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## TREND IN ENTERTAINMENT IS TOWARD VAUDEVILLE

### Radio, Television, Night Clubs and Revues All Pattern Programs on Variety Basis

The ill-advised cry that "vaudeville is dead" is being disproved daily by the present trend in entertainment in all lines.

Recent changes in commercial radio programs are all in the direction of variety. Show Boat has followed Rudy Vallee's pattern, eliminating its slow pace, and presenting guest stars. Other radio programs are setting the same example—for instance Fred Allen, Bing Crosby, Al Jolson and Kate Smith. It is agreed by all experts that vaudeville acts and films (mostly news reels) are the most satisfactory features for television. Actual telecasts in London have demonstrated this fact clearly and the experts are all falling in line with the idea.

The so-called revues of the legitimate stage, including the last two editions of the Ziegfeld Follies and George White's Scandals are nothing more or less than glorified vaudeville; they could not hope to succeed without the big name acts that they feature. This also applies to the so-called units that are being played in increasing numbers in the motion picture houses.

Night clubs throughout the North American continent are presenting, under the guise of floor shows, vaudeville. The more pretentious ones such as the "French Casinos" in New York, Miami, Chicago and London, the Cotton Club, Paradise and Hollywood in New York City, Chez Paris and Palmer House in Chicago, and many others present shows that would put many of the former vaudeville shows to shame, not because they are not variety, but because they are presented in a much finer way.

It is said that ten night clubs in Chicago gross more than \$140,000.00 a week, and several of these clubs seat less than 300 people. In New York City the big four—French Casino, Cotton Club, Hollywood and Paradise—are said to gross an average of \$135,000.00 a week. Analyzing the situation one might ask if this is because they serve meals that are so far above those of other restaurants that they play to so many people? The answer is emphatically "no." The meals are good, but not extraordinary, and yet the people willingly pay from \$2.00 to \$4.50 a plate for them. And the reason is that they go there looking for the fine vaudeville shows that they miss in the motion picture theatres.

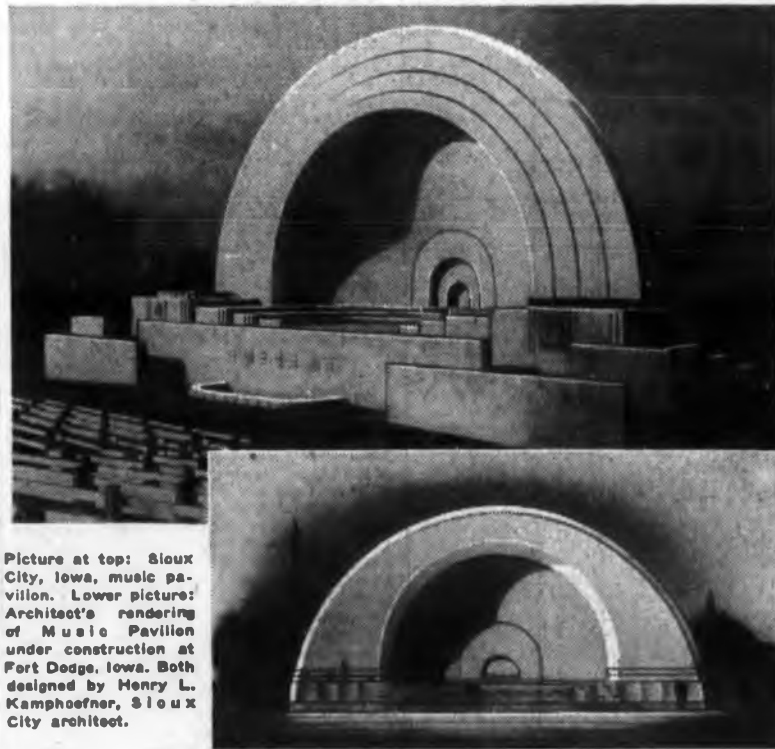
The French Casino averaged nearly \$50,000.00 a week on its last show, and yet one of the finest theatres that lies within a few blocks which almost always could depend on a gross of from \$25,000.00 to \$60,000.00 a week, played straight films in second and third weeks to grosses which often dropped below \$15,000.00.

To impartial observers the fact is plain that the public is not tired of vaudeville; they want it and they are going to get it. If the powers that be will not give it to them in theatres, they will get it at the night clubs and over the radio. Just because it is more trouble and more risk than playing straight pictures is no reason for the theatre owners to ignore it any longer. If they are real managers and promoters they will give the public what it demands and reinstate stage shows.

Could a more striking example be found than the Paramount Theatre in New York? Here is a theatre that had ruined flesh in the competition for big names. The cure was almost the death of the

house, for straight picture programs saw the grosses drop week by week until in December, 1935, they were running below \$10,000.00. The ingenious Bob Weltman then instituted his so-called two-for-one shows, which are nothing more than a feature picture program, with a name band and vaudeville acts added, without an increase in the admission prices. The first week the gross jumped to over \$60,000.00 and the house has been making money ever since, in fact, the trade papers state the "New York Paramount made a profit of more than a million dollars for the corporation last year."

In stage shows lies the future of the American theatre, and this fact will be recognized sooner or later. Even the



Picture at top: Sioux City, Iowa, music pavilion. Lower picture: Architect's rendering of Music Pavilion under construction at Fort Dodge, Iowa. Both designed by Henry L. Kamphoefner, Sioux City architect.

magnates that direct the destinies of the motion picture producing companies, especially those that own and operate theatres, should come to an early realization of this, for straight sound is even now rapidly drying up the talent sources. New talent must be discovered and inexperienced talent developed, and this has not been done successfully to any great degree by the picture producers. They must eventually turn to the living stage for their material and they can make money at the same time by giving the public what it wants.

The Barrymores, Jolsons, Fred Allens, Jack Bennys, Bing Crosbys, Burns and Allen, W. C. Fields, Bert Lehr, Bea Lillie, Lanny Ross, Leslie Howard, Jack Pearl, Ed. Wynn and hundreds of other big names and talents served their apprenticeship in vaudeville and burlesque; the talent of the future must do the same. There is no formula to take the place of experience.

### BAND SHELLS CONTRIBUTE TO COMMUNITY WELFARE

Modern Music Pavilions Afford Opportunity for Thousands to Hear Good Music.

BY KARL L. KING, FORT DODGE, IA.  
(Member of Board of Directors,  
Local 504)

The Sioux City, Iowa music pavilion, completed last year, exemplifies the old saying that nothing succeeds like success. I say that because out of the success of this unusual band shell has come one slightly larger but of the same design

now under construction in Fort Dodge. Plans for others in several Iowa towns are in the making.

Any band shell, of course, should be regarded as virtually a band instrument, important to effective rendition of band music. The acoustical perfection of the band shell at Sioux City, and the further fact that it is also an architectural triumph, make it outstanding.

The contribution made to community welfare by such permanent structures as these modern band shells, cannot be calculated. These music pavilions afford an opportunity for thousands of people to hear good music under favorable conditions; they encourage love of good music in our children and stand as a perpetual advertisement of the progress Iowa is making in cultural as well as material things.

The Sioux City band shell was designed in concrete by Henry L. Kamphoefner,

(Continued on Page Eight)

### PRESIDENT JOE N. WEBER REGAINS HIS HEALTH

Will Preside Over Mid-Winter Executive Board Meeting to Be Held February 22.

Members of the Federation will be greatly pleased to learn that President Joe N. Weber, after a period of convalescence in California from a serious illness, has regained his health and is assuming his active duties this month.

He suffered a complete breakdown early in August as a result of overwork especially during the period of depression. The climax came after five trips to Washington, D. C., in eight days, in the interests of the Musicians employed on WPA projects. At that time there was a general threat of cuts in wages and hours on these projects, and personal contacts with the highest authorities in Washington was the only way that he was able to safeguard the interests of our members. The tremendous amount of work caused by the largest Convention in 41 years, and the most strenuous years in the history of our organization, added to the strain of his already over-tired system.

During the breakdown, an infection developed which poisoned his entire system, resulting in other complications which in the case of any man not in fine general physical condition generally prove fatal.

After a period of hospitalization and local treatments there followed an operation which left him in a greatly weakened condition. This necessitated further medical attention, sunshine, and more especially rest, and the International Executive Board ordered him to follow the instructions of his physicians, who advised him to go to Atlantic City and then to California in order that he might receive the full maximum of these benefits.

The action of the Board accomplished all that could be desired, and President Weber is now returning to his duties with renewed vigor, and all the enthusiasm for the business of the Federation which is so well known to all the members who have contacted him personally.

The writer can only rejoice with the other members of the Federation in his recovery, and be thankful that our leader has been spared to us. It will be a great thing to hear the gavel fall at Louisville, and to hear Joe say "The Convention will now come to order."

### JUDGE AGAIN UPHOLDS SOCIAL SECURITY ACT

BOSTON.—Taxes levied on employers and employee under the old age assistance provision of the Social Security Act are constitutional, Federal District Judge George C. Sweeney ruled here.

His decision was rendered in the first national test case of title eight—the old age benefit section—of the act.

Judge Sweeney, a Roosevelt appointee, and former U. S. assistant attorney-general, previously had ruled constitutional title nine, which deals with unemployment insurance.

The court dismissed the petition of George Davis of Waltham, a stockholder to restrain the Edison Electric Illuminating Company of Boston from deducting from employees' wages and from making contributions of its own under the Social Security Act.





## DRASTIC CUT IN SERVICE BANDS IS CONTEMPLATED

**Reduction to One Band for Each Division Protested by Army and Navy Bandmasters' Ass'n.**

In the re-organization of Army and National Guard units now being carried forward there is a proposal to reduce the Bands to one unit of 28 men for each division of 12,000 men. This is a reduction of 90% from present day standards. It is estimated that if carried out more than ten thousand men will be dropped from the service, and several thousand now in the Regular Army would be added to the list of unemployed musicians.

A meeting of the Executive Board of the U. S. Army and Navy Bandmasters together with nearly fifty Bandmasters of the Army, Navy, and Militia was held in New York City on Sunday, January 31st in the 102nd Engineers Armory. Also in attendance were several high ranking Officers who condemned the proposal as short-sighted and against the best interests of the Service. Proposals to combat the cut were adopted and plans laid to bring the matter before the proper authorities in Washington were outlined. It was also decided that the fight to have the Bandmasters commissioned would be renewed. Congress once passed this Bill, but it was vetoed by the President of the United States in the interests of economy. With ever increasing appropriations for the Army, the Bandmasters can see no reason why it should not now be made a Law of the United States.

The meeting also went on record in favor of enlarging the scope and activities of the organization to include all service musicians, as a great share of the activities of the Association are on behalf of the men in the Bands. Dues would under this plan be graduated from a very nominal sum for the men to a somewhat larger amount for the Bandmasters.

All speakers were of the opinion that with proper efforts it would be possible to forestall the cut which would so badly cripple the service bands. They cited the success of the campaign which only last year succeeded in having the order to cut the militia bands to 28 men countermanded. The meeting gave the Executive Committee authority to decide and carry out the best methods of procedure.

## LAWRENCE TIBBETT FAVORS UNION ORGANIZATION

**Says Unionization of Performers and Artists Is Vitally Needed at This Time.**

Lawrence Tibbett, leading baritone of the Metropolitan Opera Company and famous singing star of the screen, radio and concert stage, writing in the current issue of The Screen Guild Magazine, says artists in all branches of the amusement world are beginning to wake up to the advantages of sticking together in organizations.

"Conditions are vastly different than before the War. To attempt to cope with the problems of today with the methods of 20 years ago is as disastrous as trying to get a green satin bustle into a new and extremely compact taxicab," writes Tibbett, who is president of the newly formed American Guild of Musical Artists, Inc.

Pointing out that organizations like the Actor's Equity Association, the Screen Actors Guild, the Dramatists Guild, and his own Guild of Musical Artists offer the simplest means to adjust disputes between artists and their employers, Tibbett says, "I am sure the progressive business organizations of the theatrical and musical world will see the formation of these associations of artists with pleasurable anticipation. I am sure they see the tremendous benefits that are to be derived from a condition that makes the solution of all points of difference between themselves and their artistic colleagues possible on a large and simplified scale."

"All of these organizations are of artists and professionals who love their art and their profession above all else, and their purpose is to create conditions under which their art may more fully develop and prosper for everyone connected with it."

## GRAND OPERA

Relief at last has been granted by the Federal Communications Commission in the matter of station identification during the broadcasts of the Metropolitan Operas. Under the old rule there had to be a break each half hour to identify the Stations. The Commission amended the rule so that it now reads:

" . . . These requirements are waived when such announcements would interrupt a single continuous uninterrupted speech, play, symphony concert or operatic production of longer duration than thirty minutes; and in such cases the announcement of the call letters and location shall be made as soon as possible."

"Rigoletto" was presented by the Rochester Civic Association on February 5th and 6th, in Rochester, N. Y. The production was sung in English with a cast including Rosemarie Brancato, Claudio Frigerio, Armand Tokatyan and Nino Ruisi. A number of local artists and a local chorus completed the cast. The Conductor was Guy Fraser Harrison, the orchestra was selected from the members of the Rochester Civic Orchestra.

The Wagner Operas have become the prime favorites of the patrons of the Metropolitan Opera House. Four and five of the great Music Dramas are being presented each week to ever increasing audiences. Announcement of "Tristan and Isolde," "The Flying Dutchman" and "Die Walkure" are signals for sell outs. Undoubtedly the supreme performance and artistry of Kirsten Flagstad, Lauritz Melchior and Artur Bodansky have much to do with the tremendous success of these performances; certainly no finer Wagnerian singers have been heard in New York for many years if ever, and Bodansky sees to it that the Orchestra gives them the superb support that they so greatly deserve.

The first seven weeks of the Opera have passed without the presentation of a single Puccini Opera, much to the regret of those who love his works. It is to be hoped that they will not be conspicuous by their absence during the balance of the season. While it may be true that there are few available artists for these Italian works there certainly must be some members of the Metropolitan cast that can give creditable performances. Other Italian Operas also seem to have been more or less crowded out by the ever increasing number of Wagnerian performances.

What has become of the proposed performances of "Elektra" and "Tannhauser" that were to be given in Cleveland under the auspices of the Cleveland Symphony Orchestra under Artur Rodzinsky? We trust that they will be given as scheduled, if for no other reason than to give Cleveland Artists the experience so seldom afforded in home cities.

Mr. de Abrevanel, the young Conductor of the Metropolitan is only thirty-four years old. In addition to handling a number of the French works, he also takes some of the burden of so many Wagnerian Operas from the shoulders of Mr. Bodansky.

"The White Bird," an American Opera by Ernest Carter had its first performance in the Hudson Theatre, New York City, on February 7th. The book is by Brian Hooker and the scene is set in the Adirondack Mountains. A Comic Opera by the same composer was produced in 1931 by the New York Opera Comique.

Following tradition Miss Vina Bovy sang all four parts in the Met's second presentation of "Tales of Hoffman." The critics stated that her interpretations of Stella, Olympia, Guilietta and Antonia were brilliant and distinguished. The four baritone parts, also as originally planned, were sung by Lawrence Tibbett, thereby completing the traditional presentation of this remarkable work by Offenbach.

The Stossel-Simon Opera has acquired a title and is to be called "Garrick." It will be presented by the Juilliard Opera School February 24 to 27th inclusive. The final presentation by the school will be the Vaughan Williams Opera "The Poisoned Kiss" which will be given April 21st to 24th. The Williams work is from a text by Evelyn Sharp, and is said to be a romantic extravaganza.

## WPA THEATRE OF MUSIC OPENED IN NEW YORK CITY

**Federal Project Devoted Entirely to Art of Music Is Launched, Directed by Dr. Sokoloff.**

Late in January the WPA Federal Project opened the Federal Theatre of Music on the site of the old Casino de Paree on Fifty Fourth street in New York. The opening program was a Symphony Concert directed by Dr. Nikolai Sokoloff, former Conductor of the Cleveland Symphony Orchestra and now National Director of the Federal Music Project.

This project is to house a wide variety of concerts, ranging all the way from a Symphony Concert every Sunday evening, to choral programs and meetings of the Composers' Forum Laboratory. There will be a chamber music series presenting Hayden and Mozart, performances of such Operas as "La Serva Padronna" and "Tales of Hoffman" in English, and debuts of new singers and Conductors.

Admissions will be from 25 to 55 cents always, it being the idea of the Government to give an opportunity to thousands of people to hear really good music at a fee so nominal that it will be no hardship on them. The officials of the project consider this an experiment, and if it is successful, hope to duplicate it in many other cities in the United States. To them it is a "Theatre of the People."

## SCREEN ACTORS' GUILD ENJOYS RAPID GROWTH

**President Robert Montgomery Says More Than Five Thousand Members Are Enrolled.**

In an article reviewing the gains made by the Screen Actors' Guild in 1936 which appears in the current issue of The Screen Guild Magazine, Robert Montgomery, famous screen star and president of the actors' organization, points to the growth in membership past the 5,000 mark. "Moreover," he writes, "this increase was accompanied by a greater appreciation on the part of screen actors of the purposes of the Guild. Never before has there been a more intelligent understanding of what the Guild is trying to do for the actor, particularly the extra player."

In a typical boost for the underdog, Montgomery says, "To me, the most important thing the Guild can do is to better the lot of the extra. There can be no stopping before the extra is fully protected from chiseling of all kind and his annual income raised and made more secure."

In summing up the benefits extras have already received through strong organization, Montgomery writes: "The extra player in 1936—due almost entirely to the threat of the Guild—was getting his best break in the history of the business."

## MILWAUKEE LOCAL HAS FIRE

In July, 1936, Local 8 of Milwaukee, Wis., decided that their headquarters were inadequate, and as a result moved to a new location at North 12th and West Walnut streets. The quarters are on the second floor over a ladies' cloak shop.

The Local had just become nicely settled and completely satisfied with their new location when, on January 5th, a fire broke out in the store below, spreading to the union quarters and completely ruining the meeting hall, ladies' quarters and store-room. Fortunately there was no damage to the office or records of the Local except from smoke, but in the meeting hall a piano, two string basses, a set of machine tympanis, the charter and many old pictures, historical in character, and the meeting room chairs were destroyed by fire.

The quarterly meeting, which was scheduled for January 5th, was held in a nearby hall, and arrangements were made for temporary offices in another part of the building. Repairs will take about a month and a half, and when completed the Local will move back into its quarters.

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### BUSINESS MUST CO-OPERATE WITH LABOR

By EDWARD A. FILENE

I am confidently looking forward to a year of increasing prosperity in 1937, but also to a year of such changes in our business system as we have never experienced before. Business men, I know, while they are unanimously in favor of the increasing prosperity, are not yet unanimous for the increasing change. But they are changing. The whole mind of American business has been changing rapidly, since the election; and this change is not only certain to reflect itself in actual changes in our business system but, when the changes are made, I am positive that business men will like them.

The old problem of whether we should have recovery or reform was definitely settled in the last election. America voted overwhelmingly for both; and in doing this the American people have made it virtually impossible for the New Deal administration not to go on with the

New Deal.

Two things now seem clear. First, the appeal of organized business to stop Roosevelt has been definitely and decisively rejected by the American people; and the President therefore could not if he would ignore such a decision. Secondly, we business men simply do not grasp the realities of the situation, if we urge him to do so, or if we even hope that his second administration will not carry out the promises of the first.

Of course I cannot speak for the administration. But if one analyzes the recent election, instead of consulting his own wishes and dreams, he must see that this election was not an isolated incident, but just one of many signs of the new power of the masses in all capitalist countries and, to some extent, throughout the whole world.

The masses have not only come into new power but are increasingly determined to express this power, and they have broken generally from their old leadership. But in America, fortunately, they have accepted a leader who promises reform under free enterprise instead of

Fascism or revolution; and any refusal on the part of the privileged classes to cooperate in this necessary reform cannot possibly check this new power of the masses but can result only in diverting it from reform to Fascism or revolution.

The signs indicate, however, that American business will not make such a fatal mistake. The signs indicate a genuine willingness to cooperate in the new way, new that hope of returning to the old way has been so definitely checked.

But what this will mean to American business, few as yet have fully appraised. For it will not only mean cooperation with the government, but cooperation with organized labor adjusted to the new times, as well as with organized agriculture, to the end that the masses of the American people shall have sufficient buying power to enable them to become an adequate market for the products of American industry.

The American masses must have adequate buying power; and they must be assured of adequate buying power if the present upward move of business is not to lead to another depression, in all prob-

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ability more serious than the last. If American business therefore does not take the initiative in providing this adequate buying power, either by a new NRA or by some other comprehensive nationwide plan, the government must take the initiative. All signs indicate, however, that American business is getting ready to tackle the job.

## Famous Conductors and Bandmasters

VICTOR HERBERT  
By HENRY WOELBER

At the urgent request of a number of our readers we are resuming the famous musician series. We trust that the subsequent articles will be received with the same enthusiasm as the others have been in the past.

Victor Herbert was born February 8, 1859, in Dublin, and died May 27, 1924, in New York. His mother was a daughter of Samuel Lover, Irish poet, and writer of characteristic songs. The father, a lawyer, died when the boy was just a few years old. As a precocious lad, he showed a marked aptitude for music. At seven, he was taken by his mother to Stuttgart, Germany, and there received his musical education in the Conservatory, where, like all Europeans, he was obliged to study piano, in connection with harmony, counterpoint, and fugues, but his main idea was to be a cello virtuoso, and in this, neither he, nor the world, was disappointed. Herbert was a born sentimental melodist, but when he died his melodic vein had not been worked out. Before going to the Metropolitan Opera House Orchestra, in New York, as first cellist, in 1886, he had played in the Court Orchestra, in Stuttgart, and in other famous orchestras in Germany, and Europe, under great conductors. Like so many other prominent persons, he got his first real start in Boston. George W. Stewart's Boston Festival Orchestra made its initial tour in 1889. Carl Zerrahn was the conductor; Herbert, the assistant, and cello soloist, became the conductor in 1890-91. Max Bendix and Emil Moellenhauer were in the first violin section. His career as bandmaster of the 22nd Regiment, New York, the old Gilmore Band, was short. He served in that capacity from 1894 to 1898. There was no reflection on his ability, but Gilmore was dead, and that was the end. The purpose of these articles is to show the possibilities of a band, and what great leaders in that line have already done, and what may be expected in the future. In fact the revival of the band is well on its way. To the Gilmore Band, Herbert brought an interpretation hitherto unknown in band music. Like all Irishmen, he had the keen wit, ready tongue, love of romance, adventure, and a powerful, even terrific imagination. When the band played the 2/4 Allegro in the 2nd Liszt "Hungarian Rhapsody," a delicate passage for clarinets, predominating, Herbert made the other clarinets imitate the gurgling and repeated gurglings of the old pump being primed, until the water, finally, came rushing out of the spout. Directing the Brahms "Hungarian Dances," the Scharwenka "Polish Dances," the Dvorak "Slavonic Dances," the crisp, raspy, snarling style of his conducting was beyond the power of description. The wall of the gypsy was obvious, the ringed earrings, the gaudy dress, the slouch hat, the plaid shawl, the reckless abandon of the fortune teller, were seen. In such numbers his band played as no band had ever played before. The heavy chord preceding the Allegro con fuoco in "Oberon" has often been called the strongest in musical literature, but Herbert had much the same idea in his two double forte chords just before "Swanee River" for oboe in D, in the "American Fantasie." Again that lively imagination came to the fore in the two bars preceding "Dixie." He knew this old southern tune was first played on the banjo. On listening to the tubas, and clarinets, playing very staccato, one almost hears the pizzicato of the string basses, and violins, imitating of course, a banjo. Herbert's genius shows again in his "Panamericana." Syncopation, ragtime, jazz, are nothing new. Following a forte introduction, the band goes into a sort of two bar vamp in F minor, played heavily, coarsely, and very roughly, indicating a "coon" shuffle. One picture a darky carrying a tray across the dining room floor. From 1898 to 1904, he was the permanent conductor of the Pittsburgh Symphony Orchestra, but, like all Irishmen, his spirit was restless, he could not confine himself to one activity, so he returned to New York to devote more time to composition. Meanwhile he had entered the operetta field, in which he developed a true versatility, thanks to an easy flow of rhythmic melody and extraordinary command of the technique of composition. A partial list of his successes follow: "The Serenade, The Wizard of the Nile, The Fortune Teller, Babes in Toyland, Mlle. Modiste, The Prima Donna, Naughty Marietta, Sweethearts, Ellen, The Singing Girl," and many others. No bandmaster need look in vain for an interesting programme, with such a list at his disposal. His exclusive, masterful marches for band, particularly, "Eldorado" with its attractive xylophone solo, should be in the library of every band. He did not permit music of this ephemeral type to engross all his time, however. For grand orchestra he wrote a cantata, two cello concertos, a symphonic poem, a romantic suite, and finally, two grand operas, "Madeline," and "Natoma," both produced by the Metropolitan Opera Company of New York. The first was not a success, but the latter, to date, has been produced 38 times in America. The critics, for the most part, lauded his art to the skies, but one critic in "The Musical Courier" accused him of plagiarism. Herbert brought suit in 1902 for libel against that paper. On the stand, he told the judge, lawyers, and jury, more about music than they had ever heard before, and, in terms, which only a musician could understand. Finally, the opposing lawyer began to make things uncomfortable for Herbert. Now, at times, on the box, with his cutting tongue, and ready wit, he was a perfect terror to any musician in the band or orchestra, but out of the theatre, off duty, he was the jolliest, most generous, and companionable, of men. This lawyer had hopelessly confused him, and Herbert, with his most engaging smile looked appealingly with the whites of his eyes, at the judge, a most lamb-like, sheepish expression on his face, his hands twitching nervously, as some of our leaders appear at the secretary's window, asking for some Sunday night orchestra concession. He won a verdict of \$15,000, which was appealed, and finally the case was settled for \$5,183. The expert testimony of Walter Damrosch was the high light of the trial, and, no doubt helped his friend Herbert. His work covered a wide area in the musical world—cellist, composer, band and orchestra conductor,—but like many others, he suffered disappointments, the first of which was to be a grand opera composer; the second to be a regular, and permanent symphony conductor. No doubt had he devoted his entire talent to either of these endeavors, he would have succeeded. Victor Herbert's orchestra was a Sunday night feature in New York for about 20 years, and played many times at Willow Grove, Philadelphia, and other resorts. Law, medicine, the arts, the stage, can only be what their leading exponents make them. Just so with a band. If the band is the instrument most widely used to bring good music to the masses, certainly Herbert did his share. His band made several tours, and played many important engagements, the most important of which were the Bradley-Martin ball, the McKinley Inauguration, the Bryan rally, the Atlantic Cotton Exposition, the Pittsburgh Exposition, and Washington Park, N. J. In his music was a large store of pretty, ingratiating, charming, and beautiful numbers for both band and orchestra, well suited for broadcasting purposes. At his funeral, singularly enough, Nathan Franko, renowned violinist, played Bach's "G String Aria," just as 32 years before he performed a like service for Gilmore, by rendering Handel's "Largo." They are all gone now, but Herbert's sparkling, tinkling, reed band music is to the ear what the dew drop is to the honeysuckle, the budding flower to the humming bird, or the rustle of leaves to the homesick sailor.

## TELEVISION

Irishman by birth, German by education, European by experience, American by adoption—Victor Herbert.

## TELEVISION

Charles Farrier of Chicago, recently appointed head of the Television division of the National Broadcasting Co., is a veteran showman as well as an expert on electrical affairs. Known chiefly as an authority on Television, he nevertheless is experienced in building spectacular displays, and the managing of attractions. His position at the Century of Progress in Chicago, was along both lines. He is said to have known every electric line, fixture, switch and outlet on the grounds, but at the same time managed the Hall of Science including its theatre, the Hall of States and the Lagoon Theatre.

The Dominion Theatre in London had to halt its Baird Television experiments after one week, as the transmitter was destroyed in the Crystal Palace fire. The big pictures on the eight by six foot screen, were really not broadcast as the transmitter was linked to the reproducing apparatus with a wire. The demonstrations according to the latest reports failed to attain the clarity of the smaller images.

Linking various Television stations together with the coaxial cable is an expensive process. This cable while able to carry 340 messages at once, must be stepped up every 10 or 11 miles as compared to 40 to 45 miles for the wires carrying ordinary broadcasts. This is one of the features that continues to make the Television experiments almost prohibitive from a cost standpoint. Stations to boost this power must be established at the 11 mile intervals, and this quadruples the ordinary expense of carrying the features from city to another.

There are no television experiments in Austria. Representatives from this country have been in London lately, observing the Baird experiments. They will report their findings to the Austria Radio Company, and make recommendations as to the future policy of Austria. The high cost has been one of the reasons for the backwardness of the Austrian government.

The National Broadcasting Company has resumed its tests on the 441 line picture from atop the Empire State Building. Images are said to be much improved with the change, but representatives of the organization refuse to predict any home television sets for 1937, stating that the earliest that they can now be hoped for is the Fall of 1938.

Practical Television in London continues to be confined to a radius of twenty-five miles. Two receivers have been installed in the House of Commons which has always refused to allow Broadcast receivers to be placed in their building.

The Farnsworth Television Co. Inc., of Philadelphia has been granted a permit to construct and is building a new one kilowatt television station in Philadelphia. This station will be the sixteenth in operation in the United States. The system will operate on 42,000-56,000 and 60,000-86,000 kilocycles.

Albert F. Murray, television engineer of the Philco Radio and Television Company in outlining plans for 1937 stated that field tests will continue, that ultrahigh frequency waves will be explored and experimented with, and that there probably would be a development toward larger and clearer images. Mr. Murray says that in his opinion Television will never entirely take the place nor supplant the present regular sound broadcasts.

## WITH THE NAME BANDS

Paul Whiteman is now on a tour of the Mid-West and will return about the middle of February. It is rumored that he will return to the air-waves soon after his return, with an entirely new type of program for a new sponsor.

Ben Bernie is in Hollywood, engaged in the making of the motion picture "Wake Up and Live." His broadcasts are being originated in Hollywood. In his spare moments Bernie is said to be taking golf lessons so that his game will appear to be natural with him in a scene in the picture. It will have to improve greatly to look at all genuine.

Fred Waring is a believer in personal appearances. Most unique was his refusal to renew his radio contract, his statement being that it was time that he made a tour so that his fans could see his Band as well as hear them. At the moment he is playing the New York Paramount, following engagements in Philadelphia and Boston. After New York he moves West. Ed Sullivan reports that Fred gave each of his bandsmen an annuity paid up to their fiftieth birthdays.

Ray Noble has closed at the Rainbow Room and is also now on tour. He was succeeded by Glen Gray and his Casa Loma Orchestra. In the Rainbow Grill Emory Deutsch, of "Play Fiddle, Play" fame has succeeded Johnny Hamp who is now playing a series of College Prom dates.

Horace Heidt and His Brigadiers are making a great hit at the Bowman Room of the New York Hotel Biltmore. His many novelties appeal greatly to the patrons of this swanky room.

Abe Lyman continues at the Terrace Room of the Hotel New Yorker, his contract having been renewed for the third time. This veteran showman never fails to please his audiences, no matter in what field he is engaged.

George Olson and his reorganized Band still hold forth at the Edgewater Beach Hotel in Chicago. His charming and talented wife, Ethel Shutta, is not appearing with the band, having temporarily branched out as an independent attraction.

Bennie Goodman, the "King of Swing," although never playing the Paramount Theatre in New York, received the second highest number of votes in the Band Popularity Contest conducted by that theatre. Bennie continues to delight fans at the Hotel Pennsylvania.

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## Ailments Specific to Musicians

(This is the second of two articles contributed to the International Musician. The Editor does not consider himself enough of an authority to vouch for the correctness or incorrectness of any of the statements contained therein.)

### Defects in the Hearing of Musicians

**H**AVING become exhausted and irritable after many weeks' work, a certain musician was wont to hear strange crackling sounds in his ears. This frightened him; he feared a change was taking place in his ears which could affect his hearing.

But these disturbing sounds turned out to be merely nervous convulsions of the soft palate. Some people can press air into their ears by compressing the soft palate (the rear part of the palate), which is an agreeable talent insofar as it can help cure an inflammation of the middle ear. But if such compressions are cramp-like and proceed involuntarily and incessantly—like the nervous twitching of the lips—they can produce noises in the ear alarming to someone who does not know their cause. As soon as attention is called to them, it will, however, not be difficult to make them subside.

It is easier for a musician to become accustomed to poor hearing than to the presence of humming, buzzing, and ringing sounds in the ears. Such noises, be they temporary or continuous, are most disturbing to the inner hearing. Beethoven complained bitterly of such disturbances; Robert Franz and Smetana also suffered from them. In the larger part of such cases, temporary noises can be banished by proper treatment.

This is more difficult in certain cases of otosclerosis in which the noises may be more distressing than the retrogression of the hearing. This sickness consists of a gradual growing together of the fine, small auditory ossicles behind the drum membrane. A sickness of the inner ear causes similar disturbances, viz., the fine strands of the auditory nerve spread. Otosclerosis can be inherited and may, therefore, appear in various members of the same family.

Illnesses of the inner ear are often after-effects of infectious diseases such

as scarlet and typhoid fever (this was the case with Beethoven), grippe, influenza, etc. One assumes that the acoustic nerve is especially sensitive to poisons remaining from these diseases. Faulty assimilation, diabetes, gout, arteriosclerosis, blood diseases also involve the acoustic nerve. Misuse of alcohol and nicotine, furthermore, narcotics and quantities of medicine can also injure this nerve in due course of time. In these cases especially, it is of utmost importance to recognize the true cause of the disturbance. If it is possible to give a causally effective treatment, surprising cures may be achieved; the noises disappear and the hearing may even improve.

A musician complained to his doctor that his hearing was getting worse and worse. He imagined his ears might be stopped up by a hardened plug of ear-wax, the secretion of the sebaceous glands in the outer acoustic duct. A friend of his had fully regained his hearing by having his auditory canal syringed out.

There is hardly a more wonderful cure than such a squirting out of a plug of ear-wax—total deafness can be transformed to full hearing. But, in the above-mentioned case, the root of the evil lay elsewhere. The examination with an auriscope showed the outer part of the acoustic duct to be free and the drum membrane plainly visible. However, this membrane was peculiarly drawn up toward the tympanum. It was a clear case of otitis, a common ailment of that part of the middle ear called the Eustachian tube which connects the middle ear with the rear part of the throat. In this case, to syringe the auditory canal would have been of no avail. On the other side, by pressing air through the nose into the middle ear and applying warmth, the inflammation was soon cured and the deafness disappeared completely.

Disturbances of the hearing can thus have quite varied origins. Acute disturbances are most frequently caused by otitis. The middle-ear and the Eustachian tube are lined with mucous membrane and are thus sensitive to the same sicknesses as are the membranes of the nose (cold in the head) or the throat (sore throat). As a matter of fact they may easily become infected by germs wandering in from throat and/or nose. The symptoms are ear-ache, defective hearing, buzzing in the ears, which disappear simultaneously with the sickness. Sometimes such a catarrh develops into an inflammation and supuration which draw out the healing process and need energetic treatment.

The hearing ability is endangered by single or repeated strong sound effects, e. g., a shrill whistle close to the ear, an explosion, a hit on the ear. Sensitive people cannot even stand the sound of a trumpet, and it was perhaps for this reason that young Mozart firmly declined to stand a trumpet being blown in his vicinity. Explosions and similar loud noises cause a reddening, a bleeding or even a rupture of the drum membrane. They can also cramp the fine muscles attached to the small auditory muscles, or injure the auditory nerve itself. The sense of hearing of a musician is not known to deteriorate more rapidly than that of any other person who constantly uses his ears. And deafness in old age is no more common to musicians than to members of other professions.

The ability to hear is not always equally defective for all keys. One may be able to understand a female voice perfectly, whereas a male voice may seem unintelligible, or vice versa: one may first lose one's ability to hear high notes. This "treble-deafness"—for which Beethoven's deafness was a characteristic example—as first symptom is generally characteristic for a sickness of the inner ear. Today, one can methodically tell exactly what kind of disturbance is in question. The hearing is tested by the sound waves of the air as is also the ability of the bones to transmit sound because, normally, also the skull bones transmit sounds to the inner ear. Different sicknesses have different effects on this transmission.

Medical science and art are still unable to cope with various kinds of deafness. In other cases, correct treatment can



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quickly improve or cure the ailment. Removal of the hindrance in the outer acoustic duct and blowing of air through the nose into the ear have already been mentioned above. Warmth (warm compresses, heat pads, warm rays, perspiration stimulants) are to be recommended, especially for fresh catarrhs and inflammations. In the case of otosclerosis, electric massage of the tympanum helps to keep the small acoustic ossicles from growing together. Sickness of the inner ear is improved or cured by successful treatment of the basic troubles or trouble. Nervous disturbances and noises in the ear disappear when the whole nervous system is improved and strengthened.

In advanced cases of deafness, the hearing ability can be momentarily improved by the use of an apparatus. Every deaf person must try out for himself which instrument is of greatest help: an ear-trumpet—old-fashioned, but still good as ever—an ear tube or an electric apparatus. For some cases, modern apparatuses make use of the sound transmission through the skull bones if it is still good. It has been proved that musical effects can be clearly and perfectly transmitted by these last-mentioned instruments.

## Recording Companies Now Seek to Enter Injunction Suits

**General Opinion Is That Decca Co.  
Action Is Trial Balloon Spon-  
sored by the Industry.**

Complication entered the proceedings of the National Association of Performing Artists in January when the Decca Records, Inc., filed a petition of intervention in the suit of Frank Crummit against a Radio Station in New York City.

The company in its petition states that if any one has been harmed it is the recording company; that the artist has been well paid for his services in making the record, and that if there are any fees or damages collected, that they should accrue to the company.

The general consensus of opinion is that this action has the blessing of all the recording companies, and that they feel that they should enter the picture before it is too late. The fact that coin machines are becoming one of the principal outlets for the sale of phonograph records may be considered one of the major factors in prompting this decision.

Attorney Milton Spelser scored Decca's action as being typical of the little consideration that is given to the artists by the recording companies. He stated that a royalty of one or two cents a record was considered adequate for the artist by the companies, no matter to what extent the record was used. He stated that now that the recording company had entered the case it was necessary that the issue be fought to a finish.

Trade papers characterize the action of the Decca Company as "an entrance through the back door." However if Decca should be successful in its action, the N.A.P.A. might accomplish that which it originally proposed to do; to restrict the playing of records through the company instead of by direct action. This would enable all artists who record to specify in their contracts that they must receive a certain percentage of revenues from records, no matter from what source received.

## Band Shells

(Continued from Page One)

Sioux City architect who is also the designer of the similar structure which is being built in Fort Dodge. Hershel Elarth, the sculptor who designed classic figures used in ornamentation of the band shell, wrote to the architect after the work was completed:

"I begin to believe that you have caught that ineffable flow of dynamic sound—a majestic strain of Beethoven's sixth, fitting the great arch dome—an andante undertone pulsating staccato-like through the fluted base walls."

And of this tribute, Architect Kamp-hoefner commented, "I believe no finer compliment could have been given my effort. To have created music in these concrete forms was what I had dreamed of doing."

Our band shell in Fort Dodge will be completed next spring. The concrete has already been placed to grade and forms constructed for the deck. Reinforced concrete supports for the seats are also being made. The work is being done as a WPA project and has the support of every musical and civic organization in Fort Dodge.

Band shells of this character give a band an opportunity to perform under the most favorable conditions. Their use, however, is not limited to band concerts. They can be used for choral groups or orchestras or any kind of a program. Church and lodge groups who want to have a program in connection with a picnic or other outdoor event will find such music pavilions ideal.

I fell in love with the music pavilion at Sioux City both because of its beauty and permanence and because its acoustics are perfect. Our band shell is modeled after that one, even to the lighting equipment, which will enable us to change the colors of the lights in keeping with the mood of the music and to perform a veritable symphony of light. I hope to see the day when every community will have such a concrete music pavilion and I know that every bandmaster who ever sees one will want one in his town.

## STAGE SHOWS

The Ohio Valley floods have delayed the opening of the National Theatre in Louisville, which was scheduled to open on February 5th with big name vaudeville and pictures. Tom Devine and Ace Barry have taken over this house in order that they might return stage shows to the Falls City.

Vaudeville continues to be successful in Lancaster where both the Capitol and Colonial Theatres run shows every week for periods of from one to four days each. Patronage in these houses far outstrips the straight sound theatres.

The Editor finally found an opportunity to see John Gielgud's "Hamlet" before it closed its New York run. This young genius is outstanding, he literally lives the part of the melancholy Dane. Having seen a number of Hamlets, some of the great ones, and also some of the lesser, we can say that in our opinion Gielgud is greatest of them all, and we have much support in that opinion. Happily he has revived the interest in the Bard of Avon, and "Richard, the II" opened a run on February 5th, with Maurice Evans in the title role. Gielgud's production according to authorities, having already broken the world record for consecutive performances of Hamlet, could run a year in New York. Prior contracts force him to return to England on March 3rd, so unfortunately for lovers of great art in the Theatre his short tour ends February 30th.

Stage shows have been successfully reinstated in the Regent Theatre, Beaver Falls, Pa., the Palace Theatre, Hartford, Conn., the Palomar Theatre in Seattle, Wash., and the Missouri Theatre in St. Joe, Mo.

After a long period of straight sound, the Grand and Capitol Theatres of Macon, Georgia, have restored stage shows. The Rita Theatre of the same city is playing occasional units.

The Palace Theatre of Stamford, Conn., is another house that is playing the bigger units. This is the first house in Stamford to play stage shows in more than two years.

Mike Special found it necessary to pitch a tent in Miami to house his "Folies de Nuit." No theatre could be secured, so the ingenious promoter secured a big top that covers nearly a city block. The policy is three shows nightly, there are thirty-five people in the company, with Madeline Gardner featured.

The Federal Theatre WPA project production of "The Tragical History of Dr. Faustus" appears to be the third artistic triumph of the WPA in New York City. Playing at the Maxine Elliott theatre for more than five weeks, the house is sold out, and there are a number of standees every night. Other productions recognized as outstanding in the past were "Murder in the Cathedral" and the Negro production of "Hamlet."

### IN MEMORIAM

Mrs. Ernestine Schumann-Heink

A Golden Voice is stilled!  
Yet, at that quiet time at the end of day  
When a twilight-hush descends upon the world,  
And purple shadows stretch across the valley  
In penitive lines,  
And gently touch the last, faint rays  
Of a setting sun that marks the passing day,  
When eager, loyal hearts in tune with love  
Commune with peace,  
And listen for the rustle of a wing  
And the faint chirp of a weary birdling at  
nesting time . . .  
We shall still hear her singing Brahms  
"Lullaby"  
Deeply-sweet, motherly and warm,  
With a tenderness and beauty,  
That dries away our tears,  
And soothes our troubled souls,  
And bears us away to that far country  
Of quietude and tranquility!  
And near some crystal-clear stream  
That winds between the wooded vales  
Where sunlight plays its beams on mossy  
banks  
Through young spring leaves  
We shall hear "Flow Gently, Sweet Afton" . . .  
Through the vales of memory  
That slumber in the bosom of love  
And some fair morn  
As we stand upon the ocean's shore  
In raptured-gaze, across a moving tide  
Will come, like sounds of rolling depths  
Schubert's "The Sea" . . .  
In tones of engulfing loneliness!  
And through the mists of time  
Against the far-fung line of sea and sky  
We behold her . . . standing there  
In shining armor . . . silver-bright  
With the hosts of song of days gone by  
Brunnhilde . . . Siegfried Wotan  
With a sword of fire lighting the way to  
Valhalla!  
And Tristan's ship, moving, fading to another  
shore  
A Golden Voice is stilled!  
But not to those whose hearts can love and  
dream.  
In memory will they ever hear  
The Voice of the Brave Heart  
Singing the world to sleep!  
—RAYMOND B. ELDRED.

## ENTHUSIASTIC AUDIENCE GREET'S FERDE GROFÉ

**Modern American Compositions  
Pleases Large Audience at  
Carnegie Hall.**

On Tuesday evening January 19th, a large and enthusiastic audience trekked to Carnegie Hall to attend the first Concert of Modern American Music given by Ferde Grofe and his orchestra. Patterned somewhat closely after similar performances by Paul Whiteman and his Band, (with whom Grofe was connected for years), this concert presented many compositions of this versatile Composer-Conductor-Arranger as well as a number of other composers who may be designated as "American."

Grofe's Hollywood Suite which was originally written as a Ballet and presented by the Hollywood Ballet at the Metropolitan Opera House was easily the highlight of the evening. His familiar Grand Canyon Suite was received with the usual acclaim, and his Symphony in Steel which was given its premier performance was greeted as unique program music.

Dana Suesse was represented by her "Evening in Harlem" which to the writer seemed to miss the real Negro Idiom, even though it be pleasant music.

More to point was "Negro Heaven" by Otto Cesana. This young composer conducted the performance of his work, and showed that he too can be reckoned with as a Conductor. He is a product of the West Coast, came East as an arranger and now is winning his spurs as a composer.

The outstanding novelty was the Shanghai Suite written by Foster Cope. This young musician spent considerable time in China and as a result has learned the real Chinese Idiom. Facing an orchestra for the first time in his life as a conductor, he gave a very illuminating reading of this brilliant work. Cope seems to be possessed of great possibilities.

Other American Composers represented on the Program were George Gershwin, David Guion, Irving Berlin, Bennie Goodman, Eastwood Lane, Chick Webb and Edgar Thompson.

Another feature was the Vladimir Selinsky arrangement for string quartette of four Gershwin popular songs. While novel and interesting this reviewer prefers to have these modern songs played by modern orchestras, leaving the classics in possession of this most beautiful instrument of expression.

The Program:

1. Mardi Gras . . . . . Grofe
  2. Evening in Harlem . . . . . Dana Suesse  
Orchestration by Foster Cope  
First Performance
  3. Sob Sister from Tabloid Suite . . . . . Grofe
  4. Negro Heaven . . . . . Otto Cesana  
Conducted by the Composer
  5. Fourth of July Parade from ballet suite "4th of July" . . . . . Eastwood Lane  
Orchestration by Hone Spialeh  
First Performance
  6. Hollywood . . . . . Grofe
    - a. Sweepers
    - b. The Stand-In
    - c. Carpenters and Electricians
    - d. The Set Dresser
    - e. Precision Routine (arranged by Ruse Case)
    - f. The Director, Star and Ensemble.

Intermission
  7. a. Cuban Overture . . . . . George Gershwin  
Rosa Linda, Piano Soloist  
Arranged by Darrell Calker
  - b. Scissors Grinder . . . . . David Guion
  8. Symphony in Steel . . . . . Grofe  
First Concert Performance
  9. Shanghai Suite . . . . . Foster Cope  
First Performance—Composer  
Conducting
  10. a. Stomp! at the Savoy . . . . . Bennie Goodman,  
Chick Webb and Edgar Thompson  
The latest in Modern Scoring  
Arrangement by Leonard Berman
  - b. Three Minutes of George Gershwin.  
Modern arrangement by Vladimir Selinsky
- SELINSKY QUARTET
- Vladimir Selinsky, First Violin  
Max Silverman, Second Violin  
Ildore Zir, Viola  
Abraham Borodkin, Cello
1. Fascinating Rhythm
  2. The Man I Love
  3. Liza
  4. I Got Rhythm
  - c. Cheek to Cheek—  
Top Hat . . . . . Irving Berlin  
Soloist: CHARLES BAUM  
with the Electronic Piano
11. The Gay Nineties . . . . . Grofe  
From the Suite WEXSLA
  12. The Grand Canyon Suite . . . . . Grofe  
a. On the Trail  
b. The Cloudburst

Leonard Liebbling acted as Master of Ceremonies, giving an interesting outline

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of the compositions to be played as well as a history of the Conductors and Composers.

At the conclusion Grofe and his Orchestra were given a tremendous ovation. He was required remain for a long period after the close of the Concert to comply with the demands for autographs, and to receive the personal congratulations of his many admirers.



Local Reports

The following Local Reports were omitted from the January issue of the International Musician owing to lack of space:

LOCAL NO. 471, PITTSBURGH, PA.

Officers for 1937: President, Frederick C. Gould; vice-president, William Banks; secretary, S. S. Melendes; treasurer, Elmer C. Greene; trustees, Henry J. Jackson, James R. Wadkins, Leroy Brown.

New members: Lenton Garner, James Holley, Lawrence Reed, Norman Hall, Leroy James, Tom Drake, James Jordan, Stiney Murray.

LOCAL NO. 472, YORK, PA.

New members: Abe Nace, Jr. Resigned: Louis Mirtz. Transfers issued: Richard Gillespie, Chas. Budesheim.

LOCAL NO. 473, WHITE PLAINS, N. Y.

New members: Max Meyer, John Smith. Transfer issued: Jack Powell.

LOCAL NO. 474, CHEYENNE, WYO.

Officers for 1937: President, Harry Stringfellow; vice president, Charles Swanke; secretary, E. C. Eckhart; treasurer, Theodore F. Kleinhaus; corresponding secretary and business agent, Martin Gordon, sergeant-at-arms, Charles Ross; executive board, Rodney Bartlett, George A. Blum, Francis T. Daly, Wharton H. Ford, Loeb R. Merenstein, examining committee, Francis T. Daly, James Montanaro, Roy Taylor, Peter Viggiano, Emanuel Waller; auditing committee, Rodney Bartlett, Francis T. Daly, Roy Taylor.

LOCAL NO. 475, KANSAS CITY, MO.

Officers for 1937: President, William Shaw; vice-president, Robert Simpson; secretary-treasurer, Benj. A. Jackson; sergeant-at-arms, Jess Brooks; executive board, Harry Carson, Clinton Weaver, Ira Moten, Clarence Davis, L. E. Freeman.

LOCAL NO. 476, KANSAS CITY, MO.

Officers for 1937: President, Harold Boyer; vice president, Vincent Bremer; secretary, Ralph E. Grimes; treasurer, Leo Miller; auditor, Geo. Knouse; sergeant-at-arms, Eugene Lebra; executive board, Dudley Friedman, Earl Senoff, Orville Westgor; Dale Smith, Morris Rosbrook.

LOCAL NO. 477, JERSEY CITY, N. J.

Officers for 1937: President, Harry J. Steeper; vice president, Hyman Hochstein; treasurer, Harry J. Swensen; secretary, John J. Firenze; financial secretary, Wm. H. Dieffenbach; trustees, Frank DeBlasi, Wm. H. Lockwood, John Helwig; executive committee, James Cassidy, Ralph Descena, Henry Lippelgoss, Chas. Masslotta, Ray Neuser; sergeant-at-arms, Al G. Wood; business agent, Arthur Forzani.

LOCAL NO. 478, NEWPORT, R. I.

Officers for 1937: President, Andy Cappucilli; vice president, Jerry St. Angelo; secretary-treasurer, Frank O. Curtin; executive board, Van Shumaker, Sr., Joe Arcleri, Frank Pierce, Max Aldino; sergeant-at-arms, Pete Lausen; examining board, Van Shumaker, Jr., Joe Arcleri; press, Milton Walther.

LOCAL NO. 479, ST. CLOUD, MINN.

Resigned: Merle Lawrence. Transfers issued: Eberhard Hoehl, Ben O. Schwaben.

LOCAL NO. 480, CLEVELAND, OHIO

President for 1937: H. A. McDonald. New members: Freddie Webster, Robert Knapper, Lawrence Johnson, Jules Stubba, Ernest Horton, Eddie Harris, Tadlow Dameron, Woodrow Kays, Henry Mitchell.

LOCAL NO. 481, OLEVELAND, OHIO

President for 1937: H. A. McDonald. New members: Freddie Webster, Robert Knapper, Lawrence Johnson, Jules Stubba, Ernest Horton, Eddie Harris, Tadlow Dameron, Woodrow Kays, Henry Mitchell.

LOCAL NO. 482, CLEVELAND, OHIO

President for 1937: H. A. McDonald. New members: Freddie Webster, Robert Knapper, Lawrence Johnson, Jules Stubba, Ernest Horton, Eddie Harris, Tadlow Dameron, Woodrow Kays, Henry Mitchell.

LOCAL NO. 483, CLEVELAND, OHIO

President for 1937: H. A. McDonald. New members: Freddie Webster, Robert Knapper, Lawrence Johnson, Jules Stubba, Ernest Horton, Eddie Harris, Tadlow Dameron, Woodrow Kays, Henry Mitchell.

LOCAL NO. 484, CLEVELAND, OHIO

President for 1937: H. A. McDonald. New members: Freddie Webster, Robert Knapper, Lawrence Johnson, Jules Stubba, Ernest Horton, Eddie Harris, Tadlow Dameron, Woodrow Kays, Henry Mitchell.

LOCAL NO. 485, CLEVELAND, OHIO

President for 1937: H. A. McDonald. New members: Freddie Webster, Robert Knapper, Lawrence Johnson, Jules Stubba, Ernest Horton, Eddie Harris, Tadlow Dameron, Woodrow Kays, Henry Mitchell.

Booker Collins, John Williams, Andy Kirk, all 627; Jimmy Miller, Wilbert Kirk, Jimmy Jones, all Sub. 2; Gilbert White, 633; Chester Burrell, George Matthews, both 535; George Earley, Jr., 550; Jose Madera, Clarence Bereton, Sidney Bechet, Demas Dean, Wendell Culey, James Tolliver, Noble Slesie, James Archey, Leo Moseley, Gus Aiken, Leonard Davis, Louis Bacon, Bingle Madison, Greedy Walton, Charles Holmes, Henry Jones, Lee Blair, George Foster, Paul Barbarin, Luis Russell, Louis Armstrong, all 892.

LOCAL 587, MILWAUKEE, WIS.

Officers for 1937: President, Henry Johnson; vice-president, Bernie Young; secretary, Florence Barbour; treasurer, Geo. Lott; business agent, William H. Moore; board of directors, R. G. Holley, Wm. Stokes, T. Joe Thomas, R. L. Russell, Carl Moody.

LOCAL 588, PHOENIX, ARIZ.

Officers for 1937: President and Business Agent, Chas. J. Bessie; vice-president, James H. Hart; secretary, John B. Quick; treasurer, F. H. Rodrick; sergeant-at-arms, Joe J. Miller; trustees, Ford Spencer, Allen T. Cooper, Lew Keyzer.

LOCAL 590, CHEYENNE, WYO.

Officers for 1937: President, Harry Stringfellow; vice president, Charles Swanke; secretary, E. C. Eckhart; treasurer, Theodore F. Kleinhaus; corresponding secretary and business agent, Martin Gordon, sergeant-at-arms, Charles Ross; executive board, Rodney Bartlett, George A. Blum, Francis T. Daly, Wharton H. Ford, Loeb R. Merenstein, examining committee, Francis T. Daly, James Montanaro, Roy Taylor, Peter Viggiano, Emanuel Waller; auditing committee, Rodney Bartlett, Francis T. Daly, Roy Taylor.

LOCAL 598, VINELAND, N. J.

New members: Marvin Beebe, Steve Bars, Edward Giordana. Officers for 1937: President, William Middleton; vice-president, Herman Dipolitto; secretary-treasurer, Enrico Serra; sergeant-at-arms, Joseph Baker; board of directors, G. Lilly, Morris Sinitzer, Danny Vanell, Vincent Evangelista, Joseph Guida, Joseph Dipolitto, Frank Diorio.

LOCAL NO. 618, PORT ARTHUR, TEXAS

New members: Benny Tanner, Odell Degas, Buster Hoover, Clarence Andre, J. B. Gandy, Tony Gennuso. Membership from transfer: Robert Johnson.

LOCAL NO. 628, STAMFORD, CONN.

Officers for 1937: President, Charles Hagerty; vice president, James Montanaro; financial secretary and treasurer, Theodore F. Kleinhaus; corresponding secretary and business agent, Martin Gordon, sergeant-at-arms, Charles Ross; executive board, Rodney Bartlett, George A. Blum, Francis T. Daly, Wharton H. Ford, Loeb R. Merenstein, examining committee, Francis T. Daly, James Montanaro, Roy Taylor, Peter Viggiano, Emanuel Waller; auditing committee, Rodney Bartlett, Francis T. Daly, Roy Taylor.

LOCAL NO. 627, KANSAS CITY, MO.

Officers for 1937: President, William Shaw; vice-president, Robert Simpson; secretary-treasurer, Benj. A. Jackson; sergeant-at-arms, Jess Brooks; executive board, Harry Carson, Clinton Weaver, Ira Moten, Clarence Davis, L. E. Freeman.

LOCAL NO. 638, ANTIOG, WIS.

New members: Russell Antes, Lester Gardisky, Jack W. Stever, Clyde C. McCue. Resigned: Al Greenberg. Erased: Garland (Doc) Tice, Matthew Leszkovits, Kenneth Lewis.

LOCAL NO. 658, MIAMI, FLA.

New members: Antonio Di Piazza, Ted Lee, Samuel Hunter, Allan Kneubueher, James S. Whiteall, Leo Warner, Chas. E. Campbell, George Riggs, John Reed Cooper, Paul M. Hadsack, Maxie B. Olinger, Orville A. Kriege, George C. Jones, Pietro Di Piazza, Nason Kinkaid, Harry H. Collins, Sidney Drucker, Warren Fleidhouse, Alfred B. Halbrook, Gene R. Kent, Willis Rogers, Joseph C. Scott, Junia M. Sells, Eric C. Wiebe, Delmar L. Woods, Dave Drucker, Margaret Hunter, Anne King, Heloise King.

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Dave Van Horn, Edwin Johnson, Geo. Lutz, Matt Stein, Bob Sliotower, all 77.

LOCAL NO. 963, ESCANABA, MICH. Officers for 1937: President, S. J. Leduc...

LOCAL NO. 988, MT. VERNON, N. Y. Officers for 1937: Nicholas M. Maraffino...

LOCAL NO. 690, ELKHORN, WIS. Officers for 1937: President, John Kurts...

LOCAL NO. 694, GREENVILLE, S. C. New members: Boof Graham, Bob Dowling...

LOCAL NO. 698, GLEN LYON, PA. New members: Alfred Ashton, Orlando Cal-

LOCAL NO. 709, BOZEMAN, MONT. New members: Fred Orton, Frank Bernert...

LOCAL NO. 711, WATSONVILLE, CALIF. New members: R. E. Bohnett, J. P. Willis...

LOCAL NO. 743, SIOUX CITY, IOWA Resigned: Darwin Jones.

LOCAL NO. 761, WILLIAMSPORT, PA. Officers for 1937: President, Elmer L. Ditch...

LOCAL NO. 771, TUCSON, ARIZ. Transfers deposited: Don Cave, Don Welts...

LOCAL NO. 802, NEW YORK, N. Y. Officers for 1937: President, Jacob Rosenberg...

LOCAL NO. 802, NEW YORK, N. Y. Executive Board members: Mario Falconi...

LOCAL NO. 802, NEW YORK, N. Y. Delegates to the A. F. of M. Convention:

LOCAL NO. 813, INDIANAPOLIS, IND. Full member from transfer: Floyd Shaw...

LOCAL NO. 822, SACRAMENTO, CALIF. Officers for 1937: President, Jack Alderman...

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18; Edw. T. Foley, 189; Lionel Hampton, 787; Herace Heidt, Earl Hoffman, Lyseth Hughes...

LOCAL NO. 6, MILWAUKEE, WIS. New members: Paul Arnold, Edward C. Bath...

LOCAL NO. 3, CINCINNATI, OHIO. New members: Francis Boyle, Kenneth Harris...

LOCAL NO. 2, ST. LOUIS, MO. Transfers issued: Doyle Markham, E. B. Jack...

LOCAL NO. 2, ST. LOUIS, MO. Transfers returned: Frank Gormley, Bernard Shriber...

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54; Wayne Durdick, 89; Robert Harrington, 618; Marion Bennett, 308; Reid Tanner, 104; Frank Snow, 6; Joseph...

LOCAL NO. 8, MILWAUKEE, WIS. New members: Paul Arnold, Edward C. Bath...

LOCAL NO. 3, BOSTON, MASS. New members: Hario Sodano, Timothy J. Kirby...

LOCAL NO. 16, CHICAGO, ILL. New members: Everett Hill, Walker E. Berthier...

LOCAL NO. 16, CHICAGO, ILL. Officers for 1937: President, Jack Alderman...

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 Traveling members: Nelson Smith, Henry Lega, Ray...  
 Resigned: ...

**LOCAL NO. 25, PEORIA, ILL.**  
 New member: ...  
 Resigned: ...

**LOCAL NO. 25, BELLEVILLE, ILL.**  
 Officers for 1937: ...  
 Resigned: ...

**LOCAL NO. 25, ST. PAUL, MINN.**  
 New members: ...  
 Resigned: ...

**LOCAL NO. 25, FORT WAYNE, IND.**  
 Traveling members: ...  
 Resigned: ...

**LOCAL NO. 25, PITTSBURGH, PA.**  
 Officers for 1937: ...  
 Resigned: ...

**LOCAL NO. 25, MEMPHIS, TENN.**  
 Officers for 1937: ...  
 Resigned: ...

**LOCAL NO. 25, ANDERSON, IND.**  
 Officers for 1937: ...  
 Resigned: ...

**LOCAL NO. 25, PORT HURON, MICH.**  
 New members: ...  
 Resigned: ...

**LOCAL NO. 25, MARINETTE, WIS.**  
 Officers for 1937: ...  
 Resigned: ...

**LOCAL NO. 25, RACINE, WIS.**  
 New members: ...  
 Resigned: ...

**LOCAL NO. 25, OSKOSH, WIS.**  
 New members: ...  
 Resigned: ...

**LOCAL NO. 25, ST. JOSEPH, MO.**  
 Officers for 1937: ...  
 Resigned: ...

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OF THE

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**Stop the Cut in Army and Militia Bands!**

THE Conventions of the American Federation of Musicians have for many years passed resolutions opposing all cuts in United States Army, Navy and Militia Bands, as well as other resolutions in support of laws to better the conditions of the men in the service.

The proposal to cut the bands down to one band of 28 men for each Division of 12,000 men is outlined in a news story in this issue of the International Musician. This step would take more than ten thousand musicians out of the Militia bands, and would throw several thousand musicians out of the regular Army into competition with the many thousands of unemployed musicians who at the present time are able to secure little or no work. It would also be another blow at brass band music which has suffered so many reverses in the last two decades. From a commercial standpoint the manufacturers of instruments and the music publishers would also suffer greatly. It is estimated that the proposal would cause a loss to the instrument makers of \$150,000.00 a year and to the publishers of more than \$60,000.00 a year. With all these things in mind the United States Army and Navy Bandmasters have already started a campaign to defeat this move. This campaign should be supplemented by the efforts of all local unions of the Federation in line with the policies of our Conventions. When requested to do so by the Bandmasters Association the locals should immediately communicate with the senators and congressmen and ask them to assist in the efforts to defeat this outlandish proposal. The members will do their part, of that there can be no doubt when one realizes that the majority of the bandmasters and bandmen in the Militia are members of the Federation.

**Recordings and Their Abuses**

NOTHING in the evils of the illegitimate use of recordings is quite so aggravating as the continual broadcasting of phonograph records and their use in mechanical devices. It is estimated that out of the more than eight hundred radio stations in the United States that more than six hundred provide all the music that they broadcast from phonograph records. More than six hundred radio stations buy phonograph records paying from thirty-five to seventy-five cents each for them and using these records day after day instead of engaging living musicians to play their programs. The records are not made for this purpose, nor have the radio stations any legal or moral right to thus use them. It is argued that if they did not use the records that they would have to go out of business. That should be no concern of the musician, for their presence in the broadcasting field means nothing to us, in fact they probably prevent listeners from tuning in other stations where musicians are employed. Our main concern is to try and combat this evil. This may not be as easy as it appears at first blush. President Weber tried it during the days of the NRA, and after countless days of fighting the best that he could get was a ruling that the stations that were using records must announce the fact. These announcements in many instances are a joke, as the announcers on some stations try to create the opposite impression, and make it appear as if some of the most famous of our Leaders are appearing in and playing the programs in their third or fourth class stations. One of the most pertinent reasons for the power which these

small stations are able to command is the fact that they are all located in the district of senators and congressmen, and during the campaigns throw the facilities of their stations open to these politicians giving them unlimited time and privileges. As a result when they call for assistance it is quite natural that these representatives repay their debt by lending all possible assistance to the stations. No doubt something constructive can and will be worked out of the present unhappy situation by the Conventions of the Federation.

**Floods**

UNLESS one has had the actual experience of being in the flood districts they can never realize the stark suffering among the victims, and the helplessness of man against the waters that carry away everything in their wake. Fortunately the methods of assistance have greatly improved and the President of the United States is one that will not hesitate to spend any necessary amount to aid in the rehabilitation of the stricken areas. But the first call for assistance by the Red Cross, and the Federation, is for the purpose of providing, food, shelter and clothing. The generosity of the American people never fails in such a crisis. But what do we learn from such catastrophes? Surely from this 1937 flood we should learn that preparation must be made in advance, and that no matter what sum of money is involved, every effort should be made to provide adequate flood prevention devices. Many millions of dollars will be required, perhaps even a billion, but what is that when fighting the battle of the citizens of our country. The present flood will cost from three quarters of a billion to a billion dollars in losses and rehabilitation, the spending of an equal amount to prevent a recurrence should cause no qualms. That the waters can be controlled is adequately demonstrated by the Miami River Valley flood controls which were built as a result of the 1913 disaster. This series of reservoirs has not failed in any emergency, and must be enlarged to care for the entire inland Mississippi, Ohio, Alleghany and Missouri River system. Millions will be spent, but a half a million men will receive employment for a period up to two years, and that will help the unemployment situation as well as prevent another holocaust. Nothing is so important as preserving the lives and property of our citizens.

**Definition of Swing**

OUT of all the arguments as to what is swing, where did it originate, how long will it last and what not, no agreements are reached. Whether the originator was King Oliver or the original Dixieland Jazz Band or anyone else is not important, the effect that it is having on American music is. Benny Goodman defines swing as: "Rhythmic integration produced by a group of musicians who have the feeling for swing and play arrangements by people who have a knowledge of it." Agreed! But listening to some of the so-called Swing Bands perform causes one to stop and ponder, do they ever play arrangements, or are they merely going along on the basis of everyman for himself? It seems as if this is the case in many instances and the result is a conglomeration of noise, music, unpleasant to the ear. The craze for swing does not make it any less necessary to have proper arrangements and adequate rehearsals, and the sooner some of the Swing Bands realize this fact, the better it will be for them.

**The Perkins Proposal and Compulsory Arbitration**

THINKING Union men were greatly shocked at the nature of the proposal of the Secretary of Labor to Congress that the Labor Department be given lawful subpoena power in order that it might subpoena the principals in labor disputes and take testimony as to the causes and issues in strikes. This proposal is opposed by the American Federation of Labor, and the efforts of the officers to kill the proposal should receive the full support of all local unions, as well as the State and Central Labor bodies. This is only a step in the direction of compulsory arbitration, which in itself is industrial slavery. The Federation and its local unions have always refused to submit to such arbitration, and should do everything in their power to stop this step in that direction.

**Shocking and Inhuman**

"I AM told that most employment agencies refuse to accept applications for positions for those over 30 years of age." That shocking statement is contained in a letter given a prominent place on the editorial page of the New York "Times."

The writer tells the story of a woman who has just turned 35, "a crackerjack advertising and promotion woman, as well as a fine organizer," whose application was recently rejected by a big New York bank on the sole ground that she was "too old."

Just before he left for South America, President Roosevelt broadcast a dramatic appeal to industry to employ more workers who are over 40. So far as anyone can detect, there has been no response. Instead, the letter in the "Times" indicates the age limit, in some instances, is being still further reduced.

**Report of the Federal Watchdogs**

"RUM ROW" is no more. Counterfeiting is decreasing. War on drug smugglers is progressing. The law is catching up with income-tax evaders.

These are the high spots in the annual report of the six law-enforcement agencies of the United States Treasury. Bolstered by facts and figures, they picture the vigilance that strikes fear of Federal agents into the hearts of law violators. Their reputation and efficiency suffered under the mountainous and troublesome tasks of the prohibition era. Repeal did not abolish bootleggers, moonshiners and liquor smugglers, it is true, but it made their control possible. The waters just beyond the three-mile limit were thronged with smuggling craft in the dry era. In the fiscal year 1935, 247 such ships were listed; last year there were only 92, and at the end of the fiscal period none remained.

The Secret Service seized \$796,306 worth of counterfeit money, and obtained the conviction of two notorious counterfeiters who had been sought for years. The Intelligence Unit of the Bureau of Internal Revenue had a record of 43 convictions and nine acquittals in income tax evasion cases, resulting in assessment of additional taxes and penalties of \$31,000,000, an increase of more than 50 per cent over the previous year. Narcotics seizures have increased, and an intensive campaign against illicit shipments from the Orient is planned.

It is a fine record of vigilance and persistence that these law-enforcement agencies have made.—St. Louis Post-Dispatch.

**Again Dual Musician Organizations Rear Their Heads**

FROM New York City and Atlanta, Georgia, come reports of attempts to organize the "United Theatrical and Motion Picture Workers Union." They are soliciting memberships among all theatre workers, including musicians. This is the first definite attempt to actually organize vertical unions among the amusement crafts and should be promptly scotched. Although Trade Journals state that there is nothing definite to connect the movement with the C. I. O. up to the present time, the President of the new organization in New York City claims such a tieup. We trust that the Trade Papers are correct, for there is nothing in vertical unionism that can benefit musicians, on the other hand the vertical method of procedure can bring nothing but grief to the professional instrumentalist. We have explained in these columns the pitfalls insofar as musicians are concerned and it is to be hoped that our members have taken this message to heart. We repeat that vertical unions are all right if they confine their activities to the mass production industries and do not encroach on the jurisdiction of previously chartered Craft Unions, but they should make no attempt to go further. Musicians should beware of dual unions, and of attempts to wean them away from the Federation into any so called vertical or industrial union, as such organizations can be of no real service to them.

**The American Music Idiom**

THE concerts given by Paul Whiteman and Ferde Grofe in Carnegie Hall demonstrate clearly that there is now a definite trend to a real American Idiom in music. The Editor fully realizes that this statement will not go unchallenged, and that countless musicians will disagree, but he has been observing efforts of American composers to develop something really American in music for many years. It seems that at last they are beginning to find themselves and that at least a start has been made. In these concerts there was much that was just plain "jazz," but there was also much that was beautiful and expressive and that carried a message that was definitely its own. In the American compositions that are being recognized by the symphony orchestras this idiom is often recognized, particularly in the compositions of Kelley, Fuleihan and Philip James. It will take many years to develop something that is distinctly American and at the same time worthy, but we appear to be on our way.

**Russia**

THE recent espionage trial in Russia has evoked the usual doubts and misgivings. However Walter C. Duranty who is considered very reliable states in his reports to the New York Times that this trial seems to be based on facts, and that none of the dubiousness of the previous trial was present in the courtroom this time. Nevertheless the disclosures created amazement at the widespread plot, and the fact that it was not uncovered long before it was. The plotters have paid the penalty and Russia continues on apace. And while on the subject of plotters, their desires seemed to be based upon their hatred of the present Russian trend. They, together with Trotsky, oppose the movement away from the Communist to the Democratic Social State. That Communistic doctrines are being supplanted by those of the Socialists is an admitted fact, even the most radical of the Russian officials admit this. The less radical state that is the natural progression of the peoples government, the more radical state that it is necessary to educate the people to Socialism before they can become ready for Communism.

*Over*  
**FEDERATION**  
*Field*

By CHAUNCEY A. WEAVER

Official business recently carried me to Calgary, Canada. As a mid-winter episode it had its own peculiar charm. At the hour of starting, nearly every one was boarding a train either for California or Florida. The dominant impulse seemed to be the seeking of a warmer climate. Preparatory for the occasion I read the story about Peary and the North pole, Hibernation in the Arctic Circle, the Function of Thermometers in The Frigid Zones, purchased a new pair of ear-muffs and started in the direction of the North Star. After three nights and two days on a sleeper, and the average train destination being made about three and one-half hours late, arrival at Calgary was accomplished. What a disillusionment! For the two days of my Californian sojourn the mercury ranged from fifteen to twenty degrees higher than when I left home; not a snow-flake fell; the atmosphere was clear, and the distant Rockies, in snow-crowned majesty, loomed upward with the same irresistible fascination as of yore. At the end of the week I returned home to discover that California oranges had gone up five cents a dozen because of the damage a frost was alleged to have created, while Florida was expressing fear lest the grape-fruit crop might have been injured by the unseasonably warm weather. In face of this weather record I am disposed to congratulate both Calgary and Des Moines upon that meteorological equi-voque which quite regularly grants to each community a "seasonable year."

February brevity usually paves the way for a more blustery March.

Referring once more to Calgary: To the inner-states the name has a far away sound. Glancing at the map one finds its location almost directly north of Spokane, eight hundred and thirty-seven miles west of Winnipeg; and only six hundred and thirty-seven miles from Vancouver. Upon arriving there, however, you find a stately city of 85,000 population, massive grain elevators looming upward like pyramids, bearing impressive testimony as to the fertile acreage of the surrounding country, and all the other elements which distinguish the expanding civic center. Unexpectedly, our visit timed perfectly with one of the Calgary Symphony Concerts of the winter series, and we were privileged to attend the performance. The orchestra, composed of forty members of Local No. 53, augmented with twenty other local musicians, gave a concert of which any city in either the Dominion or in the states, might well have been proud. For six years this civic enterprise has been going forward. Official and social Calgary take great pleasure in according a liberal patronage. The symphony conductor is Mr. Grigori Barbovitsky—a gentleman of Russian birth—who has been trained for fine work and vindicates his preparation. We heard, with unqualified appreciation, the following program: Overture—"Don Juan".....Mozart  
Symphony in G Major (No. 88).....Haydn  
Pianoforte Concerto in A Major.....Liszt (By Paul de Marly)  
Prelude from Suite "From The Middle Ages".....Glaznow  
Overture to Operetta "Fleidermaus".....Strauss  
March "Slav".....Tschaiakowsky  
"God Save The King."

The cold winter weather does not seem to have prevented several real hot local elections.

The Federation Necrology list discloses the passing of another veteran member in the person of Brother Henry Mayers, of Local No. 40, Baltimore, at the age of sixty-seven years. Brother Mayers' dominant activity in the field of music was that of a band organizer. In 1903 he organized the Great Southern Band which at one time was under the direction of the talented William Paris Chambers. Charles Eidman became director and Mayers acted as manager. He took pride in maintaining a high grade organization. He represented Local No. 40 at several national conventions of the American Federation of Musicians, was frank in stating his convictions concerning matters of policy, and was not disturbed in finding himself in the minority at the close of a debate. It was his request that members from Local No. 40 should render the music at his funeral. Such service was given by Members Frank Feldman, Adolph Lieder, Clyde Schafer and Charles Wright. Brother Schafer had been

# LABOR HI-LITES

IN THE AUTO INDUSTRY A NEW MACHINE FOR THE MANUFACTURE OF PRESSED STEEL FRAMES OPERATED BY ONE MAN PRODUCES AS MUCH IN THE SAME TIME AS 175 MEN FORMERLY DID.



GEORGE WASHINGTON

"MY FIRST WISH IS THAT WAR MAY BE BANISHED FROM THE EARTH."



JAZZ IS A CREOLE WORD MEANING "SPEED-UP" AND WAS INTRODUCED BY SLAVES IMPORTED FROM AFRICA"



ONLY 17% OF THE MONEY TAKEN IN BY THE MOVIE HOUSES IN NEW YORK CITY IS SPENT THERE. THE REST, 83%, GOES TO HOLLYWOOD. MORE ORCHESTRAS AND STAGE PRESENTATIONS IS THE REMEDY.



INTERNATIONAL UNION MARKET

HOUSE WIVES! - LOOK FOR THIS UNION SHOP CARD IN YOUR MEAT MARKET!

Brother Mayer's musical director in recent years.

The Cleveland Musician, Local No. 4, in its current issue, contains the following appreciative paragraph:

Upon his retirement from office on January 7th, President Kapl leaves behind a record of achievements seldom, if ever before, equaled by any president of a Local.

During the long, anxious years of world-wide depression, Local No. 4 forged ahead—when others faltered Local No. 4 prospered—changing conditions as they presented themselves, were fearlessly met and obstacles overcome so that today Local No. 4 stands prominently to the fore as one of the strongest and most progressive Locals in the A. F. of M. Whatever the future holds in store for Otto J. Kapl—our good wishes go with him.

It not only rained but it poured on Inauguration Day. Possibly an intimation that the "wets" will have things pretty much their own way for another four years.

To and from the Calgary objective, opportunity was afforded to visit the Twins—St. Paul and Minneapolis. We chanced to contact Local No. 30, of the former city, on the day when the newly elected officers were to assume the obligation involved in another year of service. There was a fine attendance and a spirit of interest manifested in all that was going on which seemed a good index to the high working morale of the organization. The Local has commodious headquarters at 436 Wabasha Street, and with a membership of something like five hundred makes its influence effective in the community.

On the return trip from the Dominion a call was made at No. 32 Glenwood Avenue, Minneapolis, where Local No. 73 holds forth. Here the Local board was holding an afternoon session and it was possible to obtain a close-up view of the care and thoroughness with which its officers seek to police the entire jurisdiction. Here the membership is about nine hundred. The great Minneapolis Symphony Orchestra continues to give musical distinction to the city and talking with members we learned that the Orchestra has a full season of work.

To the officers and members of both Local No. 30 and No. 73 we acknowledge a courteous reception which went far to help one forget the subterranean antics of the mercury out of doors on those particular dates.

Florida has a new governor named Cone. After reading Brother George Boutwell's "Musical Notes" column in the

Jacksonville Labor Journal, we conclude that this particular Cone has much more substantial characteristics than those of the usual ice-cream variety.

President Walter A. Weber, of Local No. 6, has been honored with an appointment to membership on the Board of Directors of the 1939 Golden Gate International Exposition and Pageant of the Pacific. From this distance it looks as though Walter would have a full line of official activity for some time to come. The appointment also reflects honor upon Local No. 6—and one well deserved, as the Local has long had an exceptional part in all civic and musical activities of the Golden Gate City.

In recognition of twenty years of faithful and efficient service as treasurer of Local No. 151, Elizabeth, New Jersey, Brother Loren A. Wendel was presented with a beautiful gold watch, suitably engraved, at the annual banquet of the officers and board of directors held at the Elizabeth Carteret Hotel, last month.

If you have never experienced a headache perhaps you can secure a reasonably permanent job as interpreter of the multifarious provisions of the new Social Security Act.

One of the finest holiday editions coming to notice in a long while is the one issued by the Canton, Ohio, United Labor News. Printed on the best book paper, and consisting of forty-eight pages, it stands forth both as a rare exhibition of what "the art preservative of all arts" can do and as a compendium of knowledge for labor union enlightenment which ought to be appreciated in the great labor state of Ohio, and wherever else the issue may find its way. We acknowledge receipt of a copy and shall file the same away for future reference. Our old friend, Anton Shorb, is responsible for this remembrance.

Many state legislatures are in session and the season is again ripe for sowing municipal state band tax legislation seed. Senator Dodge 'em and Representative Passtheback will of course be ready to lend a listening ear to the sponsors of the project; then take the matter under advisement, and reach some kind of a decision the day after final legislative adjournment. The average modern "statesman" deserves a paid-up membership card in the Community Foxy Grand-Pa Club.

In the Waukegan Bulletin we note that Local No. 284 has placed "Ptomaine Pete" on the unfair list. It would seem as

though he should first be sent to a hospital.

We have long believed that if music is ever to arrive at its merited estate in this country, governmental aid in some form should be forthcoming—especially in view of the prodigality with which financial aid is lavished upon so many objects hitherto undreamed of, and in behalf of enterprises which do not possess one tithe of the merit which is the inherent attribute of the art of music. We are in receipt of the December issue of "The Baton,"—whose mission it evidently is to demonstrate to the reading public what is being accomplished under the Federal Works Progress Administration. In this issue we find a contribution from the pen of Guy Maier, assistant to Dr. Sokoloff of the Federal Music Project, and as such assistant is in charge of twelve midwestern states. He writes under the caption—"Notes From The North. We are presenting the article entire in this column for we believe that every one interested in music will find that interest intensified by the perusal thereof:

- TIME: Cold "blue Monday" morning.  
PLACE: Eau Claire—small city, northern Wisconsin. Cold, bare hall; freight train chugging outside.  
PARTICIPANTS: Orchestra—15 men; 3 violins, 2 clarinets, 3 trombones, 2 trumpets, 1 cello, 1 drum, and a pianist conductor, Siegfried Vollstedt.  
PROGRAM:  
(1) Wagner, Meistersinger Overture, played with extraordinary rhythm and amazing competence; arrangement by Vollstedt who, with ease and brilliance, supplies missing parts on piano.  
(2) Beethoven, Second Symphony, with richness of tone, fidelity to pitch, excellent phrasing.  
(3) Selections from Carman, and Care Neme, sung beautifully by Florence Kaiser (wife of pianist conductor), and accompanied sensitively by the orchestra.

FACTS OF CASE:  
The reason for the popularity of this curious orchestra in Eau Claire and environs is not difficult to find. Vollstedt was for 13 years assistant conductor at the Hamburg Staat Oper. A man of the highest musical ideas, he has trained and drilled fifteen musicians taken from relief rolls, for the most part ordinary in ability and equipment, overcoming the almost insurmountable handicaps of instrumentation, welding them into an excellent unit which has become so popular in its own town that it plays weekly two or three times to audiences averaging 600 persons. So well have these mediocre musicians been trained by Vollstedt that, since he has just lost his very much needed string bass player, who formerly played entirely by ear, but since, has been so well taught that he has left to take private employment in another orchestra.

The regional director could scarcely tear himself away, especially after an astounding performance of a Viennese



LOCAL NO. 144, HOLYOKE, MASS. Officers for 1937: President, Tol. Bourassa; vice-president, Frank Archambault; recording secretary, Ray Schirch; financial secretary, Raymond Vio;

LOCAL NO. 147, DALLAS, TEXAS. New member: James Paul. Transfers deposited: Archie Drake, 85; Paul Nix, 93. Transfers withdrawn: Morris Thompson, 116.

LOCAL NO. 148, ATLANTA, GA. Officers for 1937: President, J. T. Bourne; vice-president, Martin Arnold; secretary-treasurer and business representative, Herman Steinchen; sergeant-at-arms, Emilio Adams; executive board, William O. Matthews, Fred Sawyer, W. J. Roman, C. L. Reed, J. F. Wilhel.

LOCAL NO. 149, TORONTO, ONT., CANADA. New members: Rays Renee Horowitz, James G. Hyatt, F. Clifford Lock, Earl E. McAllister, William A. McQuay, Donald Murton, Jack Tolgmann, Kenneth Tustler.

LOCAL NO. 151, ELIZABETH, N. J. New members: Sal Rumbold, J. Warner Walraj, Paul Hanna, Frank Pavlatska, Alfred Duda, Edward Zuck, Thomas Smith, William Sayre, Claude Hans, Edward...

LOCAL NO. 152, SAN JOSE, CALIF. New members: Maurice Correll, J. R. Collins, K. A. Sussman, Fred E. Johnson, Fred R. Farnsworth, Charles Conner, Robert Bernhart.

LOCAL NO. 153, WASHINGTON, D. C. New members: Larry Hendrix, Fred R. Farnsworth, Charles Conner, Robert Bernhart. Transfer withdrawn: Charles Fiorani.

LOCAL NO. 154, GLOVERVILLE, N. Y. Officers for 1937: President, Joseph Wilkins; vice-president, Sidney Betty; financial secretary, Ralph V. Balzano; recording secretary, John Pado; treasurer, Fred C. Betty; librarian, Frank Brown; sergeant-at-arms, Charles E. Eulinger; executive board,...

LOCAL NO. 155, MANFIELD, OHIO. New members: Guy Farnsworth, Calvin N. Walter, Joe Brinack, Ed. Stanton, Carl Lewis, Jerry Anderson, Genevieve H. Brown, Charles W. DeWitt.

LOCAL NO. 156, WASHINGTON, D. C. New members: Larry Hendrix, Fred R. Farnsworth, Charles Conner, Robert Bernhart. Transfer withdrawn: Charles Fiorani.

LOCAL NO. 157, GLOVERVILLE, N. Y. Officers for 1937: President, Albert D. Lindenmeyer; vice-president, Charles Barrow; secretary, James Henshaw; treasurer, Alton Pearson; recording secretary, William L. Wacal; sergeant-at-arms, George P. Lindenmeyer; executive board, John H. Smith, Frank Raviplata, Danny Lee, Kenneth Store, Hotel Horner.

LOCAL NO. 158, MADISON, WIS. Officers for 1937: President and manager, Charles C. Halstrom; vice-president, Ramsey Ewoldt; secretary, Frank P. Fugate; treasurer, August Schroeder; sergeant-at-arms, Howard E. Halstrom, Dr. Harriet Prager, Tom Holstein, Henry Ehr.

LOCAL NO. 159, CHICAGO, ILL. New officers: President, A. T. Stewart; vice president, C. Becker; asst. to pres. Harry W. Gray; board of directors, Clarence D. Brown, Norman J. Black, James G. Wacal, Wyatt E. Hester, Fred J. Kelly, Charles J. Harris, W. Bill Jones, Ernest F. Smith, Joseph Wiedemann, Louis Wilson, Preston Jackson, assistant board, Kenneth Anderson, Wm. Clifford King, Charles Levy, sergeant-at-arms, Edward E. Curry; delegate to national convention, A. T. Stewart.

Lloyd Van Haden, E. R. Booth, Earl Barrow, Guy Becker, E. R. Booth, E. R. Booth, Earl Barrow, Guy Becker, E. R. Booth, E. R. Booth, Earl Barrow, Guy Becker.

LOCAL NO. 174, NEW ORLEANS, LA. New members: Howard Chandler Frank, Louis Jodi Gello, Charles Corona, Lester Gaus, Alvin Duffan, A. F. (Tommy) Koster, Robert, Louis L. Schiro, Charles L. Norman, Walter D. Secor.

LOCAL NO. 181, AURORA, ILL. New member: Robert Jones. Transfer withdrawn: Simon Frank. Transfer issued: John Houdak.

LOCAL NO. 182, BELLEVILLE, WIS. Officers for 1937: President, Carl A. Krapplin; vice-president, Otto (Dennis) Anstetter; Sigurd S. Thorsen; treasurer, Roy Maloney; trustee (3 years), Charles Leaver; trustee (5 years), Donald Balthasar; trustee (1 year), Donald Hansson; sergeant-at-arms, Norman Maxwell.

LOCAL NO. 183, MANITOWOC, WIS. Officers for 1937: President, Detmar Hansen; vice-president, Nellie Nellinger; secretary, Richard Fricks; treasurer, Paul Umso; sergeant-at-arms, Norman Berkefeld; trustee, Edward Abrams, Harold Schmidt, Walter Abrams; delegate to Central Labor Council, Carl Hecker, Edwin Nelson, Harold Schmidt.

LOCAL NO. 184, CHAMPAIGN, ILL. New members: Frank DeWolf, Roger W. Williams, Hugh Harper, Richard L. Gordon, Lewis W. Williams, Fred W. Williams, Fred Westphal, Louis Burstein, Lewis Harter.

LOCAL NO. 201, LA CROSSE, WIS. Transfers deposited: Frank Lacer. Transfers returned: L. "Pop" Reber, Marvin Feinshim, Donald Bling.

LOCAL NO. 202, HAMMOND, IND. Full member: Pete Dally. Transfers deposited: Frank Coppolino, John Antunovic, August Concedo, Neil Garzig.

LOCAL NO. 203, NORTHAMPTON, MASS. President and business agent, Arthur S. Frets; vice-president, W. W. Robinson; recording secretary, E. J. Towhill; financial secretary, Earl Damon; treasurer, O. J. Miller; executive board, W. Louisa, J. Deane, H. J. Miller, N. Churchill; sergeant-at-arms, George Hines.

LOCAL NO. 204, NEW BRUNSWICK, N. J. Officers for 1937: President, Albert D. Lindenmeyer; vice-president, Charles Barrow; secretary, James Henshaw; treasurer, Alton Pearson; recording secretary, William L. Wacal; sergeant-at-arms, George P. Lindenmeyer; executive board, John H. Smith, Frank Raviplata, Danny Lee, Kenneth Store, Hotel Horner.

LOCAL NO. 205, CHICAGO, ILL. New officers: President, A. T. Stewart; vice president, C. Becker; asst. to pres. Harry W. Gray; board of directors, Clarence D. Brown, Norman J. Black, James G. Wacal, Wyatt E. Hester, Fred J. Kelly, Charles J. Harris, W. Bill Jones, Ernest F. Smith, Joseph Wiedemann, Louis Wilson, Preston Jackson, assistant board, Kenneth Anderson, Wm. Clifford King, Charles Levy, sergeant-at-arms, Edward E. Curry; delegate to national convention, A. T. Stewart.

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LOCAL NO. 207, JEFFERSON CITY, MO. Officers for 1937: President, O. H. Perry; vice-president, Charles Galtner; secretary-treasurer, W. S. Holt; sergeant-at-arms, Elvin Kuselman; board of directors, Charles Warner, Victor Lyon, Oscar Grossala, Edwin Perry, Lucien Sobin, Fred F. Smith.

LOCAL NO. 208, MARQUETTE, MICH. Officers for 1937: President, H. Milton Robinson; vice-president, James Lyons; secretary, Ben Schady; treasurer, Glen B. Wilson; sergeant-at-arms, Frederic Moore; members of executive board, Wilfrid Martin, Robert H. Lorenz, Louis Macdonald, Edward F. Lemast.

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**NORTH CAROLINA**  
**Greensboro:**  
 Trianon Amusement Company—License 467.

**OHIO**  
**Cambridge:**  
 Emery, W. H.—License 164.  
**Cincinnati:**  
 General Program Service, Inc.—License 668.  
 Radio Station WLW—License 852.  
 Radio Station WSAI—License 663.  
 Rainey, Lee—License 916.  
 Sive and Acomb—License 891.  
**Columbus:**  
 Askins, Lane—License 465.  
 Prillerman, Laurence—License 798.  
 Warner, Stanley—License 964.  
**Steubenville:**  
 Campbell, C. R.—License 262.  
**Youngstown:**  
 Coakley, Fred C.—License 798.

**PENNSYLVANIA**  
**Carlisle:**  
 Battle, Marty—License 330.  
**Philadelphia:**  
 Berle, Bernard—License 809.  
 Muller, George W.—License 430.  
 Universal Artists' Bureau, Inc.—License 495.  
 Variety Productions—License 1028.  
 Zeeman, Barney—License 536.  
**Pittsburgh:**  
 Bowman, Jack—License 660.  
 Ellis Amusement Company—License 480.  
 Ingersoll, Maude—Temporary.  
 Jarrell, Miss Jayne—License 17.  
 Orchestra Service Bureau, Inc.—License 124.  
**Sarantoni:**  
 Cohen, Arthur—License 1067.

**SOUTH CAROLINA**  
**Charleston:**  
 Folly Operating Co.—License 16.

**TENNESSEE**  
**Memphis:**  
 WMC Artists' Bureau—License 337.  
**Nashville:**  
 Hay & Phelps, Inc.—License 239.

**TEXAS**  
**Dallas:**  
 Southwestern Amusement Service—License 283.  
 Windsor, Walter, Attractions—License 1144.  
**Houston:**  
 Orchestra Service of America—License 161.

**WASHINGTON**  
**Bellingham:**  
 Forties, George—License 236.  
**Spokane:**  
 KPFP Artists' Bureau—License 611.

**WISCONSIN**  
**Fond du Lac:**  
 Dowland, L. B.—License 1167.  
**Sheboygan:**  
 Schmidt, Frederick W., Jr.—License 601.  
**Stevens Point:**  
 Central State Music Association—License 507.

**WEST VIRGINIA**  
**Kingwood:**  
 Hartman, Harland, Attractions—License 478.

**DISTRICT OF COLUMBIA**  
**Washington:**  
 Alliance Amusements, Inc.—License 336.  
 Collina, Alonzo J.—License 522.



Booking Agent, Charles Usen, ...

Kansas City: Baltimore Hotel, ...
Montana: Tavern Beer Hall, Ray Hamilton, ...
Nebraska: Fairbury: Bonham, ...
New Jersey: Atlantic City: Hotel Deville, ...
New York: Albany: Brandt, John, ...

Geneva: Rothenburg, Frank, ...
New Rochelle: Mt. Vernon and New Rochelle Chapters, ...
Ohio: Akron: Club Casino, Summit Beach Park, ...
Pennsylvania: Alliquippa: Sheppard, Willie, ...
Rhode Island: Jamestown: Bay View Hotel, ...

Winston-Salem: Piedmont Park Association Fair, ...
North Dakota: Fargo: Station WDAY, ...
Ohio: Akron: Club Casino, Summit Beach Park, ...
Pennsylvania: Allentown: Alexander's Place, ...
Rhode Island: Jamestown: Bay View Hotel, ...

Conneaut Lake: Yarus, Max, Manager, Dream-land Ballroom, ...
Indiana: La Mantia, Rose M., Cliffside Park, ...
Pennsylvania: Allentown: Alexander's Place, ...
Rhode Island: Jamestown: Bay View Hotel, ...

Newport: Mayfair Ballroom, ...
South Carolina: Charleston: Clark, Robert, Manager, Isle of Palms Ballroom, ...
Texas: Abilene: Hardin Simmons University Auditorium, ...
Utah: Salt Lake City: Cromar, Jack, alias Little Jack Horner, ...





FOR SALE—Ludwig pedal tyne \$225.00; Leadly four oct. m... mba with trunk, \$165.00; chimes; bells; stand; drums; traps; con... dition good; will consider sound projector. Henry C. Benvenuti, 2522 Utah Ave., Butte, Montana.

FOR SALE—Baritone Saxophone "Buescher" silver-plated; with high "F" key; just overhauled; unusual tone and perfect condition; low pitch; including case; will sacrifice for \$75.00; hurry. A. C. Stahl, 8 S. Haviland Ave., Audubon, N. J.

FOR SALE—String Bass Bag; 1-week old; custom made; waterproof cloth; fleece-lined with zipper; leather bound edges; with pockets for music, strings and bow; very durable; will sacrifice for \$7.75 (worth \$25.00); trial. B. Gross, 4632 Sansom St., Philadelphia, Pa.

FOR SALE—Clarinets, Bb, Full Boehma, 3; Buffet, one-piece; completely overhauled; nice case; Langenus, French case and fine cover; almost new; Robert, new; never used (LeRoy selected at Paris Robert Factory as being perfect and brought to New York) in Morocco case and blacklath cover; make offers, Mack, Nomar Theatre, Wichita, Kans.

Treasurer's Report . . .

FINES PAID IN JANUARY, 1937

Table listing names and fine amounts: Anderson, Kenneth 5.00; Ashott, John 5.00; Acosta, Alex 50.00; Anderson, T. A. 10.00; Aiken, Thos W. 25.00; Arp, Sherry 20.00; Bloom, Jack 50.00; Brunel, Ivan (sent in as Bruce) 10.00; Baldwin, Jack 5.00; Benjamin, Ovilla 10.00; Bond, Robert 10.00; Buck, H. S. 25.00; Briabin, Lawrence 10.00; Berry, Otis M. 5.00; Berry, Henry A. 5.00; Bletue, David A. 10.00; Brown, Gordon I. 10.00; Charlton, Foster 5.00; Cathcart, Thos. 5.00; Chrusowski, Leo 5.00; Cathcart, James 5.00; Cleaver, Albert 5.00; Cummings, Bill 10.00; Culliver, Fred 12.50; Curtis, Benny 12.50; Cacera, Emilio 50.00; Cacera, Ernest 50.00; Cheney, Vincent 5.00; Chambers, H. C. 5.00; Carlton, Jerry 10.00; Doherty, Bill 25.00; Dutler, R. S. 5.00; Dowling, Arthur 3.23; Davidson, Edgar 10.00; De Sio, Frank 100.00; Fanello, Robert, Jr. 4.00; Francis, Ed 10.00; Graham, Garnet 5.00; Graham, Lavergne 25.00; Jarala, Richard 10.00; Green, Mark Abble 5.00; Geysler, John 10.00; Garcia (Galia) Manuel 50.00; Garcia, Jules 50.00; Gonzaies, J. 50.00; Gomez, John 50.00; Gaydos, Stephen 50.00; Galbraith, R. M. 10.00; Hohler, Robert A. 20.00; Herrings, Ben 2.24; Hannon, William 5.00; Hahn, Gordon 25.00; Henderson, Jimmie 10.00; Hord, Edwin Matthew 10.00; Herod, Gordon 5.00; Hagan, John P. 15.00; Hopkins, Andy 5.00; Henderson, Richmond 12.50; Hummer, Geo. Jr. 10.00; Huston, Arthur 25.00; Henderson, Lyle 10.00; Hoppel, Art 10.00; Hamill, Melvin R. L. 10.00; Hohenstein, Paul 5.00; Josephs, Alex 2.23; Juday, Robert N. 5.00; Johnson, Edward 12.50; Jones, Darwin 12.50; Johnson, Fred H. 5.00; Kennedy, Ted 10.00; Kotzin, Sam 7.00; Koenner, Bernard 10.00; Keith, James 13.50; Kovacs, Louis 10.00; Kriese, Gust 25.00; Lieberman, Mel 25.00; Line, James 5.00; Leibor, Harold 5.00; Luttrell, Charles 10.00; Livingston, Jimmie 25.00; Lorch, Carl 25.00; Ledgerwood, Donald 10.00; Miller, Earl "Buddy" 10.00; Mayer, Fred 10.00; Magram, Julius 10.00; Miller, Lloyd A. 5.00; Mannors, Eugene 10.00; Moore, P. A. 10.00; Osborne, Harold A. 5.00; O'Neil, W. J. 10.00; Pahr, Ludwig 10.00; Pannanen, Leo 10.00; Remberg, Henry 10.00; Ross, James 12.50; Hayes, Rudy 50.00; Raymond, Clayton 5.00; Rambold, Sol 10.00; Shay, Bernard G. 25.00; Smith, Lloyd A. 7.50; Steit, Milo 40.00; Shanders, Thos. 5.00; Sandford, Preston 10.00; Singleton, Art 5.00; Skarning, Thorstein 15.00; Schumacher, David 10.00; Suminski, Raymond 10.00; Swardlow, Maurice 10.00; Sher, Louis 10.00; Staffon, Wm. A. 20.00; Rallsbury, G. W. 10.00; Thompson, J. Vance 5.00; Thomas, Geo. 10.00; Trump, Paul 10.00; Trout, James 5.00; Twitchell, James F. 10.00; Vail, Paul 10.00; Vrabel, Eugene 25.00; Vanerstrom, Orris 12.50; Valentini, Wm. T. 10.00; Williams, Al 5.00; Williams, Merle 5.00



IRENE BLINN . . . Saxophone Soloist

Irene Blinn, pretty and talented saxophone soloist—now on tour—has played at the Royal Palm, Miami, Fla.; Edgewater Beach Hotel, Chicago, and made many successful vaudeville appearances. She uses a Conn Alto Saxophone, with which she is pictured in this alluring pose.

Buy New Model CONN FLUTE . . .

E. T. Jacobs, 1st chair flutist with the Toledo Philharmonic Orchestra, Toledo, Ohio. One of the first to buy the new model Conn flute which has been given such a fine reception by critical artists. He wrote on December 16, 1936, that it is "surely a great flute."



Big Broadcasts Demand . . . MANNIE WEINSTOCK

Manny Weinstock is one of the most talked of trumpet players in America. In big demand for radio work, appearing on such programs as Showboat, Lovell, Lifeboat, Dr. Lyons, Pot Milk, League Strike, Fights Bros., and Texaco. Uses a late model Conn trumpet exclusively for his exacting work.

Featured on . . . BIG RADIO PROGRAMS

Ruby Adler, one of the country's very finest baritone sax men. Has gained fame on such prominent radio programs as: Ipana, Swift, Lucky Strike, Palm Olive, Major Bowes Family—NBC; and Atlantic Oil and Dill's Tobacco—CBS. He has played a Conn for 10 years and now uses a Conn 12M Baritone sax for all of his many engagements.



COMPOSER Conquers Sunny Spain

Karl King, celebrated band director and composer, of Fort Dodge, Iowa, says that he never had been able to play his own euphonium parts until he became the owner of the new Conn Short Action Euphonium with which he is shown here. The composition which he is executing with the greatest of ease is his "Sunny Spain" which has been recommended for the state high school band contests this year.

Advertisement for Conn Instruments. Text: ARTISTS, who have the advantages of a late model Conn instrument, say that the road to popularity and success is easy and pleasant. You, too, will advance faster with a late model Conn. Ask your Conn dealer or write us for free book. Please mention International. C. B. CONN, LTD., 293 CONN BUILDING, ELKHART, INDIANA. WORLD'S LARGEST MANUFACTURERS. CONN BAND INSTRUMENTS.



Star Trombonist . . . WITH TOM DORSEY

Ben Pickering, trombonist with Tom Dorsey's famous orchestra, is making a fine reputation on his chosen instrument. He recently switched from a competitive make instrument to get the advantages of a late model Conn trombone.



New CONN SUB-TONE MUTES GET A WORKOUT

Here, Harry Berlin, well known trumpet soloist and teacher with a group of pupils—all professionals. Standing left to right: Max Sutton, Eddie Lindwin, Irving Berlin, Carl Mintz. Seated: Harry Berlin. Three of the five play Conn trumpets and all are using the new Conn Sub-tone Mute which has created such a sensation in the last six months.



Another CONN BASS FAN

Here Dracobod, prominent Chicago bass player, is shown here with his Conn 20J Short Action Bass—the bass which has won over so many artists who embrace over its easy, short action and powerful, rich tone.

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

Table listing names and amounts: Waterfall, Franklin 25.00; Weaver, Fred 25.00; Wright-Gar, Frank 10.00; Wright, Frederick 12.50; Worsala, Ervin G. 25.00; Wilson, Robert 10.00; Wolf, Anthony 5.00; Woodward, Lou 10.00; Williams, Emile 25.00; Yancey, Jack 12.50; Zavidow, Wm. 5.00; Andre, Mildred 40.00; Barnes, Walter 20.00; Black, Ted 5.00; Brescia, Peter 100.00; Cappella, Ray 11.00; Calloway, Blanche 52.73; Donovan, Ralph 20.00; Du Free, Reese 30.00; Eakin, J. C. 100.00; Ferdinand, A. (Dona Ferdi) 10.00; Fredette, Bob 12.25; Fisher, Ralph 18.00; Goldberg, Bernie 100.00; Hogan, Bill 50.00; Henderson, Fletcher 200.00; Healy, Bruce 16.00; Highland Park Casino 30.00; Irwin, Don 10.00; Loees, Billy 20.00; Low, Thos. G. 10.00; Local No. 47, L. A. Calif. 4,013.62; Maple, Nelson 30.00; Meroff, Benny 10.79; Martin, Freddy 157.00

Table listing names and amounts: Nazarro, Thomas 10.00; Petrone, Joseph 3.50; Schoewe, Raymond 36.10; Schooler, Dave 10.00; Shubert, interests 302.75; Storch, Alfons 25.00; Ternes, Joseph J. 149.60; Tyro Productions, Inc. 81.00; (Major Bowes Anniv. Unit) 11.75; Ten per cent due Members 121.04; Van Pool, Marshall 15.55; Watkins, Sammy 25.50; Waterhouse, Frank 7.50

Democracy must, through educational means, generate a recognition of and respect for competent leadership, distinguishing sharply between this and the mere smartness of the demagog.—James R. Angell, president, Yale University.

I am absolutely opposed to any infringements of the rights of labor to organize and any curtailment of the right of freedom of assembly. It is the Government's duty to protect labor and the people in these rights.—Gov. Alf M. Landon.

Remarkable Things Said

The statute of NRA has been outlawed. The problems have not. They are still with us.—Franklin D. Roosevelt.

When one performs one's duty it sometimes makes a painful picture, but it leaves the conscience tranquil.—Miguel Gomez, former President of Cuba.