted.

RESOLUTION NO. 98

That the incoming Executive Board be, and is hereby authorized and fully empowered to review all laws, amendments and changes to laws passed by this Convention, and to correlate and correct any errors or inconsistencies that may be in the same.

Adopted.

RESOLUTION NO. 99

That each and every controversy or thing now existent or which may arise in the future touching or concerning the interests and affairs of the Federation, and all matters and things pertaining thereto, be, and the same are hereby referred to the incoming Executive Board, with full power and authority to act as may in the discretion of the said Board be decided.

Adopted.

RESOLUTION NO. 100

That the incoming Executive Board be, and is hereby authorized to meet, confer and agree with the National Association of Theatrical Managers and other employers, as to the conditions and wages to govern members of this Federation for the ensuing year, with full power and authority to modify or change existing rules or laws as may, in the discretion of said Board, be considered for the best interests of this Federation and its members.

Adopted.

RESOLUTION NO. 101

That the incoming International Executive Board be, and is hereby given full power and authority to promulgate, revise, change and/or readjust all prices for traveling musicians and all other prices in such manner and to such extent as in the opinion of the Board may be for the best interests of the Federation and the members thereof.

Adopted.

Delegate Love addresses the Convention on a matter of interest to all members of the Federation.

Delegate McLain of Local 76 thanks the Convention for accepting the invitation of Seattle and states that they will do their utmost to make the Forty-sixth Convention a success.

INSTALLATION OF OFFICERS

The following officers-elect were installed by Delegate Gillette.

- President—James C. Petrillo.
- Vice-President—C. L. Bagley.
- Secretary—Fred W. Birnbach.
- Financial Secretary-Treasurer—Harry E. Brenton.
- Executive Board—
 - A. C. Hayden
 - C. A. Weaver
 - J. W. Parks
 - Oscar F. Hild
 - Walter M. Murdoch

President Weber addresses closing remarks to the Convention.

The Convention adjourned sine die at 4:45 P. M.

MINUTES OF THE INTERNATIONAL EXECUTIVE BOARD DURING AND AFTER THE CONVENTION

Indianapolis, Ind.,
June 14, 1940.

Vice-President Bagley calls the meeting to order at 8:00 P. M.

Delegates Hammerschlag, Flack, Printy, McClure, Jellison, Elster, Patterson and Payne representing the Indiana State Conference appear before the Board in regard to the Indiana State Gross Income Tax. They request assistance to enable the locals of the State to carry an appeal through the courts. They ask for the assistance of Attorney Ansell.

The Board holds that this matter is outside the province of the Federation and the request is therefore denied.

Delegate Sheedy of Local 499, Middletown, Conn., requests a re-opening of Case No. 573 of the 1939-40 docket. Claim of the Mayfair Club of Shenandoah, Pa., against member Walter T. Grabek of Local 499, Middletown, Conn.

On motion, the case is re-opened. The Board reaffirms its former decision.

Delegate Erickson of Local 115 appears before the Board in regard to the "Ye Olde Mill Tavern" which is on the forbidden territory list. He explains the situation to the Board. Local 533 does not appear.

The matter is laid over until the charge against the orchestra is completed and submitted to the Board.

Delegate Fordyce of Local 31, Hamilton, Ohio, appears before the Board in regard to Case No. 958, 1939-40 docket.

As no action is indicated, the matter is considered closed.

Delegates Brown and Hughes of Local 599 appear before the Board in regard to the Darke County Fair. They request that the Federation check the Fair again this year.

The request is referred to the President's office.

They request financial assistance in the matter of investigation of the Fair through political activity.

The Board holds that the Board has no authority to appropriate money for such purpose.

Delegates Vargas of Local 424, and Rose of Local 367, appear before the Board in regard to the request of Local 424 for part of the jurisdiction of Local 367. He presents a petition signed by Local 367 members requesting that the request of Local 424 be granted.

He complains of the difference in wage scales between the two locals.

Secretary Rose of Local 367 states that they do not desire to relinquish any of their territory. He states that they desire to equalize the scale.

On motion, the request is denied.

Delegates Swales, Hart and Karr of Local 190, Winnipeg, Man., Canada, appear before the Board and request a re-opening of the case in which a claim of Harold Green for reimbursement of \$2,850.00 was denied.

On motion, the case is re-opened. The Board reaffirms its former decision.

Brothers Henderson and Cluesmann report on the conference between Locals 120, 140 and 696. No agreement was reached.

Upon motion, the Board orders Local 120 to modify the park pavilion price to \$7.00 per man, with the customary extra fee for the leader.

The meeting adjourned at 10:00 P. M.

Indianapolis, Ind.,
June 15, 1940.

President Petrillo calls the meeting to order at 8:00 P. M.

Delegates Lott, Luyben and Mets appear before the Board and give additional evidence on the matter pertaining to certain booking agents.

Delegate Berry of Local 444, Jacksonville, Fla., appears before the Board in regard to the Roosevelt Hotel in the Local's jurisdiction. He requests that the Patio Grill of the Roosevelt Hotel be placed on the Forbidden Territory List.

On motion, the Patio Grill of the Roosevelt Hotel is placed on the Forbidden List.

Delegate Blumberg of Local 136 appears in regard to a request of Local 136, Charleston, W. Va., for a re-opening of Case No. 361, 1939-40 docket, which concerned the request of that local for an extension of jurisdiction.

On motion the case is re-opened and the request for an extension of jurisdiction to include Beckley is granted.

Delegates Fox, Kelley and Young of Local 94, Tulsa, Okla., appear before the Board in regard to the Maona Dance Hall. They request terms for the payment of Mr. Goltry's claims of \$4,500.00.

The Board grants terms: Goltry to pay the band each night and \$25.00 each night on the old claims.

Delegate McMasters of Local 427, St. Petersburg, Fla., appears before the Board in regard to Social Security matters in Florida.

On motion, the case cited is laid over until the next meeting of the Board.

Delegates Clancy and Ferentz appear before the Board and request that a portion of the fine imposed upon Del Courtney (the case being instituted by Local 5), be held in abeyance.

On motion, Courtney is directed to complete payments up to \$200.00, the balance then to be held in abeyance pending his future deportment as a member.

Delegates McRae of Local 601, and Kamper of Local 389, appear and request extension of jurisdictions.

The matter is referred to the Secretary's office for proper disposition.

Delegates Riccardi and Tomel appear before the Board and renew their request for additional funds to assist Local 77 in its theatrical controversy.

On motion, the Board grants \$2,500.00 to the local from the Theatrical Defense Fund.

The Stokowski Youth Orchestra is discussed.

The Board directs that Stokowski be advised that for any tour made by the Youth Orchestra in the United States and Canada the full Federation prices and conditions must prevail.

Delegates Ringius and Nowicki appear before the Board in regard to prices for third class fairs. They request a modification of the price.

The Board holds that it cannot differentiate in this matter and therefore denies the request.

They request consideration for the license application of Violet Lyons Murphy.

The matter is referred to the License Department in the President's office.

Delegate Ringius requests a re-opening of Case No. 523. Claim of Benny Hanzel vs. Menke and Tomek.

The matter is referred to President Petrillo for his decision on the request for a re-opening.

Delegates McDonnel and Tibbs of Local 104, and Greenbaum of Local 368, appear before the Board and request that the Old Mill Tavern be placed on the Forbidden Territory List.

On motion, the request is granted.

President Petrillo announces that he has appointed Thomas F. Gamble, First Assistant; G. Bert Henderson, Second Assistant, and Edward Canavan, Third Assistant.

President Petrillo retires.

Delegate Rackett of Local 10 appears before the Board on the request of Local 181 and for determination of jurisdictions of Locals 10, Chicago, Ill., and 181, Aurora, Ill.

The correspondence is read.

Delegate Rackett explains the position of Local 10. Delegate Holck does not appear.

Local 10 requests that the 1921 agreement be modified and that DuPage County, with the exception of that portion in the jurisdiction of other locals be granted to Local 10.

On motion, the request of Local 10 is referred to the Secretary's office to take the usual course.

President Petrillo returns to the Chair at 11:20 P. M.

Delegate Hocott of Local 266, Little Rock, Ark., appears before the Board. He explains the situation existing in that city and makes suggestion for their correction.

The delegate is advised that the matter is local in character and must be disposed of by the Local before being appealable to the International Executive Board.

Delegate A. H. Davis of Local 335, Hartford, Conn., appears before the Board and requests advice on how to correct a situation existing in the local's jurisdiction.

The Board advises the delegate that this is a local matter, and not subject to adjudication by the Federation at the present time.

At 12:00 Midnight the meeting adjourned until Sunday at 2:00 P. M.

Indianapolis, Ind.,
June 16, 1940.

President Petrillo calls the meeting to order at 2:00 P. M. All members present.

Brothers Hammerschlag and Carey appear before the Board in regard to the expenses for the Convention Hall. They have been saddled with unexpected expenses.

Upon motion, the Board authorizes the Treasurer to pay 50% of the expenses of the meeting hall.

The Board designates a sum of \$50.00 for the Sergeant-at-Arms for his services during the convention.

Upon motion, the annual retainer fee of \$7,000.00 for Attorney Friedman is ordered paid.

The Board unanimously adopted the following resolution:

Whereas, In accordance with certain resolutions duly adopted by the AMERICAN FEDERATION OF MUSICIANS, on June 18, 1937, at the Forty-second Annual Convention, and in accordance with certain resolutions duly adopted pursuant thereto by the International Executive Board of said FEDERATION at a meeting duly called and held on August 3, 1937, a Declaration of Trust was entered into, under date of September 10, 1937, by and between the AMERICAN FEDERATION OF MUSICIANS and THE NATIONAL SHAWMUT BANK OF BOSTON establishing an irrevocable trust in favor of Mr. and Mrs. Joseph N. Weber to pay over to Mr. Joseph N. Weber during his lifetime, and upon his death leaving Mrs. Joseph N. Weber surviving him, to pay over to Mrs. Joseph N. Weber during her lifetime, the net income of Two Hundred and Fifty Thousand Dollars (\$250,000.00) face value of Government bonds, deposited with the said The National Shawmut Bank of Boston as Trustee, said trust to terminate upon the death of the survivor of said beneficiaries and the entire trust fund then in existence to be returned to the FEDERATION, its successors or assigns, free and clear of all trusts; and

Whereas, Paragraph Fourth of said Declaration of Trust reads as follows:

"The Trustee shall hold the securities which have been turned over to it in specie, except that the proceeds of any of said securities which mature or are called for payment, shall be invested in direct obligations of the United States Government only. The Trustee need not make any provision for the amortization of any part of the principal of any securities held by it hereunder, but shall treat all interest received by it as income."

and
Whereas, After due consideration thereof, it is the opinion of the International Executive Board of the American Federation of Musicians, upon the recommendation of the Financial Secretary-Treasurer of the Federation, that said paragraph Fourth of said Declaration of Trust be amended in the manner herein-after provided; Now, Therefore, Be It Resolved:

I. That said Declaration of Trust be and the same hereby is amended by striking out therefrom paragraph Fourth and substituting in place of said paragraph Fourth as originally written, the following:

"FOURTH
"The Trustee shall, unless otherwise directed as hereinafter provided, hold the securities which have been turned over to it in specie, except that the proceeds of any of said securities which mature or are called for payment shall be invested only in direct obligations of the United States Government. Upon the express direction in writing from time to time given to the Trustee by the Financial Secretary-Treasurer of the Federation, the Trustee shall sell the whole or any part of the securities of the Trust Estate as directed, in which event, and upon the consummation of a sale in accordance with each such direction, the proceeds of any such sale shall thereafter be held and treated as though the securities so sold had been called in due course for payment at the prices at which they are sold, and such proceeds shall thereafter be invested only in direct obligations of the United States Government as above provided. The profit, if any, derived from the sale of any securities hereunder or the profit, if any, resulting from the payment, either at maturity or by call, of the obligations evidenced by such securities shall not constitute income hereunder, nor shall a loss resulting from any such sale or payment constitute a charge against income hereunder, so far as the interests of the beneficiaries and the Trustee hereunder are concerned. The Trustee shall not make any provision for the amortization of any part of the principal of any securities held by it hereunder, but shall treat all interest received by it as income."

II. That, except as by this resolution modified, said Declaration of Trust shall stand in full force and effect as originally written.

III. That the herein resolution shall not become effective and shall not be acted upon unless and until the consent in writing thereto shall first have been obtained from both Mr. and Mrs. Joseph N. Weber, or the survivor thereof.

IV. That the Secretary and the Financial Secretary-Treasurer of the FEDERA-

TION be and they hereby are authorized and directed to carry out the terms of the herein resolution and to enter into and execute, in the name of the American Federation of Musicians, such other and supplementary papers, agreements and amendments as may be necessary to carry out the purpose and intention hereof.

The Board directs that the \$5,000.00 donated to the Red Cross shall be distributed as follows:

\$1,000.00 to the Canadian Red Cross.
\$4,000.00 to the American Red Cross.

The Board considers matters pertaining to recordings.

The price of overtime is discussed. The Board adopts the following overtime rate:

Overtime to be used solely for the completion of a record not completed during a basic recording session of three (3) hours.
For each ten (10) minutes or fraction thereof\$3.00

The Board considers the music machine film recording proposition.

The matter is laid over for further consideration.

Executive Officer Hayden retires.

The Board designates a sum of \$500.00 for Member Hayden for his services as Legislative Agent during the past fiscal year.

Executive Officer Hayden returns.

The matter of a WPA representative in Washington, D. C., is discussed at length. The matter is laid over for further consideration, to be discussed at the appropriate time.

The Board considers Resolutions referred to Board by the Convention.

RESOLUTION NO. 53

Resolved, That the President at the close of this 1940 Convention appoint a committee to make a detailed survey of all media pertaining to the mechanization, transmission and reproduction of sound; communications, both visual and aural, for the purpose of assisting the President and the incoming Executive Board in devising ways and means to increase revenue and employment of the members of the American Federation of Musicians. Expenses, etc., of such committee to be left to the discretion of the President.

The Board considers the Resolution in all its involvements.

Frequency modulation broadcasting is discussed.

On motion, General Ansell is instructed to appear before the Federal Communications Commission in regard to frequency modulation channels.

The balance of the resolution is laid on the table.

RESOLUTION NO. 49

Add to Article XIII, the following:
"Every member of a traveling orchestra shall receive as a minimum rate of pay not less than thirty-five dollars per week of six days or less, exclusive of the 10% surcharge which also applies to the engagements. This does not apply to neutral territory."

The Board holds the Resolution to be impractical and votes non-concurrence.

The Board considers a communication from the American National Theatre, Robert E. Sherwood.

The matter is referred to the President's office for disposition.

The Franklin D. Roosevelt Library, Inc., communication of June 10th is read and discussed.

On motion, the Board donates the sum of \$50.00.

The Board, upon motion, directs Joseph N. Weber to use the same method of travel that he was instructed to use by the Executive Board during his tenure as President.

RESOLUTION NO. 6

Whereas, Musicians are buying music controlled by the A. S. C. A. P.; and

Whereas, Orchestras are not rightfully supposed to furnish music to an establishment which is not licensed by the A. S. C. A. P.; and

Whereas, The A. S. C. A. P. continues to license and tax establishments to use its music; and

Whereas, This practice has caused many establishments to discontinue employment of live music; and

Whereas, The coin operated machines are being operated in these establishments without protest from the A. S. C. A. P.; and

Whereas, The A. S. C. A. P. have set forth a standard Schedule of Rates to be taxed each establishment depending on the substantialness of use in each par-

ticular case, and that no variation from these rates can be made; and

Whereas, It has been reported that the A. S. C. A. P. has made settlements greatly varying from standard rates set forth by their Society;

Therefore, Be It Resolved, By Musicians' Local 156 in meeting here assembled this 2nd day of May, 1940, that it go on record requesting the American Federation of Musicians at its Annual Convention to adopt this resolution and take such steps as may be necessary to do away with the discrepancy and unjust taxation set forth by the A. S. C. A. P.

— AND —

RESOLUTION NO. 92

Whereas, The American Society of Composers, Authors and Publishers have unleashed a drive to increase their license fees in establishments using living music, and

Whereas, In many instances the increases in fees have caused the unemployment of members of the Federation and in some cases caused operators of establishments to discontinue the use of living music, and

Whereas, The ASCAP is discouraging the use of live talent in the form of actors and entertainers in cafes, hotels and night clubs by advancing their license fees if the establishment presents floor shows, etc., which further jeopardizes the interests and employment possibilities of the members of the Federation, and

Whereas, The ASCAP is most ruthless in their licensing system and is running wild to such an extent that the Federation can no longer ignore this menace; Therefore, Be It Resolved, That this Convention instruct the International Executive Board to immediately formulate plans to protect the members of the Federation from this corporation.

The following substitute was adopted in lieu of the two resolutions:

Whereas, ASCAP levies their tax on employers without due regard to a basic uniform rate, and

Whereas, They have made settlements of greatly varying degrees between establishments which are in the same category, and

Whereas, These unfair applications of rates have resulted in many controversies, which in turn have resulted in the total unemployment of musicians in many establishments;

Therefore, Be It Resolved, That the Incoming Executive Board confer with ASCAP for the purpose of trying to find ways and means of alleviating the conditions complained of.

The Board refers the matter to the President and Secretary to take up with ASCAP for the purpose of trying to secure some relief.

RESOLUTION NO. 36

Whereas, The joint agreement between the I. A. T. S. E. and the A. F. of M. as stipulated in Standing Resolution No. 25 was signed July, 1912, and does not in any way conform to conditions as they exist today; and

Whereas, The I. A. T. S. E. is now invoking this agreement in hotels, cafes, tourist lodges, auditoriums, dance halls and summer resorts; and

Whereas, Many employment opportunities are lost to musicians due to the insistence of the I. A. T. S. E. that their members be employed to turn on and off lights and other trivial jobs which in no way could be construed as full time employment for a member of the I. A. T. S. E.; and

Whereas, This agreement as signed in July, 1912, was never meant to extend to any jurisdiction outside of the footlights of a theatre; Be It Therefore

Resolved, That the words "or place of amusement" be deleted entirely from this agreement, and that the President of the Federation be instructed to call such meetings with the President of the I. A. T. S. E. as will bring about the modification of this agreement as outlined immediately.

— AND —

RESOLUTION NO. 48

Resolved, That the International Executive Board be instructed to amend Resolution No. 25 (page 182) of the National By-Laws by adding the following after the words "wages and conditions" on the third line of the third paragraph, on page 182 of said resolution, "and pertaining to the refusal by the employer to employ members both of the A. F. of M. and the I. A. T. S. E." The balance of the resolution to remain as is.

The Resolutions are referred to the President's office to take up with President Browne of the I. A. T. S. E.

RESOLUTION NO. 2

Whereas, Under Article X, Section 52, on page 88 of the Constitution, By-Laws and Standing Resolutions of the American Federation of Musicians reads as follows:

"Every member of the American Federation of Musicians is required to affix his signature to his Union Card, before he

is permitted to play any engagement, as a means of identification. Card shall not be valid unless signed by the member."

Therefore, Be It Resolved, So that the American Federation of Musicians and its officials can keep a more accurate identification on its members;

Be It Further Resolved, That the following shall be added to Article X, Section 52, on the second line after the word affix his Social Security Number, and, Article X, Section 52, will then read as follows:

"Every member of the American Federation of Musicians is required to affix his Social Security Number, and his Signature to his Union Card before he is permitted to play any engagement, as a means of identification. Card shall not be valid unless signed by the member."

The Board finds the matter to be unenforceable and impractical at this time and therefore does not concur.

The Board considers the Social Security question in all its involvements and perplexities at great length.

The session recessed at 6:00 P. M.

The session resumed at 8:00 P. M.

The Board considers the substitute for Resolution No. 78.

SUBSTITUTE FOR RESOLUTION NO. 78

It shall be the duty of the Vice-President to perform generally such duties as may be assigned to him by the President; to act in the absence or disability of the President, or when requested by the President, or the Executive Board shall direct him to act. He shall receive \$ per annum, and if he accepts an appointment as assistant to the President, he shall receive in addition thereto the sum of \$ per annum.

The Board holds that the subject matter is sufficiently covered by the present provision of the Federation Laws except when called upon to act in the absence or disability of the President. For such service he shall receive the same compensation as other members of the Board when called upon by the President.

RESOLUTION NO. 90

Whereas, The most important matter before this Convention is the protection of the employment of the members of the Federation, and

Whereas, Actual employment and potential employment possibilities are being destroyed and jeopardized by the coin operated music machines, and

Whereas, The Federation is confronted with the fact that the recordings made by our own members are the instruments of employment destruction;

Therefore, Be It Resolved, That the International Executive Board be hereby instructed by this Convention to order all members of the American Federation of Musicians in the United States and Canada to discontinue the making of all phonograph recordings and electrical transcriptions within ninety (90) days from the date of the adjournment of this Convention and that members of the Federation not be permitted to make these phonograph records or electrical transcriptions until an understanding is reached with the recording companies, record pressing companies, distributors and music box operators' associations regarding the use of these recordings and transcriptions, and

Be It Further Resolved, That the entire resources of the American Federation of Musicians be placed at the disposal of the International Executive Board to protect the interests of the members of the Federation insofar as this matter is concerned.

The Committee recommends reference of the subject matter to the International Executive Board. The Committee feels that the Officers and Board are doing everything that it can in this matter, but does not approve of a mandatory order to the Executive Board to stop recordings within ninety (90) days, and therefore feels that the reference of the subject matter only, without the mandatory provision, to the Board is the proper procedure.

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

RESOLUTION NO. 8

Whereas, It is the contention of the Federation and its locals that radio stations the country over should employ more musicians; and

Whereas, The Federation has, and is still using every effort toward the employment of more of its members in the radio field; and

Whereas, Many radio stations are refusing to employ our members because they claim they do not have enough time on their schedule for the use of local musicians; and

Whereas, It is a known fact that there are many network radio programs originating from key stations, and sold to dif-

ferent sponsors in the various towns and cities for less than the same number of local musicians would cost if the program was sold locally; and

Whereas, There is no doubt that this practice is the worst kind of unfair competition and should it continue, will help to a large degree to destroy what employment our members now enjoy (excepting a few key stations);

Therefore, Be It Resolved, That Federation members are forbidden to play network radio programs wherein said program is sold commercially to different sponsors in the various towns and cities covered by said network unless the same number of musicians, exclusive of staff musicians, are employed by and paid the local scale by the radio station in each jurisdiction in which said program is sold.

The Board refers the Resolution to the President's office.

RESOLUTION NO. 9

Whereas, The introduction of mechanical devices and systems such as Muzak, have caused the loss of employment to hundreds of members of the Federation; and

Whereas, The trouble lies directly with us, because the source of mechanical music is first made available by our members making recordings;

Therefore, Be It Resolved, That on and after July 1, 1940, no member of the American Federation of Musicians will be permitted to make any recordings for any concern, such as Muzak, that has set itself up to compete with live musicians;

Also, Be It Resolved, That on and after July 1, 1940, the American Federation of Musicians refuse to permit members of the Federation (Traveling Orchestras) to render services at any establishment that has or is using Muzak or any mechanical device, partially or in full, to the exclusion of live musicians.

— AND —

RESOLUTION NO. 19

Whereas, The scant amount of employment left for our members since the inroads made by recordings and the reproductions of same is constantly dwindling by the operations of companies such as Muzak; and

Whereas, They supply musical entertainment for hotels, restaurants, etc., by direct wire and recorded library service at a lesser cost than bands or orchestras composed of our members can possibly consider for their services;

Therefore, Be It Resolved, That no musical services shall be rendered by members of the American Federation of Musicians for companies such as Muzak, whose use of such services includes the re-sale directly or furnishing of library service to former employers or prospective ones.

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

The Social Security question is again considered.

RESOLUTION NO. 23

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

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

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

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

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

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

Whereas, The last Convention of the American Federation of Musicians in-

structed the International Executive Board to draw a suitable form of contract which would correct this abuse; and

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

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

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

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

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

The Board postpones adoption of a uniform contract; the President and Brother Weber to go to Washington to try to secure some relief for members from the present chaotic conditions in Social Security matters.

RESOLUTION NO. 69

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

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

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

The Resolution is referred to the President and Brother Weber to take up with the attorneys, authorities and all interested parties to work out a practical form and submit same to the Board for its approval.

RESOLUTION NO. 60

Whereas, The Social Security, Unemployment Compensation and Welfare Tax situation is now and has been for years entirely unsatisfactory to the great majority of our members, and

Whereas, This unpleasant and unhappy condition has been due to many causes and from the operation of different State laws, Therefore,

Be It Resolved, That hereafter no member of the American Federation of Musicians shall furnish music for any person, firm or corporation unless and until such person, firm or corporation agrees or has agreed to act as and carry the full burden and capacity of an employer in all respects to such taxes.

The Board holds the Resolution to be unenforceable, and therefore votes non-concurrence.

RESOLUTION NO. 47

Whereas, There is a definite need for more positive identification of members than by a card issued by the individual locals, and

Whereas, Many payments of Social Security that should be made are not made, due to the inability of the average member to produce his Social Security number when it is required.

Now, Therefore, Be It Resolved, That beginning with the issuance of the membership cards for the year 1941, it shall be mandatory that space be provided for the insertion of the member's Social Security number.

That a fine not exceeding Ten Dollars (\$10.00) shall be imposed for failure to comply with this ruling, and

Be It Further Resolved, That beginning January 1, 1941, Social Security numbers be made a part of required information regarding members on the books of every local and that Social Security numbers be placed on the applications of new members.

The Resolution is laid over until it is determined whether or not it is practical to require the Social Security number on each membership card.

At 10:00 P. M. the Board adjourns subject to the call of the Chair.

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

NEW OXFORD:
Shuts, H. W., Proprietor, Cross Keys Hotel.

NEW SALEM:
Maher, Margaret.

PHILADELPHIA:
Arcadia, The International Restaurant.
Berg, Phil.
Garcia, Lou, formerly held Booker's License 2620
Glass, Davey.
Hirst, Izzy.
Martin, John.
Philadelphia Federation of the Blind.
Rothe, Otto.
Street, Benny.
Swing Club, Messrs. Walter Finney and Thos. Moyle.
Tioga Cafe, Anthony and Sabatino Marrara, Mgrs. Willner, Mr. and Mrs. Max Zeldt, Mr., Hart's Beauty Culture School.

PITTSBURGH:
Bland's Night Club.
Matesic, Frank.

READING:
Nally, Bernard

RIDGEWAY:
Benigni, Silvio

SHARON:
Marino & Cohn, former Operators, Clover Club.

STRAFFORD:
McClain, R. K., Spread Eagle Inn.

UNIONTOWN:
Maher, Margaret.

UPPER DARBY:
Abmeyer, Gustave K.

WEST ELIZABETH:
Johnson, Edward.

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

WYOMISSING:
Lunine, Samuel M.

YATESVILLE:
Blanco, Joseph, Operator, Club Mayfair.

YORK:
Weinbrom, Joe.

RHODE ISLAND

NORWOOD:
D'Antuono, Joe.
D'Antuono, Mike.

PROVIDENCE:
Goldsmith, John, Promoter.
Kronson, Charles, Promoter.
Moore, Al.

WARWICK:
D'Antuono, Joe.
D'Antuono, Mike.

SOUTH CAROLINA

CHARLESTON:
Hamilton, E. A. and James.

GREENVILLE:
Allen, E. W.
Fields, Charles B.
Goodman, H. E., Manager, The Pines
Jackson, Rufus

ROCK HILLS:
Rox, Kid.
Wright, Willford.

SOUTH DAKOTA

BERESFORD:
Muhlenkott, Mike.

LEBANON:
Schneider, Joseph M.

TRIPP:
Maxwell, J. E.

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

TENNESSEE

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

CHATTANOOGA:
Doddy, Nathan.
Reeves, Harry A.

JACKSON:
Clark, Dave.

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

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

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

TEXAS

ABILENE:
Sphinx Club.

AMARILLO:
Cox, Milton.

AUSTIN:
Rowlett, Henry.

CLARKSVILLE:
Dickson, Robert G.

DALLAS:
Goldberg, Bernard.
Johnson, Clarence M.
Malone, A. J., Mgr., Trocadero Club.

FORT WORTH:
Bowers, J. W.
Carnahan, Robert
Coo Coo Club.
Merritt, Morris John.
Smith, J. F.

GALVESTON:
Page, Alex.
Purple Circle Social Club.

HOUSTON:
Beut, M. J., Operator of El Coronado.
El Coronado Club, Roger Beaman and M. J. Beut, Managers.
Grigsby, J. B.
Lamantia, A.
Merritt, Morris John
Orchestra Service of America.
Pasner, Hanek, Owner and Manager, Napoleon Grill.
Piver, Napoleon, Owner and Manager, Napoleon Grill.
Richards, O. K.
Robinowitz, Paul.
Seaman, R. J., Operator of El Coronado.

PORT ARTHUR:
Lighthouse, The, Jack Meyers, Manager.
Silver Slipper Night Club.
V. B. Serwick, Manager.

TEXARKANA:
Gant, Arthur.
WACO:
Williams, J. R.

UTAH

SALT LAKE CITY:
Allan, George A.

VERMONT

BURLINGTON:
Thomas, Ray

VIRGINIA

NORFOLK:
DeWitt Music Corporation, U. H. Blaxey, president; C. Coates, vice-president.

NORTON:
Pegram, Mrs. Erma.

ROANOKE:
Harris, Stanley.
Morris, Robert F., Manager, Radio Artists' Service.
Wilson, Sol, Mgr., Royal Casino.

SOUTH WASHINGTON:
Riviera Beach.

VIRGINIA BEACH:
Terrace Beach Club.
Terrace Night Club Corp.

WASHINGTON

WOODLAND:
Martin, Mrs. Edith.

WEST VIRGINIA

BLUEFIELD:
Florence, C. A.

CHARLESTON:
Brandon, William.
Hargreave, Paul
White, R. L., Capitol Book-Ing Agency.

FAIRMONT:
Carpenter, Samuel H.

PARKERSBURG:
Club Nightingale, Mrs. Ida McGlumphy, Manager; Ed-ward Miller, Proprietor.

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

WISCONSIN

ALMOND:
Bernatos, George, Two Lakes Pavilion.

APPLETON:
Konzelman, E.
Miller, Earl.

ARCADIA:
Schade, Cyril

SARASOTA:
Dunham, Paul L.

DAROTA:
Passarelli, Arthur.

NEAFFORD JUNCTION:
Killinski, Phil., Prop., Phil's Lake Nakomis Resort.

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

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

MALONE:
Kramer, Gale.

MERRILL:
Batterly "F." 120th Field Artillery.
Goetsch's Nite Club, Ben Goetsch, Owner.

MILWAUKEE:
Cubic, Iva.
Thomas, James.

MT. CALVARY:
Sijack, Steve.

MINNEAPOLIS:
Shavitch, Vladimir.
Khoury, Tony.

ROTHSCHILD:
Rhyner, Lawrence.

SHEBOYGAN:
Bahr, August W.

SLINGER:
Bue, Andy, alias Buege, Andy.

SPLIT ROCK:
Fabitz, Joe, Manager, Split Rock Ballroom.

STRAFFORD:
Kraus, L. A., Manager, Rosellville Dance Hall.

STURGEON SVAY:
DeFoe, F. G.

TIGERTON:
Miechlske, Ed., Manager, Tigerton Dells Resort.

TOMAM:
Cramm, E. L.

WAUSAU:
Vogl, Charles.

WAUTOMA:
Passarelli, Arthur

WEAUPUGA:
Waupaca County Fair Association.

WYOMING

CASPER:
Schmitt, A. E.

DISTRICT OF COLUMBIA

WASHINGTON:
Berenguer, A. C.
Burroughs, H. F., Jr.
Furedy, E. S., Manager, Trans Lux Hour Glass.
Hayden, Phil.
Hodges, Edwin A.
Hule, Lim, Mgr., Casino Royal, formerly known as La Parée.
Hurwitz, L., Manager, The Cocoonat Grove.
Lynch, Buford.
Melody Club.
Reich, Eddie.
Trans Lux Hour Glass.
E. S. Furedy, Manager.

CANADA

ALBERTA

CALGARY:
Dowsley, C. L.

ONTARIO

CORUNNA:
Pier, William Richardson, Proprietor.

HAMILTON:
Dumbella Amusement Co.

TORONTO:
Andrews, J. Brock.
Central Toronto Liberal Social Club.
Chin Up Producers, Ltd., Roly Young, Mgr.
Clarke, David.

Cockerill, W. H.
Eden, Leonard.
Henderson, W. J.
LaSalle, Fred, Fred La-Salle Attractions.
Urban, Mrs. Marie.

QUEBEC

MONTREAL:
Sourkes, Irving.

QUEBEC CITY:
Sourkes, Irving

VERDUN:
Senecal, Leo

MISCELLANEOUS

American Negro Ballet.
Azarki, Larry.
Bigley, Mel. O.
Blake, Milton (also known as Manuel Blanke and Tom Kent).
Blanke, Manuel (also known as Milton Blake and Tom Kent).
Blaufox, Paul, Manager, Pee Bee Gee Production Co., Inc.
Braun, Dr. Max, Wagnerian Opera Co.
Carr, June, and Her Parisienne Creations.
Currie, Mr. and Mrs. R. C., Promoters of Fashion Shows.
Curry, R. C.
DeShon, Mr.
Edmonda E. E., and His Enterprises.
Farrance, B. F.
Fitzkee, Darlel
Foley, W. R.
Freeman, Jack, Manager, Follies Gay Parée.
Gardiner, Ed., Owner, Uncle Ezra Smith's Barn Dance Follies.
Hanover, M. L., Promoter.
Helm, Harry, Promoter.
Heiney, Robt., Trebor Amusement Co.
Hendershott, G. E., Fair Promoter.
Hyman, S.
International Magicians, Producers of "Magic in the Air"
Kane, Lew, Theatrical Promoter.
Katz, George
Kauneonga Operating Corp., F. A. Scheffel, Secretary.
Kent, Tom (also known as Manuel Blanke and Milton Blake).
Kessler, Sam, Promoter.
Keyes, Ray
Lasky, Andre, Owner and Manager, Andre Lasky's French Revue.
Lawton, Miss Judith.
Lester, Ann.
London Intimate Opera Co.
McFryer, William, Promoter.
McKlinley, N. M.
Monmouth County Firemen's Association.
Monoff, Yvonne.
Mogher, Woody (Paul Woody)
Nash, L. J.
O'Hanrahan, William.
Plumley, L. D.
Richardson, Vaughn, Pine Ridge Follies.
Robinson, Paul
Rogers, Harry, Owner, "Frisco Follies."
Russe, E. L., Ross, Manager, "Shanghai Nights Revue."
Shavitch, Vladimir.
Snyder, Sam, Owner, International Water Follies.
Sponsler, Les.
Thomas, Gene.
Thompson, J. Nelson, Promoter.
Todd, Jack, Promoter, "Uncle Ezra Smith Barn Dance Frolle Co."
Welesh Finn and Jack Schenck, Theatrical Promoters.
Wheeler, J. Riley, Promoter.
White, Jack, Promoter of Style Shows.
Wiley, Walter C., Promoter of the "Jitterbug Jam-boree."
Wolfe, Dr. J. A.
Woody, Paul (Woody Moshier)
Yokel, Alex, Theatrical Promoter.
"Zorine and Her Nudists."

THEATRES AND PICTURE HOUSES

Arranged alphabetically as to States and Canada

IOWA

SIoux CITY:
Self Theatre Interests.

MARYLAND

BALTIMORE:
Jay Theatrical Enterprise.
Temple Amusement Co.

MICHIGAN

DETROIT:
Downtown Theatre.

NEW YORK

NEW YORK CITY:
Apollo Theatre (42nd St.).
Jay Theatres, Inc.

LONG ISLAND, N. Y.

HICKSVILLE:
Hicksville Theatre.

AKRON:
DeLuxe Theatre.

PENNSYLVANIA

HAZLETON:
Capitol Theatre, Bud Irwin, Manager.

PHILADELPHIA:
Apollo Theatre.
Bijou Theatre.
Lincoln Theatre.

Unfair List OF THE AMERICAN FEDERATION OF MUSICIANS

BANDS ON THE UNFAIR LIST

Akbar Band, Dunkirk, N. Y.
Argonaut Alumni Band, Toronto, Ont., Canada.
Barrington Band, Camden, N. J.
Brian Boru Pipe Band, Harrison, N. J.
Cameron Pipe and Drum Band, Montclair, N. J.
Cincinnati Gas and Electric Band, Cincinnati, Ohio.
Convention City Band, Kingston, N. Y.
Conway, Everett, Band, Seattle, Wash.
Crowell Publishing Co. Band, Springfield, Ohio.
Drake, Bob, Band, Kalamazoo, Mich.
East Syracuse Boys' Band, Syracuse, N. Y.
Firemen's and Policemen's Band, Niagara Falls, N. Y.
Fort Croal Band and Drum Corps, Rensselaer, N. Y.
Gay, Jimmie, Band, Avenel, N. J.
German-American Melody Boys' Band, Philadelphia, Pa.
German-American Musicians' Association Band, Buffalo, N. Y.
Judge, F., and His Band (Francis Judge), Middletown, N. Y.
Liberty Band, Emaus, Pa.
Lincoln-Logan Legion Band, Lincoln, Illinois.
Los Gatos Union High School Band and Orchestra, Chas. Hayward, Director, Los Gatos, Calif.
Mackert, Frank, and His Lorain City Band, Lorain, O.
Martin, Curley, and His Sokol Band, Cleveland, Ohio.
Varel, Joseph, and His Juvenile Band, Breese, Ill.

PARKS, BEACHES and GARDENS

Bob James' New Savoy Gardens, Pensacola, Fla.
Casino, Garden, Windsor, Ontario, Canada.
Edgewood Park, Manager Howard, Bloomington, Ill.
Forest Amusement Park, Memphis, Tenn.
Green River Gardens, J. W. Poling, Mgr., Henderson, Ky.
Japanese Gardens, Salina, Kan.
Jefferson Gardens, The, South Bend, Ind.
Kerwin's Beach, Jim Kerwin, Owner, Modesto, Calif.
Lakeside Park, Wichita Falls, Texas.
Maryland and Club Gardens, E. C. Stamm, Owner and Prop., Washington, D. C.
Midway Gardens, Tony Rollo, Manager, Mishawaka, Ind.
Palm Gardens, Five Corners, Totowa, N. J.
Rite O' Wa Gardens, Mr. and Mrs. R. L. Creah, Proprietors, Ottumwa, Iowa.
Rocky Springs Park, Joseph Figari, Owner, Lancaster, Pa.
Western Catholic Union Roof Garden and Ballroom, Quincy, Ill.
Winnipeg Beach, Winnipeg, Man., Canada.
Woodland Amusement Park, Mrs. Edith Martin, Manager, Woodland, Wash.

ORCHESTRAS

Ambassador Orchestra, Kingston, N. Y.
Andrews, Mickey, Orchestra, Henderson, Ky.
Banks, Toug, and His Evening Stars Orchestra, Plainfield, N. J.
Berkes, Bela, and His Royal Hungarian Gypsy Orchestra, New York, N. Y.
Borts, Al., Orchestra, Kohler, Wis.
Boston Symphony Orchestra, Boston, Mass.
Bowden, Len, and His Orchestra, St. Louis, Mo.
Bradley, Johnnie, Orchestra, Utica, N. Y.
Brown, Charlie, and His Orchestra, Evansville, Ind.
Cairns, Cy, and His Orchestra, Saskatoon, Sask., Canada.
Canadian Cowboys' Dance Orchestra, London, Ont., Canada.
Clark, Junnie Mountaineers Orchestra, Spokane, Wash.
Cole, Forest, and His Orchestra, Marshfield, Wis.
Cornelius, Paul, and His Dance Orchestra, Dayton, Ohio.
Corrado, Edward, and His Rhode Islanders Orchestra, Syracuse, N. Y.
Downeasters Orchestra, Portland, Maine.
Dunbar, Wayne, Orchestra, Poughkeepsie, N. Y.
Duran, Frank, Orchestra, Casenovia, Wis.
Ernestine's Orchestra, Hanover, Pa.
Flanders, Hugh, Orchestra, Concord, N. H.
Gindu's International Orchestra, Kulpsport, Pa.
Gilbert, Ten Brock, and His Orchestra, New Brunswick, N. J.

Givens, Jimmie, Orchestra, Red Bluff, Calif.
Goldberg, Alex., Orchestra, Clarksburg, W. Va.
Gouldner, Rene, Orchestra, Wichita, Kan.
Grafs, Karl, Orchestra, Fairfield, Conn.
Griffith, Chet, and His Orchestra, Spokane, Wash.
Hawkins, Lem, and His Hill Billies, Fargo, N. D.
Hoffman, Monk, Orchestra, Quincy, Illinois.
Holt's, Evelyn, Orchestra, Victoria, B. C., Canada.
Hopkins Old-Time Orchestra, Calgary, Alberta, Canada.
Howard, James H. (Jimmy), Orchestra, Port Arthur, Texas.
Imperial Orchestra, Earle M. Frelburger, Manager, Bartlesville, Okla.
Kepp, Karl, and his Orchestra, Edgerton, Wis.
Kneeland, Jack, Orchestra.
Kragin, Knool, and his Iowa Ramblers Orchestra, Oelwein, Iowa.
Lattanzi, Moze, and His Melody Kings Orchestra, Virginia, Minn.
Leone, Bud, and Orchestra, Akron, Ohio.
Loney, Frank O., Jr., and His Orchestra, San Diego, Calif.
Los Gatos Union High School Band and Orchestra, Chas. Hayward, Director, Los Gatos, Calif.
Ludwig, Zaza, Orchestra, Manchester, N. H.
Merle, Marilyn, and Her Orchestra, Berkeley, Calif.
Miloslavich, Charles, and Orchestra, Stockton, Calif.
Mott, John, and His Orchestra, New Brunswick, N. J.
Myers, Lowell, Orchestra, Fort Wayne, Ind.
N.C. Ambassadors Orchestra, Roanoke, Va.
O'Brien's, Del, Collegians, San Luis Obispo, Calif.
Oliver, Al., and His Halliwans, Edmonton, Alta., Canada.
Peddycord, John, Orchestra Leader, Winston - Salem, N. C.
Porcella, George, Orchestra, Gilroy, Calif.
Quackenbush (Randall), Ray and His Orchestra, Kingston, N. Y.
Randall (Quackenbush), Ray, and His Orchestra, Kingston, N. Y.
Ryerson's Orchestra, Stoughton, Wis.
Shank, Jimmy, Orchestra, Columbia, Pa.
Shultze, Walter, and his Orchestra, Highland Park, N. J.
Sterbens, Stan, Orchestra, Valparaiso, Ind.
Stevens, Larry, and His Old Kentucky Serenaders, Paducah, Ky.
Stromeyer, Gilbert, Orchestra, Preston, Iowa.
Terrace Club Orchestra, Peter Wanat, Leader, Elizabeth, N. J.
Thomas, Roosevelt, and His Orchestra, St. Louis, Mo.
Tony Corral's Castillians, Tucson, Ariz.
Uncle Lem and His Mountain Boys' Orchestra, Portland, Maine.
Verthein, Arthur, Orchestra, Ableman, Wis.
Williams' Orchestra, Mt. Pleasant, Iowa.
Woodards, Jimmy, Orchestra, Wilson, N. C.
Zembrusk Pollah Orchestra, Naugatuck, Conn.

INDIVIDUALS, CLUBS HOTELS, Etc.

This list is alphabetically arranged in States, Canada and Miscellaneous

ALABAMA

GADSDEN:
Gadsden High School Auditorium.

MOBILE:
Fort Whiting Armory.
Murphy High School Auditorium.

ARIZONA

TUCSON:
Tucson Drive-In Theatre.
University of Arizona Auditorium.

ARKANSAS

FORT SMITH:
Junior High School.
Senior High School.

LITTLE ROCK:
Fair Grounds.

TEXARKANA:
Marshall, Eugene
Municipal Auditorium.
Texas High School Auditorium.

CALIFORNIA

BERKELEY:
Anger, Maurice

CHOWCHILLA:
Colwell, Clayton "Sinky"
Fair Grounds.
Cottonwood Dance Hall.

LOS ANGELES:
Howard Orchestra Service, W. H. Howard, Manager.

LOS GATOS:
Hayward, Charles, Director, Los Gatos High School Band and Orchestra.

MODESTO:
Rendezvous Club, Ed Davis, Owner.

OAKLAND:
Lerch, Hermie.

SAN FRANCISCO:
Century Club of California, Mrs. R. N. Lynch, Business Secretary.

SAN JOSE:
Helvey, Kenneth.
Triena, Phillip.

VISALIA:
Sierra Park Dance Hall, William Hendricks, Owner and Manager.

COLORADO

DENVER:
Caino's Casino, Tom Caino, Proprietor.
Hi-Hat Night Club, Mike Seganti, Prop.-Mgr.

GREELEY:
Dance Promotions of J. Warrick Norcross, Helen R. Norcross and Norcross Enterprises.
Warrago Ballroom.

CONNECTICUT

BRIDGEPORT:
Klein, George.

FAIRFIELD:
Dameshak, John.

HARTFORD:
Doyle, Dan.
Lobster Restaurant, Inc.

MERIDEN:
Green Lantern Grill, Michael Krupa, Owner.

NEW LONDON:
Palmer Auditorium, Connecticut College for Women.

SOUTHINGTON:
Connecticut Inn, John Lantini, Prop.

SOUTH NORWALK:
Evans, Greek.

TORRINGTON:
Hollywood Restaurant.

FLORIDA

MIAMI:
Fenias, Otto.

ORLANDO:
Central Florida Exposition, Senior High School Auditorium.

GEORGIA

SAVANNAH:
Armstrong Junior College.
Lawton Memorial Hall.

ILLINOIS

AURORA:
Rex Cafe.

BLOMINGTON:
Abraham Lincoln School.
Bent School.
Bloomington High School Auditorium.
Edwards School.
Emerson School.
Franklin School.
Irving School.
Jefferson School.
Laymond School.
Sheridan School.
Washington School.

CHICAGO:
Amusement Service Co.
Associated Radio Artists' Bureau, Al. A. Travers, Proprietor.
Bernet, Sunny.
Frost, Sunny.
Progress Exposition, Duke Mills, Proprietor.
Opera Club.
Sherman, E. G.
Zenith Radio Corporation

DECATUR:
Chaps Roller Rink
Pancing Pavilion

FOR LAKE:
Mincola Hotel.

MERRIN:
Williamson County Fair.

KANKAKEE:
Devlyn, Frank, Booking Agent.

MATTOON:
Mattoon Golf & Country Club.
Pyle, Silas.
U. S. Grant Hotel.

MOBILE:
Rendezvous Nite Club

NORTH CHICAGO:
Dewey, James, Promoter of Expositions.

PATTON:
Green Lantern.

PRINCETON:
Bureau County Fair.

QUINCY:
Eagles Hall (including upper and lower ball-rooms).
Quincy College Auditorium.
Quincy High School Auditorium.
Three Pigs, M. Powers, Manager.
Ursa Dance Hall, William Korvis, Manager.
Vic's Tavern.
Western Catholic Union Roof Garden and Ball-room.

INDIANA

EVANSVILLE:
Adams, Frank.
Fox, Ben.
Green Lantern Ballroom.
Joia Beltman, Manager.

GARY:
Neal's Barnyard.
Young Women's Christian Association.

INDIANAPOLIS: Marott Hotel, Riviera Club, Spink Arms Hotel. MUNCIE: Craus Tavern, Muncie Central High School Office, Moore Athletic Club, A. A. Moore, Mgr. SOUTHERN GRILL: Southern Grill. SOUTH BEND: Green Lantern, The. TERRE HAUTE: Hooper Ensemble, Ulmer Trio. VALPARAISO: I. O. O. F. Ballroom.

IOWA

BOONE: Dorman, Laurence. CASCADE: Durkin's Hall. CEDAR RAPIDS: Jurgensen, F. H. DES MOINES: Reed, Harley, Mgr., Avon Lake, Ritz Night Club, Al. Rosenberg, Manager. TROMA: Tromar Ballroom, Val Air Ballroom, Young, Eugene R. DUBUQUE: Julien Dubuque Hotel. FORT DODGE: Yetmar, George. IOWA CITY: Burkley Ballroom. OELWEIN: Moonlite Pavilion. ROCHESTER: Casey, Eugene, Casey, Wm. E. WATERLOO: K. C. Hall (also known as Reichert Hall), Moose Hall.

KANSAS

NUTCHINSON: Brown Wheel Night Club, Fay Brown, Proprietor. JUNCTION CITY: Geary County Labor Union, Woodman Hall. SALINA: Cottage Inn Dance Pavilion, Dreamland Dance Pavilion, Eagles' Hall, Twin Gables Night Club. TOPEKA: Egyptian Dance Hall, Henry, M. A., Kellams Hall, McOwen, R. J., Stock Co., Washburn Field House, White Lakes Clubhouse and Breezy Terrace, Women's Club Auditorium.

KENTUCKY

JEFFERSONTOWN: Terrace Gardens Club, Robert Heaster, Manager. LOUISVILLE: Elks' Club, Inn Logan, Arch Wetters, Proprietor, Offutt, L. A., Jr., Trianon Nite Club, C. O. Allen, Proprietor. PADUCAN: Trickey, Pat (Booker), Dixie Orchestra Service.

LOUISIANA

MONROE: City High School Auditorium, Neville High School Auditorium, Ouchita Parish High School Auditorium, Ouchita Parish Junior College. NEW ORLEANS: Ches Pares, Coconut Grove, Happy Landing Club, Little Gypsy Tea Room.

MAINE

NORTH KENNEDUNKPORT: Log Cabin Ballroom, Roy Tibbets, Proprietor. OLD ORCHARD: Palace Ballroom, Charles Uson, Proprietor.

MARYLAND

BLADENBURG: Del Rio Restaurant, Herbert Sachs, Prop. FROSTBURG: Shields, Jim, Promoter.

MASSACHUSETTS

BOSTON: Fisher, Samuel. NEW BEDFORD: Cook School, New Bedford High School Auditorium. WALTHAM: Eaton, Frank, Booking Agent. WESTFIELD: Park Square Hotel, White Horse Inn.

MICHIGAN

ALPENA: Trianon Recreation Club, Inc. BATTLE CREEK: Battle Creek College Library Auditorium. BAY CITY: Nieldsieki, Harry. DETROIT: Collins, Charles T., Fischer's Alt Heidelberg, WJ Detroit News Auditorium. FLINT: Central High School Auditorium, High School Auditorium. GLADSTONE: Klondyke Tavern, Mrs. Wilfred LaFave, Operator. GRAND RAPIDS: St. Cecilia Auditorium. ISHPEMING: Rendezvous Ballroom, Gordon and Delma Rock, Props.

LANSING: Lansing Central High School Auditorium, Walter French Junior High School Auditorium, West Junior High School Auditorium, Wilson, L. E. LONG LAKE: Dykstra, Jack. MUSKOGEE: Curvcrest. NILES: Powell's Cafe. PINE CITY: Star Pavilion. SAGINAW: Fox, Eddie. WAMPLEERS LAKE: Niles Resort.

MINNESOTA

HIBBING: Hibbing Fair. MINNEAPOLIS: Borchardt, Charles. NEW ULM: Becker, Jess, Prop., Nightingale Night Club. ROCHESTER: Desnoyers & Son. WITOKA: Witoka Hall. MERIDEN: D. D. D. Sorority, DeMolay Fraternity, Phi Kappa Fraternity, Junior College of Meriden, Senior High School of Meriden. T. K. O. Fraternity, Trio Sorority.

MISSISSIPPI

MOBILE: Central High School Auditorium. KANAWHA CITY: Kansas City Club, McFadden, Lindy, Booking Agent. ST. JOSEPH: Clio Club Sorority, Danforth, Miss Barbara, Delta Kappa Phi Sorority, Delta Sigma Fraternity, Wm. Miller, President, Dianthian Sorority, Miss Margaret Rogers, Pres., Lambda Chapter of the Phi Alpha Omega Fraternity. SEALIA: Smith Cotton High School Auditorium. SPRINGFIELD: High School Auditorium.

MONTANA

BILLINGS: Billings High School Auditorium, Tavern Beer Hall, Ray Hamilton, Manager. HELIENA: Chateau, The. ROMAN: Shamrock.

NEBRASKA

EMERALD: Sunset Party House, H. E. Nourse and J. L. Stroud, Managers. FAIRBURY: Bonham. LINCOLN: Avalon Dance Hall, C. W. Hoke, Manager, Garden Dance Hall, Lyle Jewett, Manager. OMAHA: United Orchestras, Booking Agency.

NEW HAMPSHIRE

CONCORD: Phenix Hall. NEW JERSEY: ATLANTIC CITY: Imhof, Frank, Knickerbocker Hotel, Morton Hotel, Savoy Bar. BUDD LAKE: Club Fordham, Morris Reddy, Prop. NEWARK: Ambassador Hall, Blue Bird Dance Hall, Club Miami, Pat & Don's. NEW BRUNSWICK: Black's Grove, Morris Block, Proprietor. TRENTON: Stacy Trent Hotel. WOODBRIDGE: Bernard's Hofbrunn Club, Avalon, Joseph Totarella, Manager.

NEW MEXICO

ALBUQUERQUE: Blue Ribbon Nite Club.

NEW YORK

ALLEGANY: Park Hotel. BEACON: The Mt. Beacon, L. D. Lodge, Prop. The Casino, The Mt. Beacon, L. H. Lodge, Prop. Wonderbar, The. BUFFALO: German-American Musicians' Association, McVan's, Mrs. Lillian McVan, Proprietor, Miller, Robert, Nelson, Art. CARTHAGE: Gaffney, Anna. CATSKILL: the Hudson Valley Volunteer Firemen's Ass'n, 50th Annual Convention of. ELMIRA: Rock Springs Dance Pavilion. FALLSBURGH: Flagler Hotel. FISHKILL: Cavacini's Oriental Inn. GREENFIELD PARK: Grand Mountain Hotel and Camp, Abe and M. Steinhorn, Mgrs.

LIBERTY: Young's Gap Hotel. NEWSBURGH: Roxy Restaurant, Dominick Ferraro, Prop. NEW ROCHELLE: Alpha Bar and Grill. NEW YORK CITY: Albin, Jack, Blythe, Arthur, Booking Agent, Harris, Bud, Jermon, John J., Theatrical Promoter, New York Coliseum, Palais Royale Cabaret, Royal Tours of Mexico Agency, Quinn, James. OLCOTT: Riccio's Pavilion, Gabriel Riccio, Proprietor. OLEAN: Young Ladies' Sodality of the Church of the Transfiguration. ONEONTA: Goodyear Lake Pavilion, Earl Walsh, Proprietor, Oneonta Post No. 259, American Legion, G. A. Dockstader, Commander. OWEGO: Woodland Palace, Joe Ci-notti, Prop. Poughkeepsie: Poughkeepsie High School Auditorium. PURDUE: Clover Club. ROCHESTER: Medwin, Barney. ROSENDALE: Howle, Ernest, Clinton Ford Casino. RYE: Coveleigh Club. STEVENSVILLE: President Hotel. STONE RIDGE: DeGraff, Walter A. TROY: Circle Inn, Lathams Corner, in jurisdiction of Troy. WATERTOWN: Fraternal Order of Eagles, Watertown Aerie No. 732. WHITE PLAINS NORTH: Charlie's Rustic Lodge. WINDSOR BEACH: Windsor Dance Hall.

NORTH CAROLINA

CAROLINA BEACH: Carolina Club and Management. CHARLOTTE: Associated Orchestra Corporation, Al. A. Travers, Proprietor. DURHAM: Duke Gymnasium, Duke University. GREENSBORO: Sedgefield Manor. RALEIGH: Carolina Pines, Hugh Morson High School, Needham Broughton High School, New Armory, The, Rendezvous, Washington High School. WINSTON-SALEM: Piedmont Park Association Fair.

NORTH DAKOTA

GRAND FORKS: Point Pavilion.

OHIO

AKRON: Akron Saengerbund. ALLIANCE: Castle Night Club, Charles Naines, Manager, Curtis, Warren. CAMBRIDGE: Lash, Frankie (Frank Lashinsky). CANTON: Beck, L. O., Booking Agent. CINCINNATI: Cincinnati Club, Milnor, Manager, Cincinnati Country Club, Miller, Manager, Elks' Club No. 5, Hartwell Club, Kenwood Country Club, Thompson, Manager, Lawndale Country Club, Hutch Ross, Owner, Muketawah Country Club, Worburtor, Manager, Queen City Club, Clemens, Manager. SPAT and Slipper Club, Western Hills Country Club, Waxman, Manager. CLEVELAND: Hanna, Rudolph, Ohio Music Corporation, Order of Sons of Italy, Grand Lodge of Ohio, Sindelar, E. J. COLUMBUS: Gyro Grill, Veterans of Foreign Wars and all its Auxiliaries. DAYTON: Club Ark, John Hornis, Owner, Dayton Art Institute, Miami Hotel. GREENVILLE: Burke County Fair. LOGAN: Eagle Hall. MARIETTA: Eagles' Lodge. SANDUSKY: Anchor Club, Henry Lettson, Proprietor, Brick Tavern, Homer Roberts, Manager, Crystal Rock Nite Club, Alva Halt, Operator, Fountain Terrace Nite Club, Alva Halt, Manager. SPRINGFIELD: Lord Lansdown's Bar, Pat Finnegan, Manager.

OKLAHOMA

OKLAHOMA CITY: Buttrick, L. E., Walters, Jules, Jr., Manager and Promoter. TULSA: Rainbow Inn.

PENNSYLVANIA: ALTOONA: Wray, Eric. AMBRIDGE: Colonial Inn, Klemick, V. Claw (Victor), Director, Community Band. BERNVILLE: Snyder, C. L. BETHLEHEM: Reagan, Thomas. BOYERTOWN: Hartman, Robert R. BROWNVILLE: Hill, Clifford, President, Triangle Amusement Co. CHESTER: Falls, William, Proprietor, Golden Slipper Cafe, Adjacent Picnic Ground, Reading, Albert A. ERIE: LaConga Club, Jack Natty, Manager, Masonic Ballroom and Grill. FRACKVILLE: Casa Loma Hall, Rev. Father Gartaka, St. Ann's Church. FRENCHTOWN: East Bethlehem High School. GIRARDVILLE: Girardville Hose Co. GLEN LYON: Gronka's Hall. GREENVILLE: Moore Hall and Club. HANOVER: Schlenker's Ballroom. IRWIN: Crest Hotel, The, Jacktown Hotel, The. JENKINTOWN: Beaver College. KELAYRES: Condors, Joseph. KIPPAHONY: Liberty Hall, Midway Ballroom. LAKE WINOLA: Frear's Pavilion. LANCASTER: Wheatland Tavern, Palm- room, located in the Miller Hotel; Paul Helms, Sr., Operator. LEHINGTON: Reiss, A. Henry. LEWISTOWN: Smith, G. Foster, Proprietor, Log Cabin Inn. "ANTICONE: Knights of Columbus Dance Hall, St. Mary's Dance Hall, St. Joseph's Hall, John Renka, Manager. NEW OXFORD: Green Cove Inn, W. E. Stall-smith, Proprietor. PHILADELPHIA: Deauville Casino, Kappa Alpha Fraternity of the University of Penna. LaSalle College, Nixon Ballroom, Stone, Thomas, Temple Ballroom. PITTSBURGH: Gold Road Show Boat, Capt. J. W. Menkes, Owner, New Penn Inn, Louis, Alex and Jim Passarella, Proprietors. READING: Andy's Night Club, Andrew Ernesto, Proprietor. SHAMOKIN: Soback, John, St. Stephen's Ballroom, Shamokin Moose Lodge Grill. SHARON: Williams' Place, George. SHENANDOAN: Ritz Cafe. SIMPSON: Slovak Hall. SUIPURY: Sober, Melvin A. TANNING: Camp Taniment. WERNERSVILLE: South Mountain Manor Hotel, Mr. Berman, Manager. WILKES-BARRE: Flat Iron Hotel, Sam Salv, Proprietor. WILLIAMSPORT: Park Ballroom.

RHODE ISLAND

PROVIDENCE: Bangor Rubea. WOONSOCKET: Kornateln, Thomas.

SOUTH CAROLINA

GREENVILLE: Greenville Women's College Auditorium. SPARTANBURG: Spartanburg County Fair Association.

SOUTH DAKOTA

BLACK HILLS: Josef Meier's Fasselon Play. SIOUX FALLS: Plaza (Night Club), Yellow Lantern. TABOR: Beneda Hall.

TENNESSEE

BRENTWOOD: Palms Night Club. CHATTANOOGA: Lookout Mountain Hotel. ROCKY MOUNTAIN: Tower Hall Supper Club. NASHVILLE: Scottish Rite Temple.

TEXAS

AUSTIN: Austin Senior High School, Gregory Auditorium, Hogg Memorial Auditorium. BRECKENRIDGE: Breckenridge High School Auditorium. DALLAS: Bagdad Night Club. DENVER: North Texas State Teachers' Auditorium. TEXAS WOMEN'S COLLEGE: Women's College Auditorium.

FORT WORTH: Plantation Club. FREDERICKSBURG: Hilltop Night Club. HARLINGEN: Municipal Auditorium. HOUSTON: Merritt, Morris John. WANGER: Younger Recreation Building. ARKANSAS: Marshall, Eugene, Texarkana, Texas, High School Auditorium. TYLER: Municipal and High School Auditorium, WYTA FALLS: Malone, Eddie, Operator, Klub Trocadero.

UTAH

SALT LAKE CITY: Comar, Jack, alias Little Jack Horner.

VIRGINIA

ALEXANDRIA: Boulevard Farms, R. K. Richards, Manager, Nightingale Nite Club. TORONTO: V. P. I. Auditorium. DANVILLE: City Auditorium. HOPEWELL: Hopewell Cotillion Club. LYNCHBURG: Happy Landing Lake, Gas- well Beverly, Manager. MANTOHVILLE: Forrest Park Country Club. LEWPORT NEWS: Newport News High School Auditorium. RICHMOND: Capitol City Elks Social and Beneficial Club Ball- room, John Marshall Hotel, Julian's Ballroom, Murphy Hotel, Richmond Hotel, Wm. Byrd Hotel. ROANOKE: Lakeside Swimming Club & Amusement Park, Mill Mountain Ballroom, A. R. Rorer, Manager, Roanoke Country Club. VIRGINIA BEACH: Gardner Hotel, Links Club.

WASHINGTON

MEADY: Meady Hall. WEST STATES CIRCUS: Woodland: Martin, Mrs. Edith, Wood- land Amusement Park. WEST VIRGINIA: CHARLESTON: Embassy Inn, E. E. Saund- ers, Manager, Gypsy Village, Lee Hotel. HUNTINGTON: Epperson, Tiny, and Hew- ett, Tiny, Promoters, Marathon Dances. MOHANTOWN: Elks' Club.

WISCONSIN

APPLETON: Apple Creek Dance Hall, Sheldon Stammer, Mgr., SATWA: Batavia Firemen's Hall. BRILLION: Novak, Rudy, Manager, Hi- Wa-Ten Ballroom. CUSTER: Bronk, Karl, Gidoske, Arnold. KENOSHA: Emerald Tavern, Shaner-La Nite Club, Spitzman's Cafe. MANITOWOC: Chops Club. MARRFIELD: Bakerville Pavilion, Mr. Wenzel Seidler, Prop. MILWAUKEE: Caldwell, James, Mount Mary College. NORTH FREEDOM: Klengenmeier's Hall. OCONOMOWOC: Jones, Bill, Silver Lake Resort. POTOMI: Stoll's Garage, Turner's Bowery. REBEVILLE: Firemen's Park Pavilion. SHEBOYGAN: Kohler Recreation Hall. STEVENS POINT: Midway Dance Hall, St. Peter's Auditorium. STOUTON: Barber Club, Barber Broth- ers, Proprietors. SUPERIOR: Willett, John. VALDERS: Mailman, Joseph. WAUTOMA: Passarelli, Arthur. WHITEWATER: Whitewater State Teachers College, Hamilton Gym- nasium and the Women's Gymnasium. WISCONSIN VETERANS' HOME: Grand Army Home for Veterans.

WYOMING

CASPER: Whinnery, C. I., Booking Agent. CHEYENNE: Wyoming Consistory. DISTRICT OF COLUMBIA: WASHINGTON: Alvia, Ray C., Ambassador Hotel, Columbian Musicians' Guild, W. M. Lynch, Manager, Constitution Hall, D. A. R. Building, Dude Ranch, Hi-Hat Club, Kavakos Cafe, Wm. Kavakos, Manager, Kipnia, Benjamin, Booker.

CANADA: BRITISH COLUMBIA: VICTORIA: Shrine Temple. MANITOBA: WASSAGAMING: Pedlar, C. T., Dance Hall, Clear Lake. WINNIPEG: Winnipeg Beach. ONTARIO: LAKEFIELD: Yacht Club Dance Pavilion, Russel Brooks, Mgr. LONDON: Hotel London, Palm Grove. NIAGARA FALLS: Niagara Falls Badminton and Tennis Club, Saunders, Chas. E., Lessee of The Prince of Wales Dance Hall. PETERBOROUGH: Collegiate Auditorium, Peterborough Exhibition. TORONTO: Chez Mol Hotel, Mr. B. Broder, Proprietor, Elsen, Murray, Holden, Waldo, O'Hyrne, Margaret, Savarin Hotel.

QUEBEC: MONTREAL: Vacher, Al. SHERBROOKE: Eastern Township Agricul- ture Association. SASKATCHEWAN: SASKATOON: Cutlibert, H. G. MISCELLANEOUS: Bogacz, William, Bowley, Kay, Darragh, Don, Del Monte, J. P., Ellis, Robert W., Dance Pro- moter, Fiesta Company, George H. Bules, Manager, Ginsburg, Max, Theatrical Promoter, Godfrey Brothers, including Eldon A. Godfrey, Gonia, George F., Hot Chu Revue (known as Moonlight Revue), Prather & Maley, Owners, Hoxie Circus, Jack, Jazmania Co., 1934, Kinsey Players Co. (Kinsey Kmedy Co.), Kirby Memorial, The McKay, Gail B., Promoter, Miller's Rodeo, National Spedthagon Co., N. K. Antrim, Manager, Opera-on-Tour, Inc., Rudnick, Max, Burlesque Pro- moter, Santoro, William, Steamship Booker, Scottish Musical Players (travelling), Slebrand Brothers' 3-Ring Circus, Steamship Lines: American Export Line, Savannah Line, Walkathon, "Moon" Mullins, Proprietor, Watson's Hill-Billies.

THEATRES AND PICTURE HOUSES: Arranged alphabetically as to States and Canada.

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

ARKANSAS: BLYTHEVILLE: Itis Theatre, Roxy Theatre. HOT SPRINGS: Best Theatre, Paramount Theatre, Princess Theatre, Spa Theatre, State Theatre. PARIS: Wiggins Theatre.

CALIFORNIA: BRAWLEY: Brawley Theatre. CARMEL: Filmart Theatre. CRONA: Crona Theatre. INUSA: Strand Theatre. JILROY: Strand Theatre. BRIDLEY: Ruffe Theatre. LONG BEACH: Strand Theatre. LOS ANGELES: Ambassador Theatre, Follies Theatre, J. V. (Fete) Frank and Roy Dalton, Operators. OVELAND: Itallo Theatre. MANTECA: El Rey Theatre. MARYSVILLE: Liberty Theatre, State Theatre. MODESTO: Lyric Theatre, Princess Theatre, State Theatre, Strand Theatre. YUBA CITY: Smith's Theatre.

<p>COLORADO</p> <p>COLORADO SPRINGS: Liberty Theatre. Tompkins Theatre.</p> <p>CONNECTICUT</p> <p>BRIDGEPORT: Park Theatre.</p> <p>DARIEN: Darlen Theatre.</p> <p>EAST HARTFORD: Astor Theatre.</p> <p>HARTFORD: Crown Theatre. Liberty Theatre. Princess Theatre. Proven Pictures Theatre. Rivall Theatre. Webster Theatre.</p> <p>MIDDLETOWN: Capitol Theatre.</p> <p>MYSTIC: Strand Theatre.</p> <p>NEW HAVEN: White Way Theatre.</p> <p>NEW LONDON: Capitol Theatre.</p> <p>TAFTELVILLE: Hillcrest Theatre.</p> <p>WESTPORT: Fine Arts Theatre.</p> <p>WINSTED: Strand Theatre.</p> <p>DELAWARE</p> <p>MIDDLETOWN: Everett Theatre.</p> <p>FLORIDA</p> <p>HOLLYWOOD: Florida Theatre. Hollywood Theatre. Ritz Theatre.</p> <p>LAKELAND: Lake Theatre.</p> <p>PENSACOLA: Belmont Theatre.</p> <p>WEST PENSACOLA (Brownsville): Roxey Theatre.</p> <p>WINTER HAVEN: Ritz Theatre.</p> <p>WINTER PARK: Annie Russell Theatre.</p> <p>IDAHO</p> <p>BLACKFOOT: Mission Theatre. Nuart Theatre.</p> <p>IDAHO FALLS: Gayety Theatre. Rio Theatre.</p> <p>REXBURG: Elk Theatre. Romance Theatre.</p> <p>ST. ANTHONY: Rialto Theatre. Roxey Theatre.</p> <p>ILLINOIS</p> <p>FREEPORT: Winnishiek Players Theatre.</p> <p>LINCOLN: Grand Theatre. Lincoln Theatre.</p> <p>ROCK ISLAND: Riviera Theatre.</p> <p>STREATOR: Granada Theatre.</p> <p>INDIANA</p> <p>ELKHART: State Theatre.</p> <p>INDIANAPOLIS: Civic Theatre. Mutual Theatre.</p> <p>NEW ALSBANY: Grand Picture House. Kerrigan House.</p> <p>TERRE HAUTE: Rex Theatre.</p> <p>IOWA</p> <p>COUNCIL BLUFFS: Liberty Theatre. Strand Theatre.</p> <p>DES MOINES: Casino Theatre.</p> <p>DUBUQUE: Spensley-Orpheum Theatre.</p> <p>WASHINGTON: Graham Theatre.</p> <p>KANSAS</p> <p>INDEPENDENCE: Heldorf Theatre.</p> <p>KANSAS CITY: Art Theatre. Midway Theatre.</p> <p>LAWRENCE: Dickinson Theatre. Granada Theatre. Jayhawk Theatre. Pattie Theatre. Varsity Theatre.</p> <p>LEAVENWORTH: Abdallah Theatre.</p> <p>MPHERSON: Ritz Theatre.</p> <p>PARSONS: Ritz Theatre.</p> <p>WICHITA: Crawford Theatre. Jean Theatre.</p> <p>WINFIELD: Ritz Theatre.</p> <p>KENTUCKY</p> <p>ABINGDON: Grand Theatre.</p> <p>LOUISIANA</p> <p>LAKE CHARLES: Palace Theatre.</p> <p>NEW ORLEANS: Lafayette Theatre.</p> <p>WEST MONROE: Happy Hour Theatre.</p> <p>MARYLAND</p> <p>BALTIMORE: Lemond Theatre. Lemond Theatre. Community Theatre. Forrest Theatre. Grand Theatre. Lafayette Theatre. Rival Theatre. State Theatre. Temple Amusement Co. York Theatre.</p> <p>MASSACHUSETTS</p> <p>ATTLEBORO: Gates Theatre. Union Theatre.</p> <p>BOSTON: Casino Theatre. Park Theatre. Tremont Theatre.</p> <p>ROCKTON: Majestic Theatre. Modern Theatre.</p> <p>CHARLESTOWN: Thompson Square Theatre.</p> <p>FITCHBURG: Majestic Theatre. Strand Theatre.</p> <p>HAVERHILL: Lafayette Theatre.</p> <p>HOLYOKE: Holyoke Theatre. Inca Theatre.</p> <p>LOWELL: Capitol Theatre. Crown Theatre. Gates Theatre. Rialto Theatre. Tower Theatre.</p> <p>MEDFORD: Medford Theatre. Riverside Theatre.</p> <p>NEW BEDFORD: Baylis Square Theatre.</p> <p>ROXBURY: Liberty Theatre.</p> <p>SOMERVILLE: Capitol Theatre. Somerville Theatre.</p> <p>SOUTH BOSTON: Strand Theatre.</p> <p>STOUGHTON: State Theatre.</p> <p>MICHIGAN</p> <p>BAY CITY: Temple Theatre. Washington Theatre.</p> <p>DETROIT: Adam Theatre. Broadway Theatre.</p> <p>DOWAGIAC: Century Theatre.</p> <p>GRAND HAVEN: Crescent Theatre.</p> <p>GRAND RAPIDS: Burton Theatre. Fairmount Theatre. Family Theatre. Fulton Theatre. Park Theatre. Rialto Theatre. Roosevelt Theatre. Savoy Theatre. Southlawn Theatre. Stocking Theatre. Vogue Theatre.</p> <p>LANSING: Garden Theatre. Orpheum Theatre. Pizza Theatre.</p> <p>MIDLAND: Frolie Theatre.</p> <p>NILES: Riviera Theatre.</p> <p>SAGINAW: Michigan Theatre.</p> <p>SAULT STE. MARIE: Temple Theatre.</p> <p>MINNESOTA</p> <p>HIBBING: Astor Theatre.</p> <p>NEW ULM: Lyric Theatre. Time Theatre.</p> <p>MISSISSIPPI</p> <p>JACKSON: Alamo Theatre. Booker Theatre.</p> <p>LAUREL: Arabian Theatre. Jean Theatre. Strand Theatre.</p> <p>PASCAGOULA: Nelson Theatre.</p> <p>PASS CHRISTIAN: Avalon Theatre.</p> <p>ST. LOUIS: A. and G. Theatre.</p> <p>YAZOO: Yazoo Theatre.</p> <p>MISSOURI</p> <p>CHARLESTON: American Theatre.</p> <p>KANSAS CITY: Liberty Theatre.</p> <p>MAPLEWOOD: Powhattan Theatre.</p> <p>ST. JOSEPH: Crystal Theatre. Lewis Charwood Theatre. Royal Theatre.</p> <p>ST. LOUIS: Ambassador Theatre. Ashland Theatre. Baden Theatre. Bremen Theatre. Bridge Theatre. Circle Theatre. Janet Theatre. Lee Theatre. Loew's State Theatre. Lowell Theatre. O'Fallon Theatre. Pauline Theatre. Queens Theatre. Robin Theatre. Salisbury Theatre.</p> <p>SIKESTON: Malone Theatre. Rex Theatre.</p> <p>WEBB CITY: Civic Theatre.</p> <p>WEBSTER GROVES: Ozark Theatre.</p> <p>NEBRASKA</p> <p>GRAND ISLAND: Empress Theatre. Island Theatre.</p> <p>KEARNEY: Empress Theatre. Kearney Opera House.</p> <p>NEW HAMPSHIRE</p> <p>NASHUA: Colonial Theatre.</p> <p>NEW JERSEY</p> <p>ATLANTIC CITY: Royal Theatre.</p> <p>BOGOTA: Queen Ann Theatre.</p> <p>BOUND BROOK: Lyric Theatre.</p> <p>BUTLER: New Butler Theatre.</p> <p>CARTERET: Ritz Theatre.</p> <p>FLEMINGTON: Strand Theatre.</p> <p>FRENCHTOWN: Gem Theatre.</p> <p>HACKETTSTOWN: Strand Theatre.</p> <p>JERSEY CITY: Palace Theatre. Transfer Theatre.</p> <p>LAKEWOOD: Palace Theatre. Strand Theatre.</p> <p>LAMBERTVILLE: Strand Theatre.</p> <p>LITTLE FALLS: Oxford Theatre.</p> <p>LYNDHURST: Ritz Theatre.</p> <p>NETCONS: Palace Theatre.</p> <p>COURT Theatre.</p> <p>PATERSON: Capitol Theatre. Piazza Theatre. State Theatre.</p> <p>POMPTON LAKES: Pompton Lakes Theatre.</p> <p>TOMS RIVER: Triaco Theatre.</p> <p>WESTWOOD: Westwood Theatre.</p> <p>NEW YORK</p> <p>AMSTERDAM: Orpheum Theatre.</p> <p>AUBURN: Capitol Theatre.</p> <p>BEACON: Beacon Theatre. Roosevelt Theatre.</p> <p>BRONX: Bronx Opera House. President Theatre. Tremont Theatre. Windsor Theatre.</p> <p>BROOKLYN: Borough Hall Theatre. Brooklyn Little Theatre. Classic Theatre. Gaiety Theatre. Halsey Theatre. Liberty Theatre. Mapleton Theatre.</p> <p>Star Theatre.</p> <p>Verba's Brooklyn Theatre.</p> <p>BUFFALO: Eagle Theatre. Old Vienna Theatre.</p> <p>CATSKILL: Community Theatre.</p> <p>DOBBS FERRY: Embassy Theatre.</p> <p>DORCHESTER: Strand Theatre.</p> <p>FALCONER: State Theatre.</p> <p>GLENS FALLS: State Theatre.</p> <p>GOSHEN: Goshen Theatre.</p> <p>OHNSTOWN: Electric Theatre.</p> <p>NEWBURGH: Academy of Music.</p> <p>NEW YORK CITY: Arcade Theatre. Belmont Theatre. Beneson Theatre. Blenheim Theatre. Irving Place Theatre. Loonia Theatre. Olympia Theatre. People's Theatre (Bowery). Provincetown Playhouse. Schwartz, A. H., Century Circuit, Inc. Washington Theatre (45th St. and Amsterdam Ave.). West End Theatre.</p> <p>NIAGARA FALLS: Hippodrome Theatre.</p> <p>PAWLING: Starlight Theatre.</p> <p>PELHAM: Pelham Theatre.</p> <p>POUGHKEEPSIE: Liberty Theatre. Playhouse Theatre. Rialto Theatre.</p> <p>SAUGERTIES: Orpheum Theatre.</p> <p>TROY: Bijou Theatre.</p> <p>LONG ISLAND, N. Y.</p> <p>FREEPORT: Freeport Theatre.</p> <p>HUNTINGTON: Huntington Theatre.</p> <p>LOCUST VALLEY: Red Inn Theatre.</p> <p>MINEOLA: Minesola Theatre.</p> <p>SAG HARBOR: Sag Harbor Theatre.</p> <p>SEA CLIFF: Sea Cliff Theatre.</p> <p>SOUTHAMPTON: Southampton Theatre.</p> <p>NORTH CAROLINA</p> <p>DAVIDSON: Davidson Theatre.</p> <p>DURHAM: New Duke Auditorium. Old Duke Auditorium.</p> <p>GREENSBORO: Carolina Theatre. Imperial Theatre. National Theatre.</p> <p>HENDERSON: Moon Theatre.</p> <p>HIGH POINT: Center Theatre. Pinnacle Theatre.</p> <p>LENOIR: Avon Theatre.</p> <p>NEWTON: Catawba Theatre.</p> <p>WINSTON-SALEM: Colonial Theatre. Hollywood Theatre.</p> <p>NORTH DAKOTA</p> <p>FARGO: Princess Theatre.</p> <p>OHIO</p> <p>ALLIANCE: Ohio Theatre.</p> <p>AKRON: Deluxe Theatres.</p> <p>FREMONT: Fremont Opera House. Paramount Theatre.</p> <p>LIMA: Lyric Theatre. Majestic Theatre.</p> <p>MARIETTA: Hippodrome Theatre. Putnam Theatre.</p> <p>MARION: Ohio Theatre. State Theatre.</p> <p>MARTINS FERRY: Eizane Theatre. Fenya Theatre.</p> <p>SPRINGFIELD: Liberty Theatre.</p> <p>OKLAHOMA</p> <p>BLACKWELL: Bays Theatre. Midwest Theatre. Palace Theatre. Rivoli Theatre.</p> <p>CHICKASAW: Ritz Theatre.</p> <p>ENID: Aztec Theatre. Criterion Theatre. New Mecca Theatre.</p> <p>NORMAN: Sooner Theatre. University Theatre. Varsity Theatre.</p> <p>OKMULGEE: Orpheum Theatre. Yale Theatre.</p> <p>PICHER: Winter Garden Theatre.</p> <p>SHAWNEE: Odeon Theatre.</p> <p>OREGON</p> <p>MEDFORD: Holly Theatre. Hunt's Criterion Theatre.</p> <p>PORTLAND: Broadway Theatre. Gaiety Theatre. Moreland Theatre. Oriental Theatre. Playhouse Theatre. Studio Theatre. Star Theatre. Third Avenue Theatre. Venetian Theatre.</p> <p>PENNSYLVANIA</p> <p>BELLEFONTE: Plaza Theatre. State Theatre.</p> <p>ERIE: Colonial Theatre.</p> <p>FRACKVILLE: Garden Theatre. Victoria Theatre.</p> <p>HUNTINGTON: Clifton Theatre. Grand Theatre.</p> <p>GIRARDSVILLE: Gitar Theatre.</p> <p>PALMERTON: Colonial Theatre. Palma Theatre.</p> <p>PHILADELPHIA: Breeze Theatre. Erlanger Theatre.</p> <p>PITTSBURGH: Pittsburgh Playhouse.</p> <p>READING: Berman, Lew, United Chain Theatres, Inc.</p> <p>YORK: York Theatre.</p> <p>RHODE ISLAND</p> <p>EAST PROVIDENCE: Hollywood Theatre.</p> <p>PAWTUCKET: Strand Theatre.</p> <p>PROVIDENCE: Bomes Liberty Theatre. Capitol Theatre. Hope Theatre. Liberty Theatre. Uptown Theatre.</p> <p>SOUTH CAROLINA</p> <p>COLUMBIA: Town Theatre.</p> <p>SOUTH DAKOTA</p> <p>MITCHELL: Roxey Theatre.</p> <p>TENNESSEE</p> <p>FOUNTAIN CITY: Palace Theatre.</p> <p>MEMPHIS: Princess Theatre. Suzore Theatre, 869 Jackson Ave. Suzore Theatre, 279 North Main St.</p> <p>TEXAS</p> <p>BROWNVILLE: Capitol Theatre. Dittman Theatre. Dreamland Theatre. Queen Theatre.</p> <p>BROWNWOOD: Queen Theatre.</p> <p>EDINBURGH: Valley Theatre.</p> <p>FORT WORTH: Little Theatre.</p> <p>LA FERIA: Bijou Theatre.</p> <p>LA MARQUE: La Marr Theatre.</p> <p>LONGVIEW: Liberty Theatre.</p> <p>LUBBOCK: Lindsey Theatre. Lyric Theatre. Rex Theatre.</p> <p>LUFKIN: Texan Theatre.</p> <p>MEXIA: American Theatre.</p> <p>MISSION: Mission Theatre.</p> <p>PHARR: Texas Theatre.</p> <p>PLAINVIEW: Fair Theatre.</p> <p>PORT NECHES: Lyric Theatre.</p> <p>RAYMONDVILLE: Ramon Theatre.</p> <p>SAN ANGELO: City Auditorium. Ritz Theatre. Texas Theatre.</p> <p>SAN ANTONIO: Joy Theatre. Zarsgoza Theatre.</p> <p>SAN BENITO: Palace Theatre. Rivoli Theatre.</p> <p>TEMPLE: High School Auditorium.</p> <p>VIRGINIA</p> <p>ROANOKE: American Theatre. Park Theatre. Rialto Theatre. Ranpole Theatre.</p> <p>WINCHESTER: New Palace Theatre.</p> <p>WEST VIRGINIA</p> <p>CHARLESTON: Capitol Theatre. Keure Theatre.</p> <p>CLARKSBURG: Opera House. Robinson Grand Theatre.</p> <p>GRUNDY: Lynwood Theatre.</p> <p>HOLIDAYSCOVE: Lincoln Theatre. Strand Theatre.</p> <p>HUNTINGTON: Palace Theatre.</p> <p>NEW CUMBERLAND: Manos Theatre.</p> <p>WEIRTON: Manos Theatre. State Theatre.</p> <p>WELLSBURG: Palace Theatre. Strand Theatre.</p> <p>WISCONSIN</p> <p>ANTIGO: Home Theatre.</p> <p>IPPEWA FALLS: Loop Theatre. Rivoli Theatre.</p> <p>DISTRICT OF COLUMBIA</p> <p>WASHINGTON: Universal Chain Theatrical Enterprises.</p> <p>CANADA</p> <p>MANITOBA</p> <p>WINNIPEG: Beacon Theatre. Dominion Theatre. Garrick Theatre. Rialto Theatre.</p> <p>ONTARIO</p> <p>HAMILTON: Granada Theatre. Lyric Theatre.</p> <p>OTTAWA: Center Theatre. Little Theatre. Rialto Theatre.</p> <p>PETERBOROUGH: Regent Theatre.</p> <p>ST. CATHARINES: Granada Theatre.</p> <p>ST. THOMAS: Granada Theatre.</p> <p>TORONTO: Brook Theatre. Capital Theatre. Century Theatre. Community Theatre. Crown Theatre. Kenwood Theatre. Madison Theatre. Paradise Theatre. Pylon Theatre.</p> <p>QUEBEC</p> <p>MONTREAL: Capitol Theatre. Imperial Theatre. Palace Theatre. Princess Theatre. Stella Theatre.</p> <p>SHERBROOKE: Granada Theatre.</p> <p>SASKATCHEWAN</p> <p>REGINA: Grand Theatre.</p> <p>SASKATOON: Capitol Theatre. Daylight Theatre.</p> <p>FIFE AND DRUM CORPS</p> <p>Perth Amboy Post 45, American Legion Fife, Drum and Bugle Corps, Perth Amboy, N. J.</p>

AT LIBERTY

AT LIBERTY—All-round Pianist, plays Accordion, concert, show dance; will accept ocean liners and road shows. Harry Forman, Mansfield Hall Hotel, 226 West 56th St., New York, N. Y.

AT LIBERTY—Trombonist, 20 years' experience all lines; nice tone, fair range, read and jam. Union; sober, reliable; travel or locate. Bob Lavender, 5335 Bancroft, 1-W, St. Louis, Mo.

AT LIBERTY—Arranger, have done "name band" work and work for featured vocalists; original style; also use interesting new type voicing; have a good many on hand, sweet and swing, small or full band. Musician, 344 West 59th St., Brooklyn, N. Y.

AT LIBERTY—Music Teacher; violin and all string instruments with large experience; neat, reliable; wants position in some school or orchestra; all propositions considered; references and photo on request. Alfred Alcaro, 2497 Tiebout Ave., Bronx, New York, N. Y.

AT LIBERTY—Electric Steel Guitarist, age 32, experienced, sober, dependable, ambi-

FOR SALE OR EXCHANGE

FOR SALE—Fine library of orchestra music; concert, waltzes, marches, suites, comic and operatic selections, books, concert pieces; many old popular songs, etc.; worth several hundred dollars, price \$50 at Tulare. Winfield G. Well, 233 South D St., Tulare, Calif.

FOR SALE—String Bass, 3/4 size; swell back (violin shape); made in 1863 by Augustus Ammermuck; value \$200, cash price \$200. Anthony Florillo, 171 Ward St., New Haven, Conn.

FOR SALE—Slightly used lightweight Leedy Vibraphone; three octaves; white pearl frames, nobby gold stand and resonators; fiber cases included; new \$350, sacrifice \$195. Wilbur R. Nehls, South Main St., Hubbard, Ohio.

FOR SALE—Will sell separate, no dealers: one Viola, modeled after Stradivari; one Violin, Hoffman model; one old Stainer Violin; one old Hoffman Violin. Edward Collins, 265 Winfield Ter., Union, N. J.

WANTED

FOR SALE—Iorio Quint Piano-Accordion, original 1940 prize-winning \$1,500 model, 5 sets treble reeds, 11 switches, 30 different voices; further particulars and sale price upon request. Mark Zimmerman, 1516 Leslie St., Hillside, N. J.

WANTED—Swan Lake (Le Lac des Cygnes), Tchaikowsky; orchestra score for ballet, to buy or copy. Bert Clayton, 34th Bldg., 234 West 44th St., New York, N. Y. Phone Longacre 5-7656.

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

WHAT NEXT?

To find the location of radio stations broadcasting without proper authority, the Federal Communications Commission now uses an ingenious device, built into

an automobile. The driver, by noting the direction from which radio beams come to two different places, can plot the location of one of these "bootleg" stations to within about 100 yards.

Paraffin Companies, Inc., has announced the discovery of a substitute for Tung oil, used in the manufacture of paints, varnishes and lacquers. The company added the new material was said to be as good as or better than Tung oil and could be produced at lower cost.

The first "streamlined" railroad station, typical of others planned by United States railroads, was recently completed by the Chicago, Burlington & Quincy at LaCrosse, Wis. With plate-glass windows, upholstered furniture, pastel-painted walls and acoustic ceilings, the new station is as modern as the trains that pass through it.

—Forbes Magazine.

TREASURER'S REPORT

Fines Paid During December, 1940

Alexander, Joe	25.00
Agostino, Al	25.00
Amann, Jack	4.00
Amara, Roy	10.00
Allen, Hubert	1.00
Allen, Lee	10.00
Barros, Frank	10.00
Bodison, Lloyd	10.00
Barnet, Charles	25.00
Bell, Bob	10.00
Branker, Roy	10.99
Boone, Jack	10.00
Bruce, Earl	11.15
Bisson, Telesphore	10.00
Berger, Martin F.	25.00
Baddeley, Jack	20.00
Benson, Bill	5.00
Borgess, Major C.	25.00
Bandy, Robert G.	35.00
Burt, A. H.	10.00
Collins, Art	10.00
Collin, Victor	25.00
Crawford, George	2.00
Carter, Robert	25.00
Carter, Tommy	.12
Carroll, William F.	5.00
Coleman, Charles	20.00
Dryer, Leo	10.00
Dennis, Arthur	7.50
Darby, Ed	10.00
Dalosto, Charles	50.00
Dietrich, Bob	50.00
Earl, Warren	7.00
Falke, Walter C.	7.00
Fellows, Joseph	10.00
Fowler, Mike	5.00
Fleck, Edgar	25.00
Gerber, Charles	10.00
Gardner, Joseph	5.00
Griggs, Bobby	10.00
Gifford, Dave	2.00
Harrington, William	31.96
Henry, G. Leonard	5.00
Hildebrand, Lloyd	10.00
Hall, Dan	20.00
Jagnesak, Anthony	15.00
Jones, Paul	10.00
Kligore, Jimmie	15.00
Kemmeter, Clarence	50.00
Kewish, James R.	10.00
Kelsey, Walter Pat	5.55
Koort, Dorothy	5.10
Kalb, Ted	5.00
Lopez, 579	5.00
Lloyd, Clarence	31.96
Lombardo, Frank	5.00
Lubas, Joseph	10.00
Liedman, Charles	6.20
Masters, West B.	43.20
Miller, Chauncey	25.00
Mandel, Sanford	65.00
Notch, Jack	50.00
Morgan, Eddie	10.00
Myart, Loyal (Walker)	5.00
Maule, George	7.50
Migliorino, Matty	25.00
Mitchell, George	25.00
Morales, Noro	25.00
Mathews, Bernard	5.00
Magro, Joseph	25.00
Mensch, Nellie	5.00
Matthia, Walter	10.00
Monroe, Walter	10.00
McDowell, Edw.	50.00
McDowell, Fred	50.00
Norvo, Red	8.23
Ohl, James	9.00
Oehmler, J. C.	5.00
Peterson, Arthur	25.00
Priley, Joe	50.00
Palmer, Richard	5.00
Palmer, Clarence	5.00
Palmer, Ernest	5.00
Purcell, Tommy	5.00
Pollock, Herman	5.00
Prima, Louis	5.00
Roberts, L. C.	45.55
Rabjohns, E. J.	5.00
Reid, F. C.	5.00
Risser, D. R.	5.00
Schoenbrun, Leo	31.96
Starken, James	5.00
Slennes, Raymond	25.00
Scardamallin, Vincent	25.00
Storey, Mark	5.00
Spumberg, Ruth	3.00
Sawyer, H. M.	5.00
Sullivan, Edw.	50.00
Seeger, Clarence S.	25.00
Spencer, Maude	25.00
Belms, Lowell	5.00
Sten, Rudy	15.00
Thompson, Gansetter	5.00
Travis, Glen W.	15.00
Taylor, Eddie	2.00
Thompson, Charles	10.00
Thatcher, William	5.00
Tafosa, Fred	20.00
Uhlend, Henry	5.00
Vieira, Manuel	5.00
Vagabond, Charles	2.00
Williams, Walter	10.00
White, Baxter	10.67
Weiner, Bernard	10.00
Wood, Walter	1.30
Whyte, Leroy	8.50
Woodman, William, Jr.	2.00
Yorton, Jack	50.00
Young, Roy D.	25.00
Yshe, Russell	5.00

\$2,102.46

Claims Paid During December, 1940

Akdar Temple Bodles	10.00
Bleyer, Archie	30.03
Batkin, Alex.	34.50
Contreras, Manuel	12.67
Costa, Joe	12.00
Candullo, Joe	11.28
Codolban, Cornelius	40.00
Cannam, William S.	50.00
Cullinan, Ken	1.20
Dinty's Terrace Gardens	40.50
DuPre, Reese	150.00
Drees, William F.	37.00
Flashnick, Sam	20.00
Font, Raphael	159.00
Friml, Rudolf, Jr.	5.54
Gaylord, Charles	8.00
Gilly, Cecil	65.00
Hines, Earl	1.21
Healy, Bruce	4.00
Hutton, Ina Ray	25.00
Hendricks, Dick	10.00
Haven, Sammy	60.10
Hackett, Bobby	5.00
Johnson, Pete	8.23
Jeter, James	10.00
Jacobs, Howard	34.00
Lyons, M. M.	50.00
Miller, Robert	20.50
Mills, Jay	5.00
Milliner, Lucky	40.30
Most Holy Rosary Alumni Ass'n	75.00
Marshall, Reg.	25.94
McConkey Orchestra Corporation	60.00
McRae, Teddy	25.00
O'Mara, Leo	5.00
Olson, Ray	8.00
Page, Paul	50.00

VAUGHN MONROE'S ORCHESTRA



MANAGEMENT OF JACK MARSHARD
BOOKED BY WILLIAM MORRIS AGENCY

ORGANIZED only last April, Vaughn Monroe's Orchestra has already shown, with a brief but brilliant past, that it has a long and promising future. During its first six months the band gained a reputation for shattering attendance records. After a highly successful tour of college proms and ballrooms throughout New England, the band is now playing at the Statler Hotel in Boston. Millions of friends have already been won through their numerous coast to coast NBC broadcasts. Their Blue Bird records have been consistently successful sellers. Two of these, "There I Go" and "Salud Dinero Amor," ranking high among the nation's ten best.

Many of the members of this highly promising new orchestra are quite naturally Conn artists. The list begins with Vaughn Monroe himself who has preferred Conns for years and plays a Conn Symphony Model Trumpet. Incidentally, his trumpet work is outstanding. Several other Conn artists of the band are shown here.

HAVE YOU THIS ADVANTAGE?

This band is typical of so many who start out predominantly Conn equipped. It's going places! That same thing is true of the individual musician who plays a Conn. He may be only as capable as some other artist, but with the advantages he enjoys because of Conn's exclusive easy playing and better tonal features, his work has greater appeal.

Yes, there are definite advantages in being a Conn artist. Why don't you call on the nearest Conn dealer and find out what they are? Or if you prefer, write us mentioning instruments which interest you and we'll gladly send literature.

C. G. CONN, *Inc.*, 123 Conn Building, ELKHART, IND.



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

Ravazza, Carl	30.00
Rogers, Eddie	44.37
Stephens, John	1.91
Taylor, Earl P.	50.00
Wallace, F. J.	3.00
Weeks, Ranny	4.00
Waters, B. U.	25.00
Waller, Fats	75.00

\$1,469.69

Respectfully submitted,
H. E. BRENTON,

WOMEN COMPOSERS GET SMALL MENTION

(Continued from Page One)

Berlios and Gevaert. She memorized the Bach fugues and has re-written them with a voice on each staff. Mrs. Beach (Amy Marcy Cheney) made her debut as a pianist at the age of 18 playing a Moscheles concerto and a Chopin rondo. The following year she played a Chopin concerto with the Boston Symphony Orchestra and a Mendelssohn work with the Thomas Orchestra. At one of the symphony concerts she played her own concerto and in 1892 she brought out her Mass in E flat at the Handel and Haydn concerts. Her "Jubilant" cantata was written for the dedication of the women's building at the Chicago Exposition. A very ambitious work in her Gaelic Symphony, built on real Gaelic themes. "Ellende Wolken", text from Schiller's "Maria Stuart" a set of six duets entitled "Summer Dreams" and the songs "Spring", "Fairy Lullaby" and "Elle et Moi" are a few of her many compositions.

Margaret Ruthven Lang is another gifted American woman. The name of her father, Mr. B. J. Lang, is familiar to many. Miss Lang began composing at 12 years of age; among her early works are several songs and a movement of a piano quintette. Her "Dramatic Overture" was played by the Boston Symphony Orchestra in 1893. An overture "Witchis" was performed by the Thomas orchestra; another overture, "Totola", is still in manuscript. Miss Lang has published a number of successful part-songs, for men's, women's and mixed voices, among which are "Three Songs of the Night", "Meg Merrilies" and "My Lady Jacqueminot". Her piano works include the Rhapsody, Meditation, a poetic reverie; the charming "Spring Idyll" and an early suite, "Petit Roman".

Seldom do we hear the great name of "Schumann" without a memory of his wife, Clara Wieck Schumann. Madam Schumann began displaying her talents at about the age of five and developed quickly under the careful and individual methods of her father, Friedrich Wieck, a piano teacher of extensive reputation and excellent qualities. Four years later she was able to play Mozart and Hummel concertos from memory. After her first public appearance, winning the approval of Spohr and other competent judges, she proceeded to Paris where her father had the proud privilege of exhibiting her talents to Chopin. Her marriage to Robert Schumann was one of perfect union, a

man of creative genius mated with a woman gifted with ability. Her wish to interpret his works earnestly and faithfully won laurels for them both. Even as a widow Clara Schumann continued her work, editing Breitkopf and Hartel's edition of her husband's works and issuing a volume of his early letters. Her own published compositions form a long list.

The picture of a lovely lady, little Fanny Mendelssohn, sister of the immortal Felix, comes to our mind. Fanny possessed talent at composing, but at that time such talent in girls was rather frowned upon; so, rather than let some of her fine works lie unknown, her brother had them published as his own. In 1846, after many flattering offers from publishers, she ventured to issue some of her piano melodies and vocal works. Fanny married the painter, Wilhelm Hansel, and led a life of happy activity devoted to music. While she was conducting the little choir she always led on Sundays her delicate hands dropped from the keyboard of the piano and, in spite of medical aid, the end came after a short interval. Her greatest work is a piano trio which was not published until after her death. She wrote several choruses for Goethe's "Faust" and a number of part songs.

The actual list of women composers is as long as it is honorable, and frequent performances of their works should be given as a matter of course.



Left to right: Frank Levine, playing Conn Tenor sax; Vaughn Monroe and Ziggy Talent.



Left to right: Dino Digeano, playing Conn 22-B trumpet; Vaughn Monroe, Conn Symphony Model and Al King, Conn 22-B trumpet.